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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

Voluntary Code Drafted; NRA May Call Film Quiz

Plan of Code Authority's Counsel Provides for Central Control Board; NRA Study Would Be Basis for Legislative Move in Next Session » » »

Americans Dispute German Move to Rule 16mm. Field

Delegate to World Conference in Paris Sunday Will Challenge Nazi Attempt to Impose Own Standards for Equipment » » » »

Congress Votes Subsidy For Legitimate Theatre

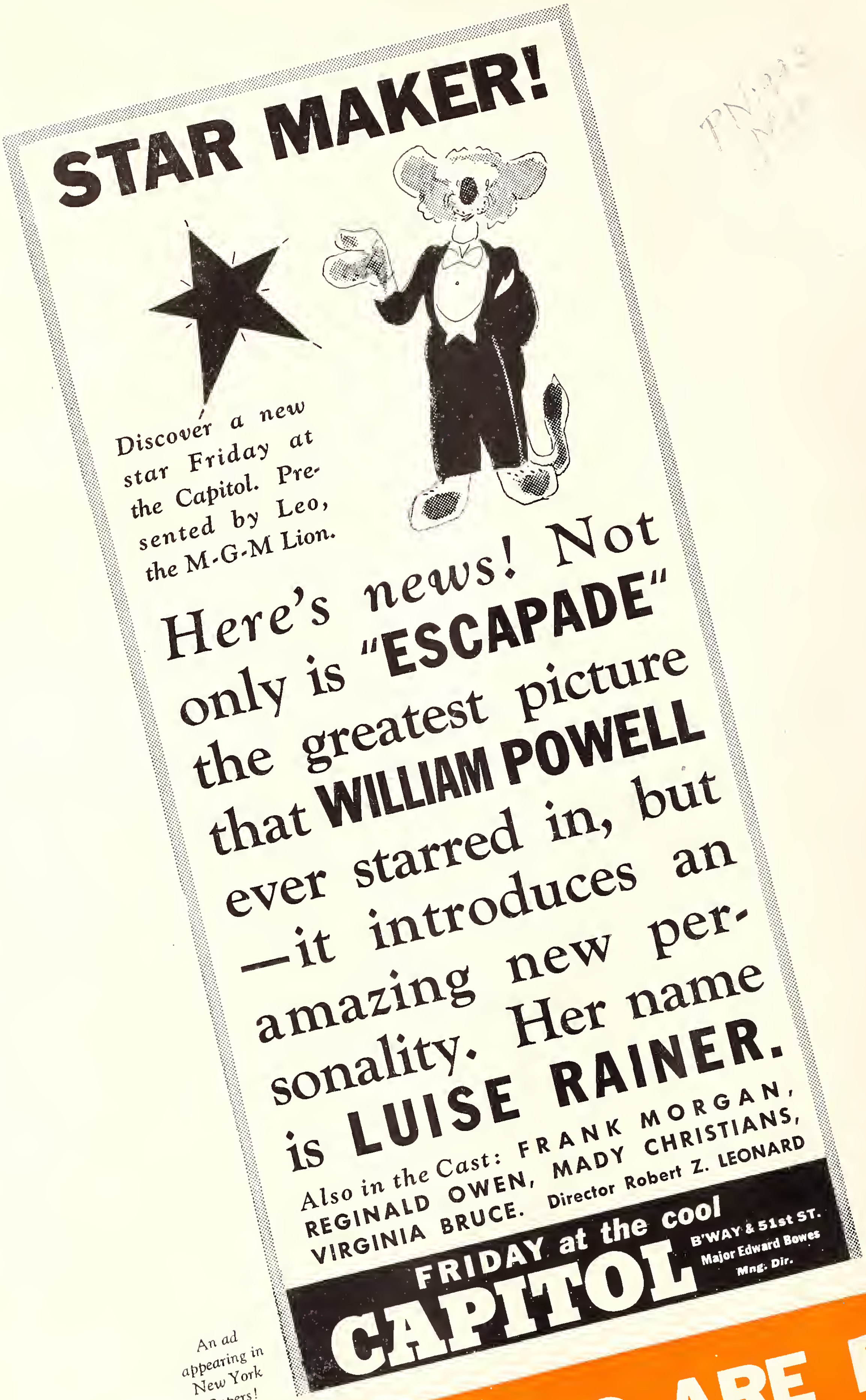
National Theatre Would Be Chartered by Federal Government but Purchased and Operated with Private Capital; Text of Bill » » » » »

OUT THIS WEEK: MOTION PICTURE ALMANAC

OL. 120, NO. 1

Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the [illegible] March 3, 18[illegible] lished Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year [illegible] gle copies 2[illegible]

JULY 6, 1935



STAR MAKER!

Discover a new star Friday at the Capitol. Presented by Leo, the M-G-M Lion.

Here's *news!* Not only is **"ESCAPADE"** the greatest picture that **WILLIAM POWELL** ever starred in, but —it introduces an amazing new personality. Her name is **LUISE RAINER.**

Also in the Cast: FRANK MORGAN, REGINALD OWEN, MADY CHRISTIANS, VIRGINIA BRUCE. Director Robert Z. LEONARD

FRIDAY at the cool CAPITOL
B'WAY & 51st ST.
Major Edward Bowes
Mng. Dir.

An ad appearing in New York Papers!

THAT'S HOW STARS ARE BORN!

HEADLINE NEWS

HERE COMES BETTE'S BIGGEST HIT!

LOVE SLAYER'S EXCLUSIVE STORY!

Hear All About That Certain Socialite!

Yell when you tell them about Warner Bros.' fastest drama since 'G-Men'!

"Men are to me what goiters are to science..a pain in the neck!"

BETTE DAVIS

in

FRONT PAGE WOMAN

with

GEORGE BRENT

The screen's enchanting man-hunter proves that getting away with murder isn't the half of what a gal has to do to become a

Warner Bros.' Stop-Press Story-of-the-Month!

BETTE'S 4th STRAIGHT HIT IN A ROW AND THE MOST SENSATIONAL OF THEM ALL!

See why the New York critics say—"She ranks herself immediately as one of the ten best actresses!"

"One of the most competent of our younger screen actresses!"

I'll prove I love you—just give me 24 hours.
If I had my way I'd give you life!

She's biting in the clinches again—with all the fury of a woman who's determined to beat men at their own game!

Directed by Michael Curtiz · With Roscoe Karns · Winifred Shaw

M.L. 20/1/37

YOU'LL L
THAN "T

"WE'LL BACK U

ABOUT BRO

(Si

It's got love Italiano!
It's got laughs Americano!
It's got tunes for your piano!
It's got everything . . .

including the singing stars of "Gold Diggers of 1933" —three famous radio acts—six song hits by Dubin and Warren — and the greatest galaxy of laff stars that ever blazed the way to another Warner Bros. triumph!

IKE THIS SHOW EVEN BETTER

WENTY MILLION SWEETHEARTS"

P EVERY WORD YOU TELL THEM

ADWAY GONDOLIER"

yned) **DICK POWELL**

JOAN BLONDELL

ADOLPHE MENJOU

LOUISE FAZENDA

TED FIORITO and his Band

FOUR MILLS BROS.

THE CANOVA FAMILY

WILLIAM GARGAN

GEORGE BARBIER

WARREN & DUBIN, Composers

LLOYD BACON, Director

WARNER BROS., Producers

Time to think about

AUGUST

Foresighted showmen are congratulating themselves on having signed the FOX contract. They know *now* what they're going to play next month . . . so they can start planning advance campaigns on their *new* season's releases.

For the First Month of the New Season:

JANET GAYNOR *and* HENRY FONDA

THE FARMER TAKES A WIFE

with Charles Bickford, Slim Summerville, Andy Devine, Roger Imhof, Jane Withers, Margaret Hamilton. Produced by Winfield Sheehan. Directed by Victor Fleming. Screen play by Edwin Burke. From Max Gordon's stage play; authors, Frank B. Elser and Marc Connelly. Based on the novel "Rome Haul" by Walter D. Edmonds.

WELCOME HOME

with JAMES DUNN, ARLINE JUDGE, Raymond Walburn, Rosina Lawrence, William Frawley, Charles Sellon, Charles Ray. Directed by James Tinling. Screen play by Marion Orth and Arthur T. Horman. Additional dialogue by Paul Gerard Smith. Original story by Arthur T. Horman.

DRESSED TO THRILL

with **TUTTA ROLF**, CLIVE BROOK, Robert Barrat, Nydia Westman. Produced by Robert T. Kane. Directed by Harry Lachman. Screen play by Samson Raphaelson. Adapted from the play "La Couturiere de Luneville" by Alfred Savoir.

DANTE'S INFERNO

with Spencer Tracy, Claire Trevor, Henry B. Walthall, Alan Dinehart. Produced by Sol M. Wurtzel. Screen play by Philip Klein and Robert M. Yost.

FRANCIS LEDERER *in*

THE GAY DECEPTION

with Frances Dee, Benita Hume, Alan Mowbray, Akim Tamiroff. A Jesse L. Lasky Production. Directed by William Wyler. Original screen play by Stephen Avery and Don Hartman. Additional dialogue by Arthur Richman.

You Haven't a Show without FOX

JUL 19 1935 ©ClB 269041

MOTION PICTURE HERALD

Vol. 120, No. 1

July 6, 1935

THE FASHION CHANGES

INITIAL showings of fall models in women's dress lines in New York's big garment trade center this week interestingly reveal a trend back toward a softer, less sophisticated feminity. The styles are full of pleats and drapes, full sleeves, and pre-war waistlines. There are high necklines and here and there Queen Anne ruffs.

Milady, it would appear, is out to recapture some of the charms of the years agone, some of which depend considerably on not putting the entire attraction into the lobby display.

This all is of a piece with apparently remote but really kindred developments in the other arts. There seems to be a reaching back for romance and sentiment.

Glamour does not grow in test tubes.

The motion picture has recently been discovering some part of this ancient truth and it is being gradually revealed that while it may be desirable to call a spade a spade, there is also an allowable option to leave it in the tool house and talk about something else.

△ △ △

NOT THE ANSWER

NOW Universal's newsreel is to exercise a camera boycott on the State of Ohio because it seems that Mr. John W. Bricker, attorney general of that state, has been instrumental in putting newsreels back under censorship and raising the screening fee from $1 to $3 a reel. The move may be considered well enough warranted, but a familiarity with the methods of journalism suggests that it would be possible for a reasonably alert contact man to find quite a bit of entirely legitimate screen news in Ohio—and several other states—which could be presented nationally with more immediate and positive effect on the local patriots. Today's newsreel is no more especially dedicated to amusement than today's newspaper. It can have the same rights if it will take them—with the instruments at hand.

△ △ △

"BILL" IS BACK

THIS week pleasantly sees the return to Broadway of Mr. C. L. Yearsley in behalf of Mr. S. Charles Einfeld's campaigning for Warner's "A Midsummer Night's Dream." A large goodwill goes with the mellowed experience of this Bill Yearsley who so many years ago set out to the ends of the world and a share in the varied adventures of the late and picaresque Mr. J. D. Williams of Parkersburg, the black tent circuits, Vancouver, Sydney, London and way stations. Dreamers of dreams that now and then come true, one can even now only guess how much was "Bill" and how much was "J.D.", and they themselves couldn't tell.

△ △ △

DETROIT'S GESTURE

THE action of the Detroit *Free Press,* and its managing editor, Mr. Malcolm Bingay, in discontinuing a Hollywood chatter column as invasive of the interests of the screen and Detroit's theatres, is the most conspicuous and emphatic gesture of goodwill that the industry has had from the press in many a day. All too commonly newspapers have looked upon the motion picture and its people as subjects for exploitation for circulation purposes only—and the bad news is always hotter.

Meanwhile, in sequel to the Detroit move, something of a national check-up on the subject of the Hollywood column by Mr. Sidney Skolsky syndicated by the *Daily News* of New York, was reported in progress among circuit theatres, according to *Motion Picture Daily.*

Without reference to the specific influence of Mr. Skolsky's copy, it may be observed that there are many other contributors to the pabulum of the daily and fan press whose contributions are possibly even more provocative of attention.

The motion picture may properly ask of the American lay press why it should be singled out for the special sort of "consumers' research" attention that it is given by the daily movie critics and columnists. The newspapers do not find it their great public responsibility to publish critiques of soap, pickles, motor cars, silk stockings, beauty parlors, restaurants or other public services and commodities—or of anything that can really be tested and measured with scale, yardstick and litmus paper. They do choose, however, to become authoritative and analytical on the subject of screen merchandise, the value of which is in imponderable, intangible emotional contents.

The motion picture is merchandise and is entitled to such consideration in treatment at the hands of the lay press as it accords to other merchandise.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

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This Week

MOTION PICTURE HERALD'S NEWS SUMMARY COVERING THE SCREEN WORLD

"Stake in America"

Charging that the film code had turned the industry over to "the criminal motion picture trust," and the independents were saved by only the supreme court decision in the NRA case, Representative Francis D. Culkin of New York in an address inserted in the *Congressional Record* this week urged enactment of his bill to outlaw block and blind booking.

Assailing the producers and Will H. Hays, Mr. Culkin asserted "the movie trust is definitely a violation of the antitrust act." The federal suit now pending in St. Louis will have a far-reaching effect, the representative wrote.

Mr. Culkin saw some hope in the fact film companies have become financially indebted to the Chase National Bank and Western Electric (Erpi), since "the gentlemen of these directorates have a large stake in the future of America." Since introducing his control measures, Mr. Culkin said, he has had communications from 244 organizations and 121 individuals expressing approval.

Into the Open

E. B. Derr this week came out into the open to join Pat Casey in their minority stockholders' fight against the Young and Kolbe voting trust interests in control of Pathe Exchange, Inc., adding to Mr. Casey's suit for an accounting his own motion for a mandamus order to compel the management to permit him to examine the corporation's books.

The fight was proceeding merrily and will reach open court hearings Tuesday. Developments leading up to the controversy and subsequent events are detailed on page 18.

Trailing the Fox

By reason of the requirements of the national banking act of 1933, The Chase National Bank of New York published this week in financial newspapers the details of its international interest in the motion picture industry through considerable ownership of its affiliate, Fox Film Corporation.

Revealed for the first time are the far-flung ramifications of the parent company, affiliates and subsidiaries, of which there are 207 in the United States and others in 30 foreign countries.

Most of the subsidiary companies are under National Theatres Corporation, the new Fox theatre affiliate controlling 338 theatres in the middle west and far west. Chase owns 58 per cent of National Theatres, Fox 42 per cent.

The report shows three newsreel subsidiaries, four realty subsidiaries, one copyright subsidiary, one story purchasing subsidiary, and one laboratory subsidiary. Foreign activities are controlled by United American Investment Corporation and Fox Film Export Corporation.

The family relationship between the various Fox and allied concerns, the uncles, aunts, cousins, nieces and nephews, is explained in the story on page 17 and in the detailed tabulation starting on page 35.

"Uncle Sam presents"

The list of incorporators of the American National Theatre and Academy that was created this week by an act of Congress for the revitalization of the stage reads like the social register of the Atlantic Seaboard.

Awaiting the signature of the President was the Wagner-McLaughlin bill establishing the Academy as a "non-profit organization without capital stock," ostensibly to be supported by the 44 incorporating patrons of the drama, and with the avowed purposes of (1) presenting theatrical productions of the highest types; (2) stimulating public interest in the drama as an art belonging both to the theatre and literature; (3) advancing interest in the drama throughout the country by furthering production of the best plays, interpreted by the best actors, at a minimum cost; and, (4) further developing a study of the drama of the present and past in our universities, colleges, schools and elsewhere, and developing the art and technique of the theatre through a school within the National Academy. See page 55.

The Government's participation appears to be confined solely to the use of its name as godfather of the idea. The incorporators apparently must follow through from there.

* * *

Also . . .

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Codedoggling

Once again in the preliminary stages of code-drafting, the industry, through the Voluntary Industry Committee, is considering many proposals for a trade practice agreement to carry on the beneficent features of the "dead-as-a-dodo" Blue Eagle.

A tentative draft of a voluntary agreement has been formulated. Submitted by the Council on Trade Agreements established by the Trade Association Executives in New York City and the American Arbitration Association, it provides for the arbitration of commercial disputes under the laws of the states. Central control would be in a board representing all interests.

It seems that a new organization or all-industry agency not dissimilar to the NRA Code Authority and its administrative functions will have to be set up to supervise any voluntary agreement. Such a proposal is embodied in a plan formulated by Tyree Dillard, Jr., retired general counsel of the Code Authority.

The latest reports come from Washington that NRA is convinced voluntary agreements will prove futile, and that control of industry will be sought through legislation in Congress. The story starts on page 13.

Print That Moves

A curiously exciting volume entitled "Eyes on the World," produced and directed by M. Lincoln Schuster, an interpretive photo-chronology of history-in-the-making for 1934-35, brought forth this week, is the closest approach to a motion picture that has yet been achieved by the art of printing on paper.

The big, thundering volume is published by Simon & Schuster, the same house which ten years ago ventured to bring forth a ponderous two volume history of the motion picture, "A Million and One Nights" by Terry Ramsaye.

"Eyes on the World" is dedicated to Laurence Stallings, who, it will be recalled, put together for Simon & Schuster the spectacular picture book entitled "The First World War." Mr. Schuster's technique is a considerable amplification of that in the prior book and develops a living sense of the active present progressive tense by the use of various ingenious montage effects and the pictorial application of newspaper excerpts and headlines, which are to be seen and felt rather than read. The makers of motion pictures are likely to find "Eyes on the World" provocative, and a startling approximation of the cinema's most advanced technique effected in cold, immobile ink.

The book is effectively addressed at a picture minded world, and the great school of hit and run "readers."

> **"There seems to be a reaching back for romance and sentiment.**
>
> **"Glamour does not grow in test tubes.**
>
> **"The motion picture recently has been discovering some part of this ancient truth and it is being revealed gradually that while it may be desirable to call a spade a spade, there is also an allowable option to leave it in the tool house and talk about something else."**
>
> from an editorial by TERRY RAMSAYE

16-mm. Politics

Deep in international politics, the question of a world standard for 16-mm. equipment and sound-film manufacture will be aired at a specially called conference of the International Standards Association and the International Congress of Scientific and Applied Photography, in Paris Sunday. The meeting was requested by the Sectional Committee on Motion Pictures, Dr. Alfred N. Goldsmith of New York, chairman, under the American Standards Association, which will press its claims through George Friedl, delegate, for international adoption of the American specifications.

Leading the opposition to America will be Germany, which has adopted its own standards, fortified by Italy. The Nazi program of a self-contained national economy, plus the obvious quest for markets, is assumed to have impelled German engineers to draw up specifications directly reverse to American standards.

The story starts on page 61.

Kobayashi Rises

Developments in Japan are heading toward a first-class jousting for theatre domination of Tokyo, with the rapid rise of the name Ichizo Kobayashi in the exhibition field.

The latest move of this progressive businessman is to apply for a permit for a 4,000-seat house showing first-runs on "at least" a double featuring policy and at a low admission charge, something for the Shochiku theatres to think about.

The situation is traced back by the *Herald* correspondent to the past year's improvement of public taste cinematic, which drew the active interest of Mr. Kobayashi, an improvement which demanded, and obtained, a higher type of product for Japan's theatres. See page 54.

Restricted Release

A new system of restricted release of a motion picture, with one year's protection given to every theatre playing the film, will be put into effect by Warner Brothers for "A Midsummer Night's Dream," produced by Max Reinhardt with a cast including James Cagney, Joe E. Brown, Dick Powell, Jean Muir, Victor Jory. It is now being edited for release in October.

Warner Bros. has decided that it shall be exhibited only on a reserved-seat basis and under special conditions which must be agreed to by the theatre.

Every theatre booking "A Midsummer Night's Dream" under the special terms applying to this production will receive one year's protection. No other exhibitor in that territory shall be permitted to play it for one year after the beginning of the original engagement on any other than a roadshow basis.

The world premiere will take place in New York, probably at the Hollywood theatre.

Welsh Threat

A three month's booking embargo by British showmen against any American distributor violating the promise of 1931 to hold down percentages on pictures was proposed from the floor of the summer conference of the Cinematograph Exhibitors Association, closed last weekend at Cardiff, Wales.

The suggestion followed addresses in which it was shown that $250 was the average weekly gross of 1,250 theatres in Britain.

Horror pictures were decried by the Right Honorable E. E. Shortt, K.C., president of the British Board of Film Censors. Mr. Shortt said the onetime flow of "undesirable" pictures from America represented only a passing phase of life which had been recorded by Hollywood.

The story of the convention is on page 67.

Conspiracy War

One independent exhibitor, R. M. Fuller, Texas, lost his conspiracy fight in federal courts this week against distributors, while another, operating the Astor theatre in Chicago, was listening to out-of-court settlement offers from the companies.

The large interests became defendants in antitrust suits filed in Los Angeles and Chicago, independents suing Fox West Coast and the large companies in California for $425,000, while in Chicago a group named Loew's and MGM, charging coercion.

These and other developments in the "antitrust war" between distributors and exhibitors are related on page 78.

Paramount Free

With predictions of the trustees for clear sailing ahead, the new management of the new Paramount Pictures, Inc., took control of operations this week, the court ordering the transfer of assets from the trustees to the officers, who, at the same time, ratified a five-year contract for John Edward Otterson, as president, at a reputed annual salary of $100,000, and elected R. Earle Anderson vice-president in a financial supervisory position. Mr. Anderson's resignation from Erpi, where he served as treasurer, was preceded by the borrowing of H. M. Wilcox, Erpi vice-president, for the post of Otterson executive aid, with special duties pertaining to a general survey of the Paramount properties. The story of Paramount's last week of its 29-week status as a bankrupt is told on page 63.

Buying Originals

June brought 50 additions to Hollywood's story supply for 1935-36 production, 16 companies buying 24 original manuscripts, 19 books and 7 plays—including a dozen of the season's biggest successes of stage and bookshelf. These acquisitions increased to 200 the number of properties purchased since all producers began in April to buy up material for the new season by the wholesale.

The convention of United Artists that gets underway in Hollywood on Monday will be the last sales meeting to be held, all other large companies having already sent their sales forces from convention headquarters into the field to the exhibitor.

These new-season product activities and those of other companies are reported on page 57.

Allied Regionals

Solutions of the problems of the independent theatre owner will be pursued by Allied States Association of Exhibitors at a series of regional conventions, the vice-presidents calling all members in the Midwest to Indianapolis, on July 10 and 11, and members in the Atlantic States to Atlantic City, on August 21 to 23. These follow a New England conference held last week at Boston.

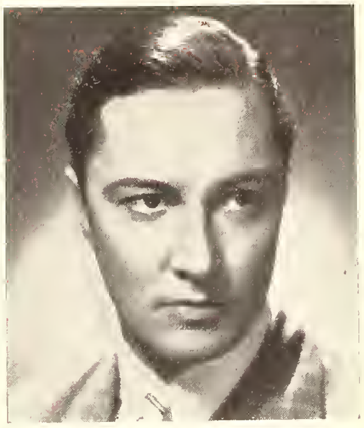
On the program for Indianapolis will be an attempt to muster all independent owners for a battle to push the Pettengill anti-block booking and the Duffy copyright bills in Congress.

Meanwhile other exhibitor organizations were debating the problems of operation during the week. On page 80.

Columbia Convenes

Columbia Picture Corporation's sales force, in convention in Chicago, was told this week that the company would release 52 features and 125 shorts next season. Twelve outdoor features are included while the shorts include 10 series of one-reelers and 26 two-reelers.

The News in Pictures



IMPORTATION. (Above) Is Henry Mollison, from England, and making an American debut in Universal's "Manhattan Moon," musical starring Ricardo Cortez.

VACATIONING. (Right) Abroad are Mr. and Mrs. Walt Disney and his personal brainchild, Mickey Mouse, here seen with them and their greeters.

GOLFERS. (Left) Contestants in the Warner Studio golf tournament. From the left: Hal B. Wallis, Jack L. Warner, studio executives; Al Jolson, a Warner star.

HONORED. By fellow executives of the industry in New York was Al Lichtman, new president of United Artists, at last week's AMPA meeting. On the dais, from the left: Jack Alicoate, Mr. Lichtman, Charles C. Pettijohn, Martin Quigley, Joseph M. Schenck, retiring UA head.

DISTINGUISHED PREVIEWER. Al Smith looks at Fox's "The Farmer Takes a Wife" in New York. Left to right, front row: Mrs. George A. Victor, Mr. Smith, Eugene Garey, Mrs. Smith. Second row: Daniel L. Mooney, Mrs. Walter J. Smith, Mrs. Arthur W. Smith. (Cosmo-Sileo Photo)

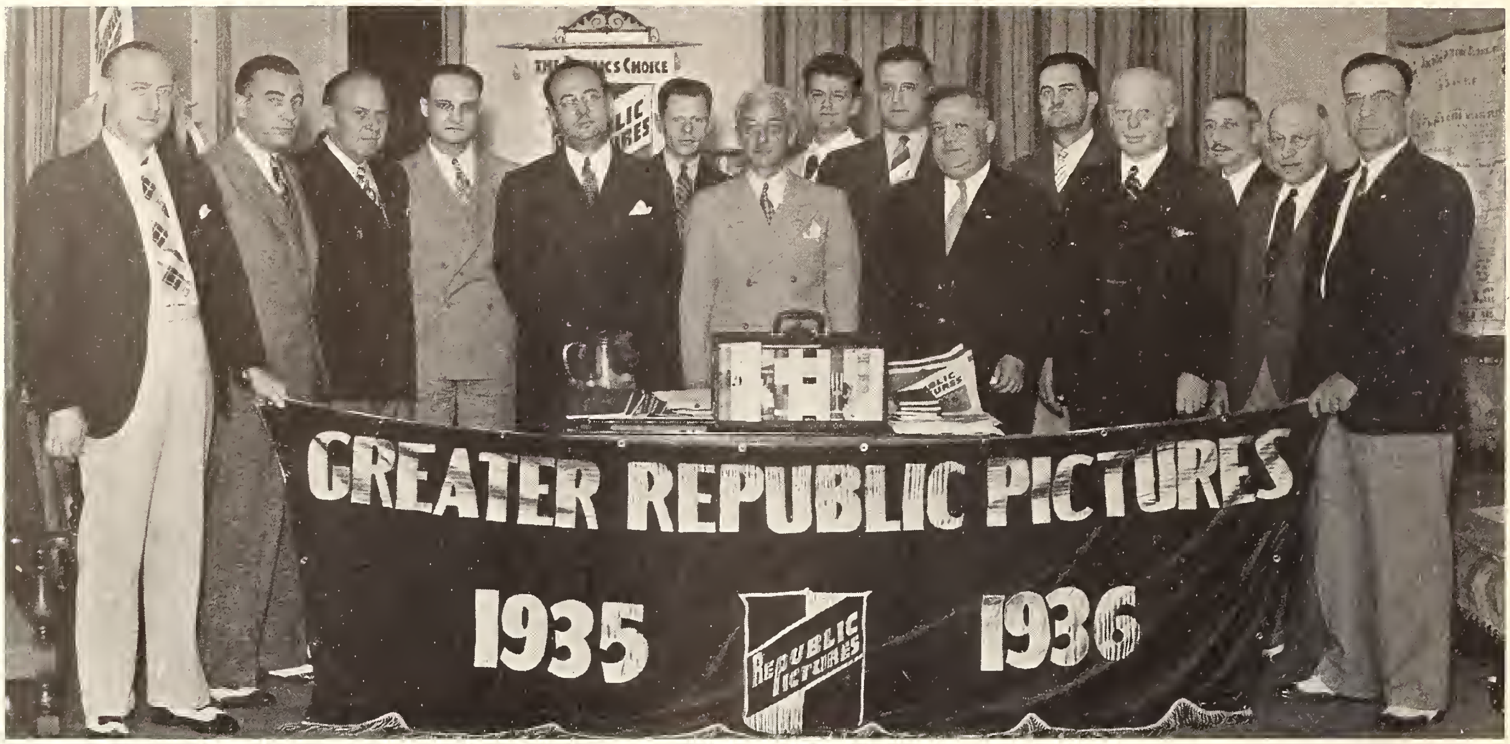
A STAR AT 16. (Above) Is Maritza Gervay, Budapest singer and actress, here under long term MGM contract, soon to be cast. Her mother, Elizabeth, is a famous singer.

REPORTING. (Right) For work at Universal is Frank Lawton, of England, here arriving with his wife, Evelyn Laye, also a screen player. (Cosmo Sileo Photo)

TOP TAPPER. (Left) Is Eleanor Powell, hitting off a routine as for MGM's "Broadway Melody of 1936," in which she is to have the feminine lead opposite Jack Benny.

A CHAMPION SIGNS UP. James J. Braddock, new heavyweight champion, signs a contract with the William Morris Agency for screen, stage and radio appearances. Louis B. Mayer watches, while over their shoulders peer Joe Gould, manager (left) and William Morris, booker. (Photo, Copyright International)

VISITOR. Howard Cullman, operating the New York Roxy theatre, watches the British production wheels go 'round at the GB Studio, during a vacation abroad. From the left, seated: Pamela Ostrer, Mrs. Cullman, Mr. Cullman. Rear: Jane Lee, Beverly Baxter, Victor Saville, Griffith Jones.



REPUBLIC CONFEREES. Production and sales executives were present in force at the recent Los Angeles convention of the newly formed Republic Pictures. Presiding over the meeting was Trem Carr, production vice-president. Reading from left: R. J. Cadman, Howard Stubbins, C. E. Buchanan, L. V. Clement, Nat Levine, Norman Bosley, Mr. Carr, Wallace MacDonald, S. J. Martenstein, Edward Golden, Charles Crowley, Floyd St. John, Ed Morris, Sid Goldman, S. D. Weisbaum.

ARISTOCRAT. (Above) Is Gyles Isham, heir to one of England's oldest and most distinguished titles, who has been signed to an MGM player contract.

TO SEE THEMSELVES. (Left) Phil Regan, Josephine Dwyer, Winifred Shaw, arriving in New York for the opening of Warner's "In Caliente," in which musical Mr. Regan and Miss Shaw are cast in vocalizing roles. (Cosmo-Sileo Photo)

TWO PRIZES. (Right) The more attractive is Dorothy Page, radio vocal star, signed by Universal, the other her prize Afghan, obviously a rare breed of dog.

VOLUNTARY CODE DRAFTED; NRA INQUIRY THREATENS

Washington Officials Say Film Industry Is "Behaving Itself on the Whole" While Congress Remains in Session

Of various proposals received by the Voluntary Industry Committee set up last week to draft a basis for a voluntary code of fair competition for the motion picture industry, outstanding suggestions are plans recommended by Tyree Dillard, Jr., Code Authority general counsel, and a proposed draft for a voluntary agreement developed by business executives and arbitration groups.

President Roosevelt this week instructed the Federal Trade Commission to negotiate for voluntary agreements. The Dillard plan, submitted to Washington, calls for an American Motion Picture Institute to adopt fair trade practice rules. Local boards would handle trade disputes, others labor matters. Appeals would be taken to the National Motion Picture Industrial Council in New York, labor appeals to the National Motion Picture Labor Council. A Production Labor Council would handle the studios.

Federal Inquiry Considered

While the four-man subcommittee of the Voluntary Industry Committee was studying the mass of data already submitted preliminary to a report next Monday, word came from Washington that an exhaustive investigation of all phases of the industry, going back to the very inception of the business, is under consideration by the new National Recovery Administration. The study would be a part of a survey of 14 major industries planned by the NRA, on the basis of which legislation may be recommended to Congress next session for industrial control. As the possibilities of creating a voluntary structure were being debated, it was evident that:

1. Antitrust laws and decisions in film cases constituted formidable obstacles to any new code basis.

2. Distributor apathy was developing, largely because these companies have little or nothing to gain by any code of fair practice. Distributors continued fair practice provisions in new contracts.

3. Exhibitors who had assailed the compulsory NRA code were now urging some machinery be created for mediation. Government officials are understood to consider as a substitute for the voluntary code the "basic plan" or model trade agreement developed by the council on trade agreements.

Mr. Dillard, whose duties as general counsel of the Motion Picture Code Authority terminated officially Wednesday, has formulated a plan embodying the principles of a voluntary code which has been submitted to J. Robert Rubin of MGM, head of the Voluntary Industry Committee, and to Austin C. Keough, chairman of the sub-committee which is exploring the legal aspects.

Continuing as general counsel of the new group, Mr. Dillard is devoting his attention to a proposal whereby a voluntary agreement could be effectuated within the constitutional limitations identified with the supreme court's decision voiding the NRA, and machinery set up to perpetuate the beneficial features of the compulsory code. The administrative machinery of Mr. Dillard's plan and under the various other proposals being considered by the new committee presupposes the existence or creation of an all-industry organization vested with central control. Mr. Dillard favors a skeleton organization representative of national, state and regional industry groups, which is not dissimilar from the setup of the Code Authority. The committee is expected to make public Mr. Dillard's proposal next Monday.

Seek to Retain Many Provisions

The Dillard plan, reported to have received the tentative approval of national labor groups, recommends that all industry elements be given equal representation on the local and national boards. Production Labor Council would include various west coast groups.

Final determination of the feasibility of a new code structure, and its provisions as well as membership of the board of control, will in the last analysis, depend on the extent to which industry elements are willing to participate. So far, exhibitor opinion has been divided largely because of the manifest impotence of the compulsory code to obtain enforcement. The distributors are "on the fence." They are unwilling to court trouble through the antitrust laws and are inhibited by court decisions under the Sherman act relating to arbitration and clearance and zoning.

In distributor circles there is also the feeling that film companies will acquire no benefits but decided legal liabilities through a voluntary code, which, they say, was the case with the NRA pact.

Tentative Model Agreement

In the month that has elapsed since the supreme court's NRA decision, there has been widespread desire of individual exhibitors and exhibitor groups to retain many of the provisions of that much-criticized act.

While the distributors originally favored the NRA and its codes, discussions of a voluntary agreement now leave them cold. Allied and other exhibitor organizations who fought the industry code are now pleading for some sort of tribunal.

Since announcement last week of the Voluntary Industry Committee, John C. Flinn, its secretary, has received a number of requests from other industries and organizations for any plans that may be evolved. The committee also is drawing on the experience of others and has obtained numerous suggestions from outside sources, including a plan for voluntary self-regulation from the U. S. Chamber of Commerce and a proposal outlined by A. Lincoln Filene, Boston merchant, whereby supervision of voluntary industry agreements would be vested in the Federal Trade Commission.

Plan of Code Authority's Counsel Provides for Central Board; "Model Agreement" for Businesses Is Studied

Careful consideration is being given to guiding principles and practices for trade agreements and a tentative model agreement for self-government of industry developed by the Joint Committee of Trade Association Executives in New York City and the American Arbitration Association. The proposals were submitted by the Council on Trade Agreements established by these two groups with the broad objectives of serving as clearing house for the filing of voluntary agreements and "to serve as a medium for further advancing the conception of self-government by industry" through voluntary codes.

Both the basic principles and practices for agreements and the proposed draft for a code are suggestions only, and the Council recommends that their applications to the problems of the film industry or any other industry should be with advice of counsel. While the Voluntary Industry Committee is tapping available sources of information, it realizes that any draft of a general code has its shortcomings because of the legal prohibitions peculiar to the film industry. Arbitration, the compulsory type of which was outlawed for the film industry by the Thacher decree, is provided in the draft as the means of settling disputes. It also is contemplated that the administrative machinery be placed in a central agency embracing all factors.

The tentative model proposals of the Council on Trade Agreements flow from the experience of the American Arbitration Association in setting up arbitration machinery in many industries and the experience and knowledge of the Trade Association Executives, consisting of managers and heads of trade and industry associations.

The Arbitration Association several years ago assisted in formulating the arbitration provisions in the standard exhibition contract. It has a large panel of arbitrators for the settling of disputes in the theatre and film industry, including Gabriel Hess, general attorney for the Motion Picture Producers and Distributors of America, and Adolph Zukor, chairman of Paramount. Will H. Hays formerly was a director of the association, and John E. Otterson, president of Paramount, now is on its board.

Agreements Must Be Voluntary

The Council points out that members of an industry desirous of taking common action to establish and carry out the objectives of the NRA codes, must now do so by voluntary agreements—voluntary from the standpoint of entering into them, not voluntary from the standpoint of observance.

"In our opinion," suggested the Council, "trade agreements should be open covenants openly arrived at; should be in writing; should reflect the ideas and aspirations of the major portion of an industry; should contemplate equitable relations between employer and employee; and should contemplate the public welfare in its broadest sense. Such agreements must conform to the constitutional and legal requirements of the federal and state governments. They must not be against the public policy."

It is advised that any preamble reciting the inspiration or purposes of the agreement should not refer to codes, since they have been de-

(Continued on following page)

MAY PROVIDE FUEL FOR CONGRESS

(Continued from preceding page)

clared null and void and do not constitute a legal basis for an "agreement," and, the Council adds, "inference of their continuation under a new development might raise complications."

Self-government by an industry, according to the basic principles set out, should express itself through the three usual separate and distinctive channels—legislation, administration and adjudication. The actual administration of the agreement embracing the explanations and application of its provisions must be vested in some strong centralized control conversant with the industry and commanding the respect of industry members; and the desires of the majority, both in numbers and productivity of the members, must be the guiding factors in the matter of trade practice and other provisions.

The suggested principles continue: "We deem it necessary to the competent administration of agreements that there be in each industry a strong trade association and in the article on administration that provision be made for its structure and purposes, manner of choosing its governing body, payment of dues and establishment of budget, with provision that none of the members becomes a partner by reason of the agreement, and that no officer or agent of the association acting in good faith shall be liable except for wilful misfeasance or nonfeasance. These guarantees for an administrative body should be afforded to all signatories and a copy of the by-laws of the administrative body should be furnished them.

Administrative Budget Advised

"We consider it an unnecessary requirement that all members of the industry shall be members of the trade association before they can become signatories to the agreement. It is necessary only that they accept the association as the administrative body for the agreement and contribute their share to its maintenance." It is recommended that each association provide a budget for administration and that an itemized statement be sent to each proposed signatory together with the manner of assessment or apportionment, and that no additional costs be incurred without the specific consent of the signatories. Where there is an actual arbitration the cost shall be paid by the parties in accordance with an established schedule of fees."

"By adjudication," says the principals, "is meant the quasi-judicial function of interpreting the provisions of the agreement, determining violations of breaches thereof and fixing damages therefor. This function should be vested in an agency not subject to control by the administration but independent thereof and its proceedings and findings.

"Disputes will arise between parties thereto which cannot be settled by conciliatory methods available within the industry, and which it is not advisable to submit to litigation. In such instances industry may wish to provide for an impartial determination of the facts by an independent tribunal." The model code suggests that the tribunals maintained by the American Arbitration Association provide such means.

Separate Agreements Suggested

It is further recommended as "more practical for the trade association to prepare identical but separate agreements to be signed by each member separately entering into contract with each other and with the association, and specifically stating that it is not a partnership agreement, and attached to such agreement when submitted for signature should be a memorandum containing the by-laws of the administrative body, the names of its officers and a list of the names of members of the industry being invited to sign the agreement.

". . . It is obvious that for purposes of study, comparison, and limitation, the agreements adopted by the various industries and administered through their trade associations, as we suggest, should be more or less standard in form and content.

"Press statements indicate that, during the past week, some 16 trade-practice agreements have been filed with the newly created Administrator of the National Recovery Administration. We believe that, pending a declaration of policy by the Administration on the subject, it would be better for the trade associations themselves to develop their own agency for the purpose and avoid possible embarrassment by premature action in the premises.

"As for the filing of such agreements with the Federal Trade Commission, it would seem desirable only to the extent that the subject matter of such agreements come within the scope of the commission's prerogatives and activities."

Arbitration Law for 10 Years

A federal arbitration law covering controversies coming under its provisions has been in force for 10 years. Arbitration of disputes as provided in the suggested code would have all the effect of law under the arbitration statutes of 14 states: Arizona, California, Colorado, Connecticut, Illinois, Iowa, Kentucky, Louisiana, Massachusetts, Michigan, Minnesota, Nebraska, Nevada, New Hampshire, New Jersey, New York, North Carolina, Oregon, Pennsylvania, Rhode Island, Utah, Washington, Wyoming and Georgia. In certain other states, such as Arkansas, Florida, Idaho, Indiana, Kansas, Montana, Ohio, Tennessee, Texas, Vermont, Virginia, West Virginia, arbitration submissions of commercial disputes are enforceable only when made a rule of the court. In some states, including Indiana, Kansas, Ohio, South Carolina and Washington, the filing of a bond may be necessary to insure performance of the award.

Penalty for failure to comply with the code's provisions could be by expulsion from the trade association, by blacklisting to members of the industry, or by other means. In states having arbitration laws, performance of arbitration board's awards can be secured through court procedure. The courts also could be resorted to to compel members to arbitrate. Legal machinery is provided for appeals to the courts from arbitration awards.

Meanwhile, government control of industry in at least interstate operations is under consideration by officials of the National Recovery Administration, it was learned this week in Washington. Fearing that premature disclosure of their plans might lead to radical changes in methods in the industries to be studied as a basis for control legislation, which would defeat the purpose of bringing out the "evils" of the present competitive situation, officials of the NRA are reluctant to discuss the proposal, which they assert is only in a tentative stage.

Film Trade Among 14 Singled Out

The industries which would be studied are not necessarily the largest in the country, but, rather, those in which it is believed there can be shown evils in competition or in the conditions under which labor is employed. On the basis of the information developed, it is proposed to frame recommendations for legislation which would restore to the Government a measure of the control it exercised prior to the supreme court decision voiding the NRA.

NRA officials are said to be convinced control of industry can be secured only by legislation, and place little confidence in the new provisions of the recovery act authorizing voluntary codes.

"Behaving Itself on the Whole"

On the whole, it was said by Washington officials, the film industry is "behaving itself," but it is believed that if any breaks come in any industries they will occur after the adjournment of Congress when there is assurance that new laws cannot be enacted for several months.

Sales executives of major companies in New York this week revealed that with few exceptions fair trade practice provisions in the standard exhibition contracts as provided in the film code will be continued in 1935-36 contracts. Included are optional arbitration and the 10 per cent cancellation privilege.

A new independent exhibitor organization being formed at Cincinnati to replace the erstwhile Greater Cincinnati Independent Motion Picture Exhibitors' League, recently dissolved, aims to work with the Cincinnati exchanges and the Film Board with a view to obtaining satisfactory adjustment of clearance schedules.

K-M Favors Grievance Board

At Kansas City, the Kansas-Missouri Theatre Association, in annual convention, approved the formation of a grievance board of three to clear all complaints filed by members.

Confirmation of the arbitration award directing RKO to pay the Apollo and Hollywood, New York theatres, $45,000 damages and effect policy changes is sought in an application filed in the state supreme court this week by the owners of the two theatres, which are under lease to RKO. This application was to conform with the state arbitration procedure.

Counsel for RKO was to ask the court to vacate the award, and both petitions were scheduled for hearing next Monday. RKO will contend that the award is partly indefinite and partly impossible to fulfill.

Fox won default decisions against five theatres in New York Film Board of Trade arbitration proceedings when the defendants failed to appear.

Following is the complete text of the "Tentative Model Agreement for Self-Government of the A.B.C. Industry":

ARTICLE I—Declaration of Policy

In order to give the agreement an appropriate foundation there should be recited in Article I thereof basic reasons why it is desirable for the members of the A. B. C. Industry to join forces for the realization of objectives which the major portion of the industry believes are desirable.

Such a declaration of policy might read as follows:

"Whereas, the A. B. C. Industry desires to preserve the essential qualities of fair competition within Federal and State laws; to eliminate unfair trade and competitive practices; to maintain fair conditions of employment; to promote the common welfare of industry and labor, and to advance business recovery and expansion, the following agreement is hereby offered to the members of the A. B. C. Industry as the method best adapted to achieve these purposes."

ARTICLE II—Consideration

Since every contract, to be binding, must contain such fundamental requirements as

TEXT OF "MODEL AGREEMENT" PLAN

(*Continued from preceding page*)

"Meeting of Minds," "Valuable Consideration," etc., it is highly essential that, in order to make the agreement binding, these requirements be fully observed.

Foremost among such requirements is that of Consideration. Since in the majority of cases the members of an industry will be numerous and scattered throughout the country, it is desirable that individual agreements be prepared for submission to such members of the industry, a list of their names and addresses being attached to the document and made a part thereof.

The consideration necessary to support this contract is supplied (1) by the agreement on the part of the association to administer the agreement and to secure the signatures of other members of the industry, and (2) by the fact that each member becoming a party does so in consideration of the promises of the other parties who join in the agreement.

The document representing the assent of each member might read:

"This agreement is made in consideration of the commitment of the A. B. C. Association to administer the provisions thereof and execute its duties, as herein contained, and to endeavor to secure similar consents from at least . . . other members of the A. B. C. Industry, and in consideration of . . . members of the industry becoming signatories hereto and being bound by the provisions hereof; each subscriber so subscribing upon consideration of the like subscription of the others."

ARTICLE III—Things Agreed To

This article should be divided into two distinct groups, the first headed Labor Provisions, the second Trade Practice Provisions. It is, of course, a vital part of the document and should be prepared with extreme care and thoroughness.

1. Labor Provisions.

These should include provisions for: (a) minimum wages; (b) hours of labor; (c) elimination of child labor. To simplify the agreement, it might be advisable to set forth any particular provisions in a schedule annexed to the agreement.

2. Trade Practice Provisions

Each agreement should contain the proper trade practice standards that the particular industry wishes to observe.

These should include the generally acceptable practices already established within the industry. These might very well include, among others, prohibitions against deceptive advertising and general misrepresentation; commercial bribery; interference with contracts; defamation of competitor; false invoicing, marking or branding; secret rebates and other concessions; coercion.

ARTICLE IV—Administration

The A. B. C. Trade Association should be the administrative agency for carrying out the operation of the agreement.

If the A. B. C. Industry does not have a trade association, it should create one, because agreements are not self-enforcing, nor from their very nature, under present conditions, can the A. B. C. Industry look to governmental authority for the administration of the agreements.

For the A. B. C. Trade Association to undertake this task of administration of the agreement naturally involves the incurring of expenses for which the members of the A. B. C. Industry must assess themselves. Provision for the setting up of a budget of anticipated revenue and expense should be included and equitable ways and means devised for obtaining the necessary funds from the signatories to the agreement.

This article should make provision among others for the following:

1. The payment, by all of the signatories, of their proportionate share of the expense of administering the agreement.

2. Provision that none of the signatories or officers, agents or employees of the association become partners by virtue of the agreement and that no officer or agent of the association acting in good faith be liable for anything other than willful misfeasance or nonfeasance.

3. Provision for the filing and handling of complaints of violation by the association, giving the association power to investigate complaints in the first instance and to adjust them wherever possible. This can be done through the creation of appropriate committees.

4. Other administrative details deemed advisable in any particular industry.

To avoid unfairness resulting from the activities of such members of the industry as do not enter into the voluntary agreement, consideration might be given to temporary suspension of certain provisions to meet such condition.

ARTICLE V—Adjudication

It is suggested that the administration agency have the function of receiving and investigating complaints and of facilitating adjustments through conciliation or mediation. This has long been a function of trade associations and machinery is already provided in many of the by-laws.

While it is true that under "Administration" it is contemplated that, to a very great extent and in the majority of cases, questions arising under the operation of the "Agreement" of the A. B. C. Industry will be dealt with by the Trade Association through its officers or executive committee or appropriate other committees, nevertheless, it is almost certain that from time to time questions and issues will arise which cannot be disposed of through these normal channels.

It is also certain that many disputes will be of such a character that members of the Trade Association cannot justifiably act in the capacity of judges of fellow members of the industry, or that the members of the industry who are involved in the dispute will not consent that they so act.

Provision for violation of any of the standards created by the agreement can take two forms:

(a) A provision that each signatory agrees to pay to the treasurer of the .... Association, certain specific amounts, in trust, for liquidated damages, and not as penalties, upon determination by arbitrators of violation of any of the established standards.

(b) The other method for handling damages for violation of the provisions of the agreement would be to submit the entire question of damages to arbitrators, and authorize the arbitrators to award such sums as they find to be fair, with a limitation that they should not award damages in a sum greater than........ dollars for any particular violation.

To amplify or serve as an alternative to damage provision, a provision may be incorporated whereby each party stipulates and consents that an injunction may be issued against him, in the event of any future violation of the agreement, where the arbitrators specifically find that his violation was willful or intentional.

If it is desired that publicity be given to violations or awards of arbitrators, or to those observing the agreement, or if labels are to be used as measures of enforcement, these provisions should be clearly set forth in the agreement.

The agency for determining facts of the breach of the agreement, where penalties such as the foregoing are to be determined, or whenever a party desires to appeal from the findings of the administrative agency, should, in our judgment, be an independent tribunal, not subject to the administrative agency.

It is suggested that as the American Arbitration Association has facilities in 1,600 cities and standard rules under which all arbitrations, wherever held, are conducted under the same procedure, that it be the agency used for arbitration and that each agreement contain a provision along the lines of the following:

"Any controversy or claim arising under, out of or relating to this contact or the breach thereof, between the...............Association and any of the parties hereto, shall be settled by arbitration in accordance with the rules, then obtaining, of the American Arbitration Association, and judgment upon the award rendered may be entered in the highest court of the forum, having jurisdiction; provided, however, that the executive committee of the association may have a period of 15 days after the filing of the complaint, or demand for arbitration, within which to endeavor to mediate and adjust the controversy or claim. The arbitrators shall not, however, award as damages any sums greater than those provided in this agreement for violation of any specific provision of paragraphs . . . hereof. The arbitrators may, in their discretion, reduce liability for payment of damages where they find that such violation was an innocent or unintentional one, or where it had resulted in no material injury, or where there are other extenuating circumstances."

ARTICLE VI — Adherence — Suspension— Amendment

The agreement should be made operative only after the consent of a given percentage of (a) number of units in the industry, or (b) production capacity or sales volume, has been obtained. Provision should be made as to the method of determining these percentages. When determined, the agreement should become effective upon written notification by the association to each of the signatories stating that such execution and delivery have taken place.

The duration of the agreement should be made for one year or some other period from the date that it is declared effective and may be continued from year to year thereafter, subject to cancellation as of the end of any such year by any signatory (as to such signatory) on giving the association sixty (60) days' notice of such cancellation, in writing, before the end of such year and subject further to cancellation by the association at any time by giving each of the signatories identical written notice of such cancellation.

Provision should be made that the agreement may be executed in counterpart originals, all of which, when taken together, constitute the complete instrument. This will eliminate the difficulty of having all parties sign the same document.

Provision should be made that nothing contained in the agreement be construed or applied to deprive any signatory of any rights or causes of action in his favor against any of the other parties arising out of the provisions of the agreement, but it should be suggested that such claims or controversies should be settled by arbitration.

The agreement may provide that each signatory pay the premium upon and furnish to the treasurer a surety bond in a stated sum to secure the faithful performance of the agreement or make a cash deposit to accomplish the same result.

FOURTH OF STARS FOREIGN-BORN, SAYS MOTION PICTURE ALMANAC

1935 - 36 Edition, Out This Week, Shows Average Age of Leading Players of Box Office Champions Is 34 Years

The international character of the screen of today is reflected in the fact that more than one-fourth of America's ace stars are not Americans—at least not originally.

Twenty-eight per cent of the 96 stars who headed the casts of the Box Office Champions of the past year were born in other lands, from the British West Indies to Dalmatia. Half of the foreign-born players were from English-speaking countries, Great Britain and its possessions. More than 12 per cent of the 96 leading players have appeared in foreign product at one time or another.

Most of the leading stars are well along in years—the average age is 34 years. If life really begins at 40, the men stars are just about ready to start living, for their ages average 39. The women stars are younger, it's true, but at that they're just on the threshold of the thirties, in an averaging of ages that stretch all the way from Shirley Temple's six years to May Robson's seventy.

The 1935-36 issue of 'Motion Picture Almanac', a Quigley publication, out this week, presents a new service for exhibitors as well as motion picture editors of newspapers, in a section of complete Showmen's Reviews of each of the Box Office Champions of a year and a half, the winners by months as well as annual, with casts and credits.

Stories and plays purchased by producing companies in the season begun in September, 1934, are listed in the 1,208 page volume, with identification of authors, companies, and stars tentatively chosen for the productions.

75 Million Weekly Attendance

Weekly attendance at motion picture theatres in the United States approximates 75,000,000. Of the 18,250 motion picture theatres in this country, about 13,500 are in actual operation. There are approximately nine persons to every theatre seat in cities of more than 100,000 population, whereas total seating capacity of all theatres is placed at 11,132,000.

The number of prints required on each feature varies from 50 to 250, the average of simultaneous daily runs per picture is 200, and the average screenings per print are 200 times. Maximum bookings per picture in general are near the 10,000 mark, with a minimum general average of 2,000 bookings.

New Broadcasting Rates

Between 75 and 85 per cent of all adult admissions to motion picture theatres are purchased between 7:30 and 8:30 p.m.

The Almanac this year carries a complete record of the revised rates for broadcasting charges, by station, of both the Columbia Broadcasting System and the National Broadcasting Company.

Among the many departments are personnel listings of companies in all phases of the business, titles and other information of all pictures made since the introduction of sound, financial statements, the corporate structure of the industry, theatre circuits and key theatres, screen organizations, deaths of a year, and all-time "best-sellers" of the world scene of the motion picture, legitimate plays, books, and radio programs.

Truce in Union Fight As Pickets Are Arrested

Following a few days of comparative calm, 26 members of Local 306, New York projectionists' union, were arrested during last weekend in Brooklyn and Manhattan. The indication is that Mayor LaGuardia is keeping his promise to prevent disorder among pickets and that efforts looking to arbitration of the difficulties among the three rival units, Allied, Empire and 306 are making little headway. Frank Tichenor, published of the *Outlook,* appointed by the mayor as conciliator, succeeded, however, in arranging a truce on mass cross-picketing at a meeting with representatives of Empire and Allied. Local 306 did not participate.

The Massachusetts House last week passed a bill prohibiting the granting of temporary or permanent injunctions in labor difficulties until after a finding on the facts has been made by the courts. The bill also exempts labor organizations from responsibility for the acts of its agents unless it can be proved the organization specifically authorized the acts. In its monthly bulletin the International Alliance of Theatrical Stage Employees charges that the International Brotherhood of Electrical Workers is engaged in a raid on IATSE jurisdiction, sponsoring legislation to monopolize electrical work.

New Studios To Be Built By NBC in Hollywood

Hollywood is about to take its place as a radio center, as well as a movie capital, it was revealed Tuesday with the announcement by Richard C. Patterson, Jr., executive vice-president of National Broadcasting Company, that NBC has completed arrangements for building radio studios there.

NBC has leased the entire building of Consolidated Film Industries' laboratories on Melrose Avenue, and construction of broadcasting studios will be started immediately. They will be ready next fall. The new plant will include four studios.

"The increasing use of radio stars in motion picture productions, and of movie stars in radio, has emphasized the need for more adequate studios in Hollywood," Mr. Patterson said. "Hollywood has become a great reservoir of talent for radio, and we expect that many more programs of national interest will originate in southern California as soon as we have provided proper facilities."

Approves Plan of Fox Metropolitan

Federal Judge Julian W. Mack in New York last week gave final approval and confirmation of the Joseph M. Schenck-Fox Theatres plan of reorganization for Fox Metropolitan Playhouses, despite the plea of counsel for the Sabath Congressional committee, studying reorganizations, to delay his approval until the committee has had time to investigate the Fox Metropolitan plan.

I. Alfred Levy, counsel to the committee, told the court efforts to subpoena Mr. Schenck and A. C. Blumenthal, called "prime movers" in the reorganization, had been unsuccessful despite repeated efforts. The judge refused to grant the delay on the ground that the court already had undertaken an exhaustive study of the plan, and that a new delay might be injurious to the interests of creditors. However, he declared that if any improprieties were shown, he would act accordingly, vetoing any member of the proposed board, as is his right.

The membership of the proposed board is: Mr. Schenck, Herbert B. Swope, William P. Phillips, Samuel S. Allan, Milton C. Weisman and William Rhinelander Stewart. Hearing on final steps in the reorganization is set for this week.

The Fox Metropolitan trustee last week reported a net loss after depreciation, amortization, interest, expenses and other deductions of $410,855 for the period from August 17, 1934, to January 31, 1935.

Elmer C. Rhoden, operating head and president of Fox Midwest Theatres, left for Kansas City this week to attend a meeting of four district managers. He will sign a new five-year contract with National Theatres next week, under which he will be president of Fox Midwest and receive a percentage and salary.

Court Rules Film Cannot Be Impounded Without Bond

Warner won an important and significant point in a copyright infringement action last week when the United States circuit court of appeals in San Francisco reversed a decision of the lower court, and ruled the court could not impound a film unless the plaintiff posts a bond adequate to pay the defendant in case he should win the case.

The decision came as the result of an appeal by Warner in an action brought by M. P. Echevarria, who charged that Warner used his story, "Milias Pilia," as the basis for an old silent film, "Across the Pacific," starring Monte Blue.

Nathan Liggett Dies

Nathan Liggett, father of Sam Liggett, head of the non-theatrical department of Columbia, and of Jules Liggett of Universal, died last week in New York.

CHASE BANK HOLDS AN INTEREST IN 207 MOTION PICTURE CONCERNS

47 Are Subsidiaries of Fox Film, Others Units of National Theatres Corp., Operating Fox Theatres, Commission Told

Chase National Bank's considerable interest in the motion picture industry, as represented in Fox Film Corporation, affiliates and subsidiaries, and elsewhere, and made public this week by the bank, includes in this country 207 companies—functioning as holding, producing and distributing organizations, as well as theatre operating, real estate and investment groups. Subsidiaries, chiefly distribution, are also located in 30 foreign countries.

Of the total, 47 are subsidiaries of Fox Film and the others subsidiary to National Theatres Corporation, recently organized in New Jersey to take over operations of all Fox theatre properties. The report shows for the first time that the company's theatre holdings in Australia also are now controlled by National Theatres.

Chase National reveals that it controls a majority of the outstanding "new" voting stock of Fox Film Corporation, and that it jointly owns with Fox Film the stock of National Theatres Corporation, controlling 338 theatres. The division of ownership in National Theatres is 58 per cent under Chase National control and 42 per cent Fox Film.

Publication of the report by Chase National is to comply with requirements of the National Banking Act of 1933, which directs national banks to publish details of their affiliates. The report, which is as of March 30, 1935, and concerns itself only with the bank's Fox Film affiliation, was published this week in New York financial newspapers.

Fox Film reported to the Federal Securities and Exchange Commission at Washington last May that the Chase National Bank was the holder of 1,549,507 shares of its Class A common stock as of March 9, representing 72.30 per cent of this group, while 86.18 per cent of Class B, represented by voting trust certificates, is held by General Theatres Equipment, Inc., controlled by Chase National.

The Fox Film subsidiaries listed in the Chase report, other than theatre holdings, are for foreign distribution and production and newsreels, and for real estate in New York and California. All of the Fox theatre operations have been grouped under National Theatres Corporation of New Jersey since Fox West Coast was lifted out of bankruptcy, and in this collection of subsidiaries holding and operating theatres in the Middlewest and on the West Coast are 158 companies, of which 19 are inactive and one in process of formation.

One of the principal holding companies of National Theatres is National Holding Corporation of Jersey City, which controls stocks and obligations of underlying companies. Fox Midcontinent Corporation, another holding subsidiary, controls the former Fox Rocky Mountain Theatres, now emerging from bankruptcy at Kansas City, while Fox West Coast Service Corporation is a holding and operating unit with headquarters at Los Angeles.

NAMES TABULATED ON PAGE 35

Here, and in the tabulation starting on page 35, is explained in detail the worldwide corporate structure of Fox Film Corporation, as revealed by the Chase National Bank of New York in compliance with the requirements of the National Banking Act. Revealed is Chase National's interest in Fox Film and National Theatres Corporation, as well as details of the holding companies, operating companies and subsidiaries—in the United States, Canada and abroad.

Two realty companies directly subsidiary to National Theatres are Fox Philadelphia Building, Inc., of Jersey City, operating the Philadelphia theatre and office building, and Foxwis Realty Corporation of Jersey City, which owns real estate in Wisconsin.

Seventy-two individual theatre companies are operated out of Los Angeles, with 22 other groups which lease theatres and mercantile buildings, six of them owning mercantile buildings and theatres and subleasing them. In process of formation is Orange County Theatres Corporation of Los Angeles.

There are three newsreel subsidiaries: Movietone News, Inc., British Movietonews, Inc., and Fox Movietone, Ltd., of Australia; four realty subsidiaries, Fox Realty Corporation of California, Fox Film Realty Corporation of New York, Dundas Holding Corporation, Ltd. (Canada), and Phillips Square Holding Corporation, Ltd., New York; one copyright subsidiary, Movietone Music Corporation; one story purchasing subsidiary, Rural Pictures Corporation, and one laboratory subsidiary, DeLuxe Laboratories, Inc., New York.

Because of state law requirements there are two United States distributing subsidiaries, Fox Film Corporation of Texas and Fox Film Distributing Corporation of New Orleans.

Foreign distribution is controlled through a holding corporation, United American Investment Corporation, and also through Fox Film Export Corporation of New York. These, in turn, operate through subsidiaries in England, France, Canada, and Argentina, Australia, Austria, Brazil, Chile, China (Shanghai), Cuba, Czechoslovakia, Denmark, Finland, Germany, Greece, Holland, Hungary, India, Italy, Jugoslavia, Latvia, Mexico, Norway, Panama, Poland, Rumania, Spain, Sweden, Singapore (Straits Settlements) and Japan. Fox has two companies in England and a production company in France.

The Australian concerns now under National Theatres Corporation include eight holding companies, six theatre operating companies and three inactive concerns.

Plane Crash Kills Stumar and Wylie

Charles Stumar, Jr., ace cameraman, and Harrison Wylie, art director, both of Universal's Coast studio, were killed instantly last week when an airplane, owned and piloted by Mr. Stumar, crashed in Triunfo Canyon, 30 miles north of Hollywood.

Officials of Universal said the men were inspecting the area as "location" for a planned feature. Mr. Stumar was 44 and Mr. Wylie 40. Both were wellknown in Hollywood production circles, and were married.

Preliminary investigation indicated that the cabin-type plane had encountered mechanical difficulty. Apparently an attempt was made to land under unfavorable ground conditions. The torn condition of the earth showed where the plane skidded after its landing gear was torn off in the first shock. The plane smashed against a tree and was demolished, according to the report of deputies who went to the scene after the report of a rancher that he had seen the plane fall.

Exceptions Filed on Five RKO Claims

Exceptions were filed Tuesday in New York to the allowance of five claims against RKO aggregating approximately $9,400,000 and a hearing of the exceptions was set for August 2 before Federal Judge William Bondy.

The claims to which exceptions are taken are those of Rockefeller Center for $8,270,000; Karl Hoblitzelle Enterprises, $888,666; Broadway and 47th Street Corporation (Mayfair), $337,500; Criterion Advertising Company and Fort Worth Properties. These claims, together with numerous others, were recommended for allowance two weeks ago by Special Master Thomas D. Thacher. The exceptions to Judge Thacher's report were filed in federal court by Donovan, Leisure, Newton & Lumbard, counsel to Irving Trust Company, trustee of RKO.

New York Critics on Air

Leading newspaper critics of the motion picture in New York will be guest speakers on behalf of the Music Hall theatre during a series of radio broadcasts this summer. Starting Sunday, and continuing every Sunday thereafter through July and August, one of the following will speak: William Boehnel, *World-Telegram;* Kate Cameron, *Daily News;* Andre Sennwald, *Times;* Bland Johaneson, *Daily Mirror;* Thornton Delehanty, *Post;* Regina Crewe, *American;* Rose Pelswick, *Journal.*

Neilson's Mother Dies

Louise Chapman Neilson, 70, mother of Rutgers Neilson of Radio Pictures, died last week at her home at Millburn, N. J., after a long illness.

DERR OUT IN OPEN IN PATHE FIGHT

Joins Casey in Minority Stockholders' Action Against Young-Kolbe Voting Trust Interests

E. B. Derr came out in the open this week to join Pat Casey in a joint minority stockholders' fight against the manner in which the Young and Kolbe voting trust interests are conducting the affairs of Pathe Exchange, Inc.

Mr. Derr, who previously had been charged by the defendant interests with being the unnamed sponsor of Mr. Casey's supreme court suit for an accounting, abruptly entered the controversy on his own on Monday morning when he filed an application for a mandamus order to compel Pathe's management to permit him to examine the corporation's books.

Although the relief sought independently in court by Mr. Casey and Mr. Derr differs in the technicalities of the titles of the applications, both basically charge "gross negligence" on the part of the present Pathe officers.

The legal battle will be resumed next Tuesday in New York County supreme court, when Mr. Derr will be heard on his mandamus application.

Martin E. King, New York, personal attorney for Pat Casey since 1925, who last month filed Mr. Casey's petition for an accounting, said Wednesday that although both plaintiffs are acting technically as individual minority stockholders they are actually proceeding in combination.

Mr. King's admission that the plaintiffs are together in the fight was the first official verification of the opinion of Broadway and Wall Street. He is counsel for both plaintiffs.

Mr. Casey's action still is pending. The defendants had been given 20 days within which to answer charges of "wrongful acts" in office. The answers already filed are understood to enter general denials.

Will Suggest Actions Be Joined

When the issues come out into the open courtroom, both Mr. Derr and Mr. Casey will be charged by the defendants with "acting in bad faith for the purpose of annoying the management and its officers," according to a spokesman for the legal affiliates of the company.

Further, the defendant will suggest that the actions be joined.

From interests close to the Pathe management it was learned this week that those in control of the company believe both Mr. Derr and Mr. Casey are in reality acting for a third person, whose identity they are anxious to ascertain. Mr. Derr, it was said, had sent a telegraphic offer to purchase Pathe some weeks ago, and they do not believe he was submitting the offer on his own account.

It is to be recalled that both Mr. Casey and Mr. Derr have these many years maintained a close friendship and association with J. J. Murdock, now retired and living in Hollywood. Mr. Casey was connected with the theatrical and vaudeville interests of Mr. Murdock and his associates in the heydays of UBO and the Keith-Albee-Orpheum organization, and also through Mr. Murdock's subsequent motion picture connections leading up to the P.D.C.-Pathe merger and its sequels. Mr. Murdock is credited with having taken a large fortune with him in his retirement.

Motion for appointment of a temporary receiver pending a trial on the issues had been filed originally, last month, by Mr. Casey, but he suddenly switched the procedure, withdrew the receivership application and substituted a demand for an early trial of a suit for an accounting.

Judge Dore has not yet ruled on Mr. Casey's plea to give the accounting action preferred position on the calendar.

Followed Young's Answer

Mr. Casey decided on the new course, foregoing the demand for receivers, after reading "revelations" of Pathe's financial condition set forth in an answer made by the defendant, Robert Young, to his original receivership motion.

Mr. Casey was accused in the Young answer of acting for Mr. Derr, a friend and associate of Mr. Casey and onetime major executive in the motion picture affairs of Joseph P. Kennedy in FBO, Pathe Exchange and for a brief time in First National.

Mr. Derr, said the Young answer, is a "former employee of the company who is hostile to the company . . . and who, furthermore, has anything but the best interests of the corporation at heart." Moreover, added Mr. Young, "Mr. Derr had the audacity to ask that the management of the company be turned over to him."

Pathe Deficit Reduced

Meanwhile it was reported this week that Pathe Exchange, Inc., and subsidiary companies had reduced the accumulated deficit by $16,120.51 in the 13 weeks ending March 30, 1935, leaving the total at $6,399,820.65. The deficit balance on December 29 last was $6,415,941.16.

The reduction is represented by profits of an equal amount for the quarter, as compared with a profit in 1934 for the same period of $31,725. The profit was carried to the deficit account.

The consolidated statement for the quarter shows net sales for the film developing and printing laboratory of $163,459.64, with a net profit of $12,699.28. Dividends of $49,000 received from DuPont Film Manufacturing Corporation accounted for most of the non-operating income totaling $56,646.06. Operating expenses of the laboratory during the quarter were $146,270.68. There was a loss in excess of $3,000 in other operations.

Payments in interest on the funded debt and premiums on bonds redeemed totaled $35,086.33. The deficit included a provision of $135,000 for possible losses on loans and advances. Earnings of DuPont Film Manufacturing Corporation for the first quarter of 1935 applicable to the company's interest therein were in excess of dividends paid.

Eugene A. Lauste, Film Pioneer, Dies

Eugene Augustin Lauste, 78 years old, a stormy petrel of early motion picture patent controversies, died at the Community hospital in Montclair, New Jersey, June 27.

Mr. Lauste was for some years employed at the West Orange works of Thomas A. Edison, Inc., beginning his service in the phonograph department. He established a contact with William Kennedy Laurie Dickson, variously employed in the Edison laboratories and finally assigned to the execution of Mr. Edison's designs for a motion picture machine. When Mr. Dickson, toward the end of his Edison association, turned his attention to parallel effort in the Latham shop at 35 Frankfort street in New York, he placed Mr. Lauste in the employ of the Lathams. When Dickson left the Lathams before the consummation of their project and went to the K.M.D.C. Syndicate, which became the American Mutoscope and Biograph Company, he took Mr. Lauste with him. Early in the Edison-Biograph controversy leading up to a final peace and formation of the Motion Picture Patents Company, Mr. Dickson went abroad and took Mr. Lauste with him. Mr. Lauste was often on the witness stand in behalf of employers and other persons seeking to invalidate Edison patents and claims.

The Latham loop device, famous in motion picture history, and sometimes claimed as Mr. Lauste's invention, was found to have been first applied to the projector by Thomas Armat of Washington, D. C., and to the camera by Enoch J. Rector, a relative and associate of the Latham brothers, Otway and Grey, who had brought Mr. Dickson transiently into their service.

While abroad Mr. Lauste became interested in the application of the principles of sound recording by photography first set forth by Charles Edgar Fritts, a method involving the photo-electric properties of the selenium cell. His endeavors failed of a reduction to practice by reason of the lack of amplification, upon which all of the sound picture art waited.

Mr. Lauste was eventually employed by the Bell Laboratories in New York. His priorities in sound picture endeavors will stand on surer ground than his earlier labors on the silent picture.

Mr. Lauste is survived by his widow, Mrs. Melaine Lauste, a son, Emile, and two stepsons, Clement and Harry E. LeRoy of Bloomfield, N. J. —T. R.

Missouri Police Collect on "March of Time" Charges

The Remington-Rand dramatization on the air by "March of Time" of election day disorders in Kansas City, Mo., last year, cost some one $20,000, Chief of Police Robert J. Coffey of that city having collected that amount on alleged libel grounds growing out of the "March of Time" statement during the broadcast that 25 members of the Kansas City police department "have criminal records and the acting chief had served a term in the penitentiary."

The suit had been filed by Mr. Coffey against Remington-Rand, Columbia Broadcasting and Midland Broadcasting, and damages of $500,000 had been asked.

PARAMOUNT PICTURES

First Quarter

1935-1936

August 2

Paramount Begins the New Season With a Bang . . . .

CECIL B. DeMILLE'S

"THE CRUSADES"

with

LORETTA YOUNG
HENRY WILCOXON

Ian Keith Katherine De Mille C. Aubrey Smith Joseph Schildkraut Alan Hale C. Henry Gordon George Barbier Montagu Love . . The magnificent adventures of Richard, the Lion-Hearted . . . set against the spectacular background of the world's first great war . . . "The Crusades" is Cecil B. De Mille's most pretentious and dramatic spectacle. Its fame is nation-wide, for already over 256,000 lines of publicity on this picture have appeared in the newspapers and magazines of this country . . . **Production Highlights** . . The Siege of Acre . . . mightiest battle yet filmed . . . 10,000 soldiers . . . 3500 horses . . . giant catapults . . . sets covering 1,000,000 square feet, embracing the wonders of Jerusalem, the scented seraglios of Saladin.

August 2

Food for the Box Office

"SOUP TO NUTS"

with

George Burns and Gracie Allen

Jack Powell and a large supporting cast . . Directed by Norman McLeod . . "Let the quips fall where they may" . . . let Gracie fiddle while George burns. The No. 1 radio comics in a riot of fun in which Gracie haunts the ghosts of a haunted house . . . Writers, humorists John P. Medbury and Walton Farrar; Director, comedy-minded Norman McLeod ("Horse Feathers", "Mama Loves Papa").

August 9

The "Bengal Lancers" of the United States Navy

"ANNAPOLIS FAREWELL"

With Sir Guy Standing Richard Cromwell Tom Brown Rosalind Keith Jack Cox and the Midshipmen of the United States Naval Academy . . Filmed at Annapolis with the cooperation of the United States Naval Academy, this picture brings together again Sir Guy Standing and Richard Cromwell, the famous "father and son" combination of "The Lives of A Bengal Lancer", in a story equally as dramatic Directed by Alexander Hall ("Little Miss Marker", "Goin' To Town").

August 16

Two Outstanding Attractions

1 GARY COOPER ANN HARDING

"Peter Ibbetson"

With Ida Lupino John Halliday Douglass Dumbrille Virginia Weidler Dickie Moore Directed by Henry Hathaway

One of the great classics of all time. Read by millions as Du Maurier's famous novel . . . seen by millions as the celebrated stage play . . . heard by thousands more as Deems Taylor's opera. Henry Hathaway, directed Gary Cooper in "The Lives of a Bengal Lancer" and "Now and Forever" . . . Script by Vincent Lawrence and Waldemar Young, who did "The Lives of a Bengal Lancer."

2 "Without Regret"

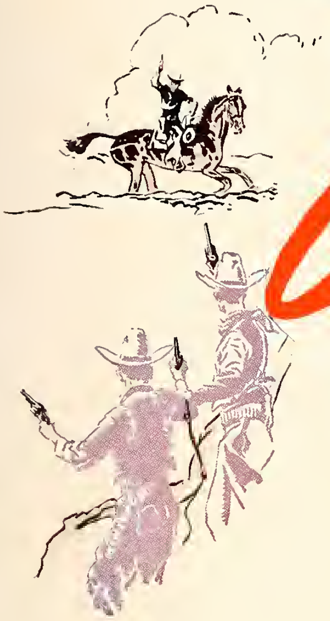
With Elissa Landi . . Kent Taylor . . Frances Drake

A passionate and forceful story of blackmail and deliberate death. A thrilling upper-world melodrama fascinating in plot . . . Directed by Harold Young, who directed "The Scarlet Pimpernel."

August 23

The ACE of Westerns . . .

Zane Grey's



"WANDERER OF THE WASTELAND"

Directed by Otto Lovering . . "Wanderer of the Wasteland" as a silent film in 1924 was a box office clean-up everywhere. It will be a fitting counterpart to Paramount's 1934-35 Western successes, "The Last Round-Up" and "Wagon Wheels."

August 30

Adventure, Romance, Action

"THE LAST OUTPOST"

With Cary Grant Claude Rains Gertrude Michael Colin Tapley . . A breath-taking story of daring deeds during the World War. Exciting action that rushes from the mountain passes of Kurdistan through the crowded streets of Cairo to the end in a stunning climax in Central Africa's jungle. Spectacular, thrilling, crammed with action! Director, Charles Barton, ("Wagon Wheels.")

September 6

In PARAMOUNT WEEK Comes
One of Year's Biggest Pictures

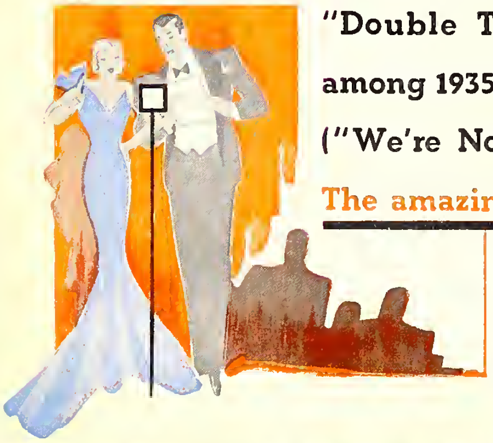
"THE BIG BROADCAST OF 1935"

With * BING CROSBY * AMOS 'N' ANDY * ETHEL MERMAN JACK OAKIE BURNS and ALLEN LYDA ROBERTI * MARY BOLAND * CHARLIE RUGGLES * JESSICA DRAGONETTE * SIR GUY STANDING

* GAIL PATRICK WENDY BARRIE HENRY WADSWORTH * BILL ROBINSON * INA RAY HUTTON & HER BAND * RAY NOBLE & HIS ORCHESTRA * RUTH SLENCYNSKI

Directed by Norman Taurog . . Music by Ralph Rainger and Leo Robin, Dick Whiting, Carlos Gardel and Ray Noble, whose songs, "I Wished On The Moon," "Why Dream," "Double Trouble" and "Cheating Muchachita," will be among 1935-36's outstanding hits . . . Director Norman Taurog ("We're Not Dressing") ("Mrs. Wiggs") ("College Rhythm")

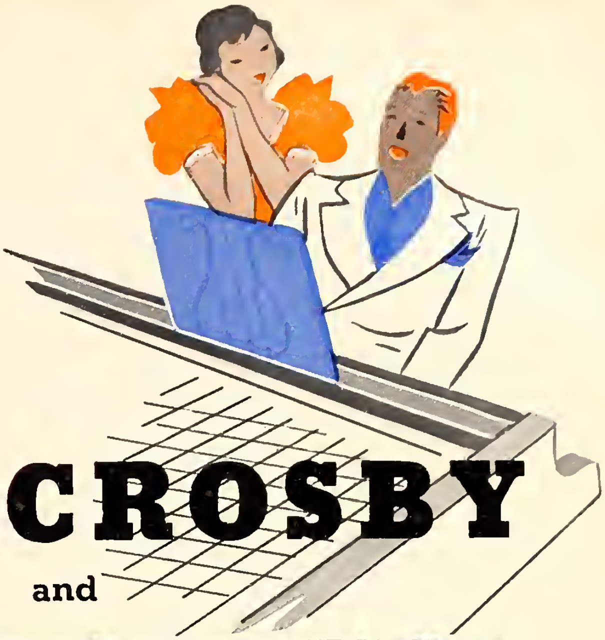
The amazing array of talent in this picture speaks for itself.



* Specialties by these people

September 13

FRIDAY the 13th . . A Big Black Ink Day for the Nation's Box Offices



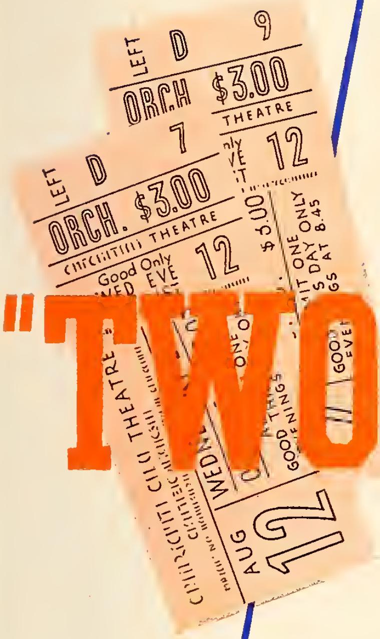
BING CROSBY

and

JOAN BENNETT

in

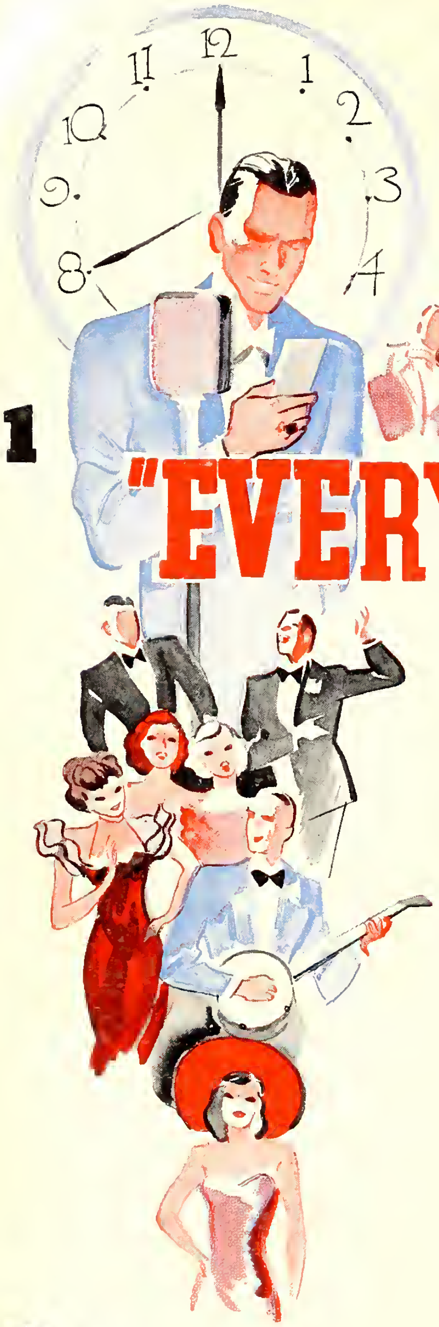
"TWO FOR TONIGHT"


LEFT D 9
ORCH $3.00
THEATRE
12
LEFT D 7
ORCH. $3.00
THEATRE
Good Only WED EVE
12
AUG
WEDN
12

With Mary Boland Frances Drake Lynne Overman Benny Baker . . Louder and funnier than "She Loves Me Not". . . more tuneful than "Here Is My Heart". . . faster, flashier than "Mississippi," this is a Crosby musical comedy with all the zip in the world . . . Bing is a penniless song writer who crashes to success with a million dollar musical and croons back the gal somebody stole from him . . . Music by Gordon and Revel, composers of "Did You Ever See a Dream Walking," "Stay As Sweet As You Are," "With My Eyes Wide Open" . . . Directed by Frank Tuttle, who directed Bing Crosby in "Here Is My Heart" and "The Big Broadcast of 1933."

September 20

Two Box Office Bulls-Eyes . . . .



1

George Raft • Alice Faye

"EVERY NIGHT AT EIGHT"

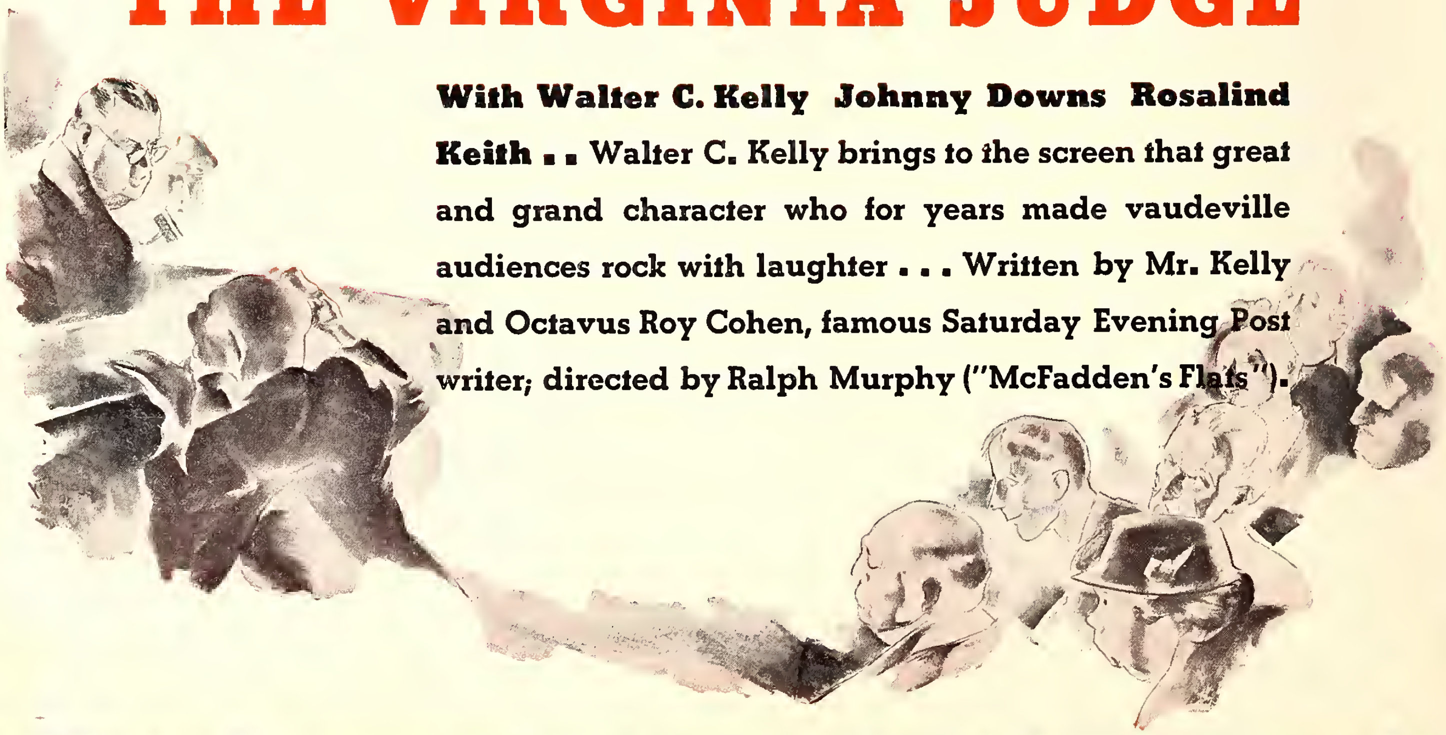
With Frances Langford, Patsy Kelly, The Three Radio Rogues . . . Directed by Raoul Walsh The first motion picture about the currently popular "amateur" radio hours . . . Raft as a Master of Melody in a merry, musical story of the Three Sweet Singing Swanee Sisters . . . three gals, not even cousins, who croon their radio way from Amateur Hours to Art . . . Directed by Raoul Walsh ("The Cock-Eyed World," "The Bowery"). Music by Fields and McHugh, who wrote "I Can't Give You Anything But Love, Baby," "Lost In A Fog," "Thank You for a Lovely Evening".

A Walter Wanger Production

2

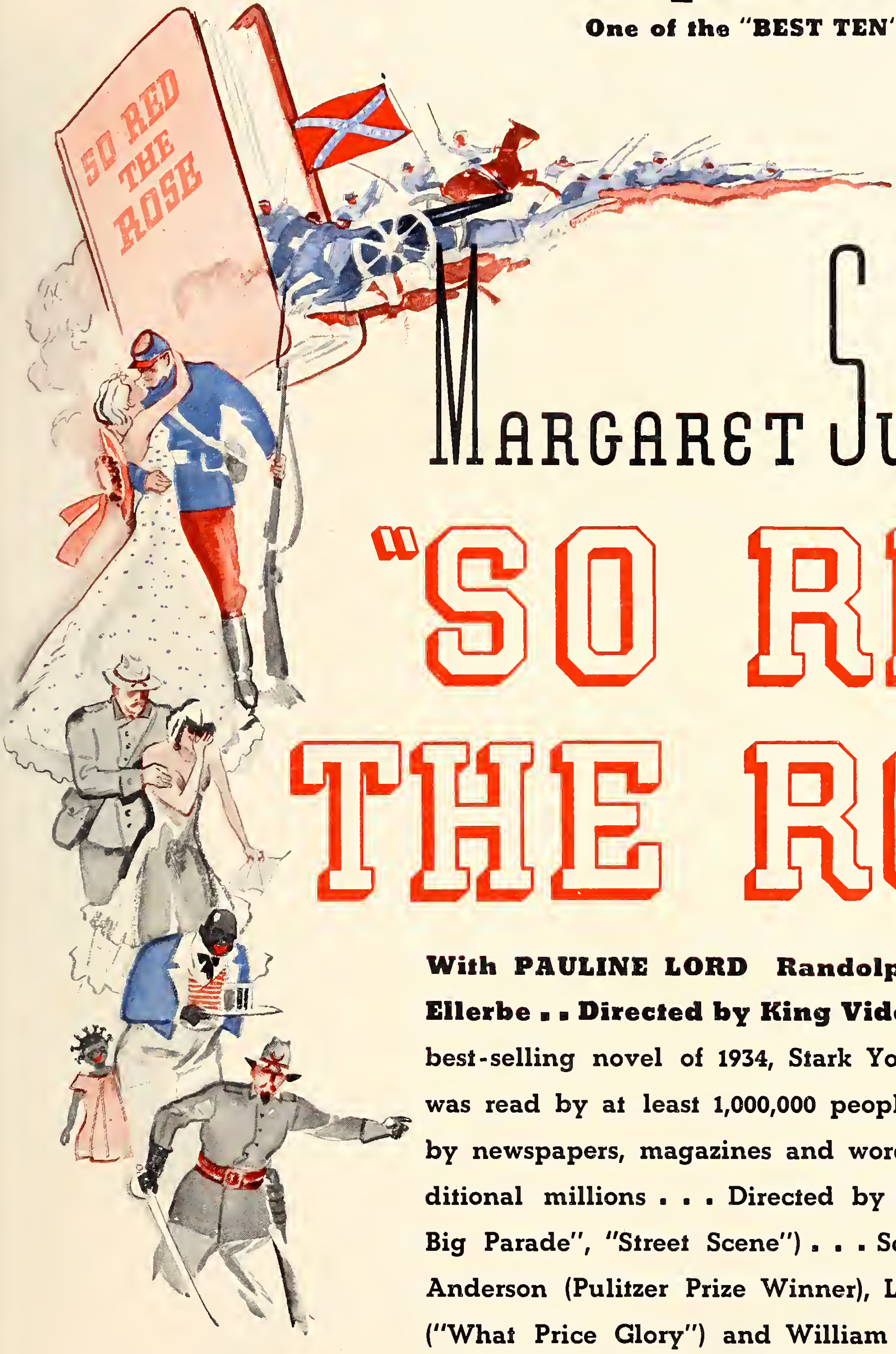
"THE VIRGINIA JUDGE"

With Walter C. Kelly Johnny Downs Rosalind Keith . . Walter C. Kelly brings to the screen that great and grand character who for years made vaudeville audiences rock with laughter . . . Written by Mr. Kelly and Octavus Roy Cohen, famous Saturday Evening Post writer; directed by Ralph Murphy ("McFadden's Flats").



September 27

One of the "BEST TEN" Pictures of 1935



MARGARET SULLAVAN

"SO RED THE ROSE"

With PAULINE LORD Randolph Scott Harry Ellerbe . . Directed by King Vidor . . As the No. 1 best-selling novel of 1934, Stark Young's great story was read by at least 1,000,000 people and publicized by newspapers, magazines and word-of-mouth to additional millions . . . Directed by King Vidor ("The Big Parade", "Street Scene") . . . Script by Maxwell Anderson (Pulitzer Prize Winner), Laurence Stallings ("What Price Glory") and William Slavens McNutt, outstanding writer of short stories and scenarios.

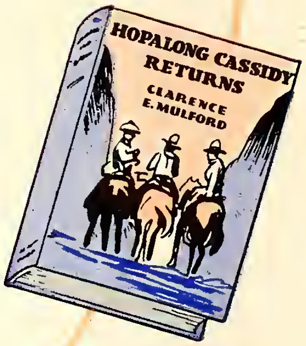
September 27

A Grand New Series of Westerns

"Hopalong CASSIDY"

MESQUITE JENKINS
Tumbleweed
CLARENCE E. MULFORD

With James Gleason as "Hopalong Cassidy" Paula Stone [Fred Stone's lovely daughter] **James Ellison Kenneth Thompson Robert Warwick Charles Middleton...** Clarence Mulford's famous novels have sold over 3,000,000 copies and have been read by at least 20,000,000 people. They should prove the basis for a great series of box office Westerns... **In addition** to "HOPALONG CASSIDY," there will be five other pictures made from Mulford's novels. These will be "THE MAN FROM BAR-20" "HOPALONG CASSIDY'S PROTEGE". "MESQUITE JENKINS". "BAR-20 RIDES AGAIN". "HOPALONG CASSIDY AND THE EAGLE'S BROOD"


HOPALONG CASSIDY RETURNS
CLARENCE E. MULFORD

HOPALONG CASSIDY AND THE EAGLE'S BROOD
CLARENCE E. MULFORD
Hopalong Cassidy
CLARENCE E. MULFORD
Corson of the JC
BY CLARENCE E. MULFORD
AUTHOR OF HOPALONG CASSIDY, ETC.
CASSIDY'S
TEGE
ENCE
LFORD

October 4

Two for the Box Office . . .

1

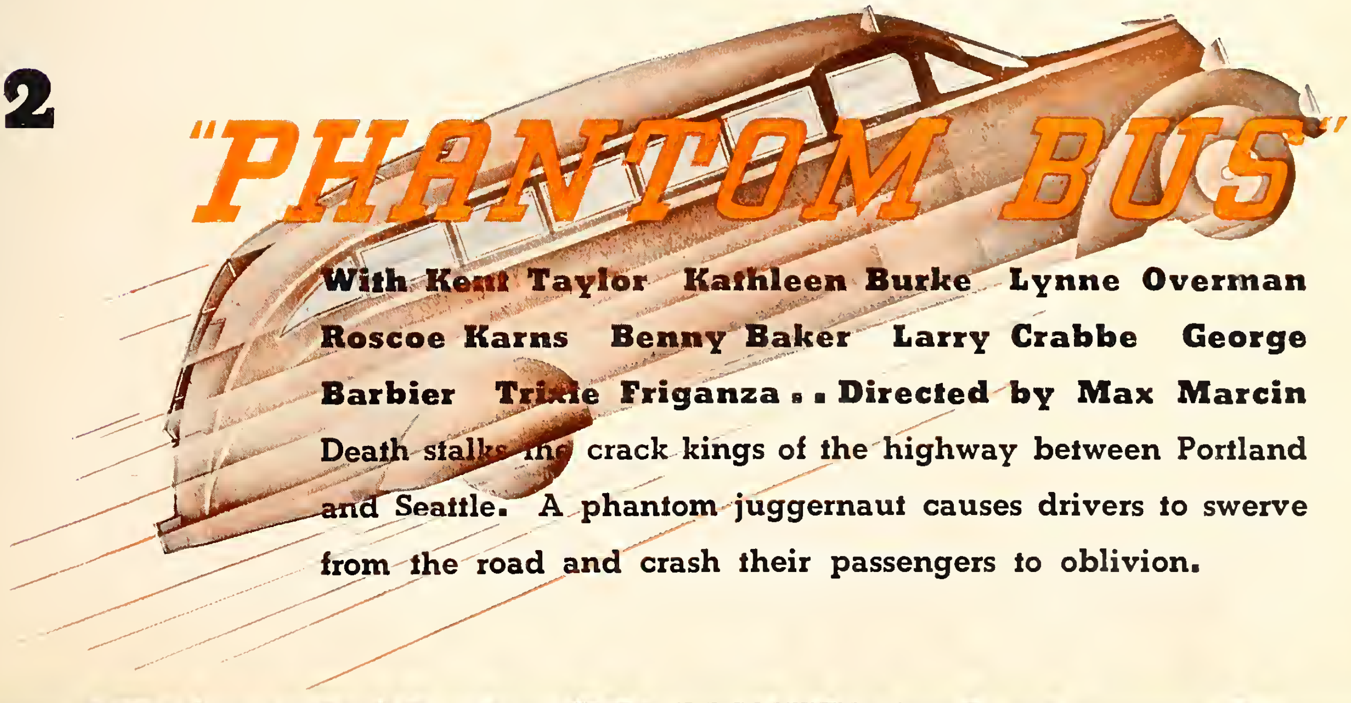
CAROLE LOMBARD

in

"Hands Across The Table"

With a Cast of Prominent Players . . A glorious story of young love by Vina Delmar, whose novels and magazine stories boast of an amazing popularity; presenting Carole Lombard as a big city manicurist who holds hands professionally with the world and his brother, but who yearns to hold hands romantically with someone, tall, dark and handsome . . . Directed by Mitchell Leisen ("Murder at the Vanities.")

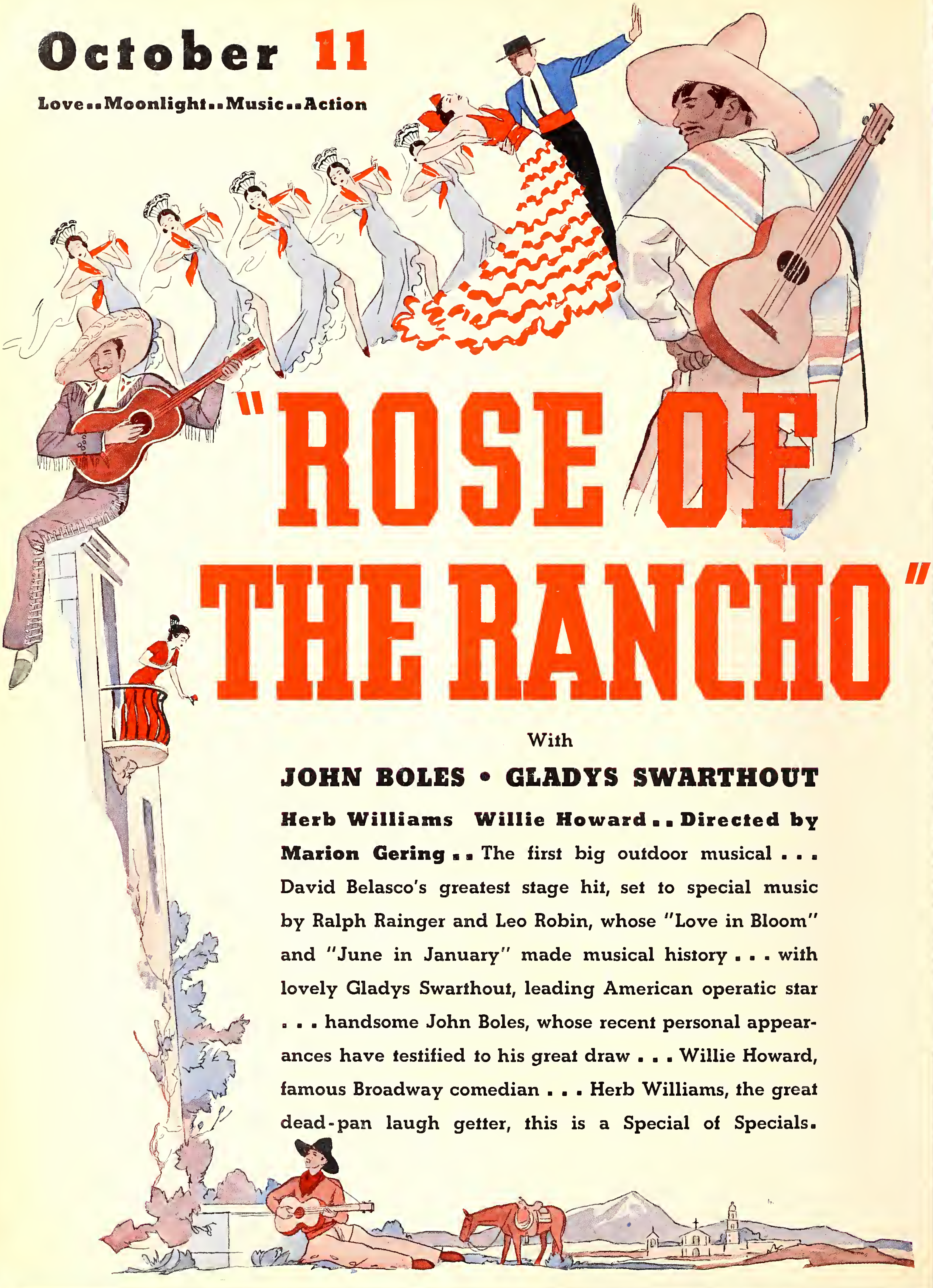
2



"PHANTOM BUS"

With Kent Taylor Kathleen Burke Lynne Overman Roscoe Karns Benny Baker Larry Crabbe George Barbier Trixie Friganza . . Directed by Max Marcin

Death stalks the crack kings of the highway between Portland and Seattle. A phantom juggernaut causes drivers to swerve from the road and crash their passengers to oblivion.



October 11

Love..Moonlight..Music..Action

"ROSE OF THE RANCHO"

With

JOHN BOLES • GLADYS SWARTHOUT

Herb Williams Willie Howard . . Directed by Marion Gering . . The first big outdoor musical . . . David Belasco's greatest stage hit, set to special music by Ralph Rainger and Leo Robin, whose "Love in Bloom" and "June in January" made musical history . . . with lovely Gladys Swarthout, leading American operatic star . . . handsome John Boles, whose recent personal appearances have testified to his great draw . . . Willie Howard, famous Broadway comedian . . . Herb Williams, the great dead-pan laugh getter, this is a Special of Specials.

October 18

Two Comedies . . . One
Musical . . . One Marital

"PLEASURE BEACH"

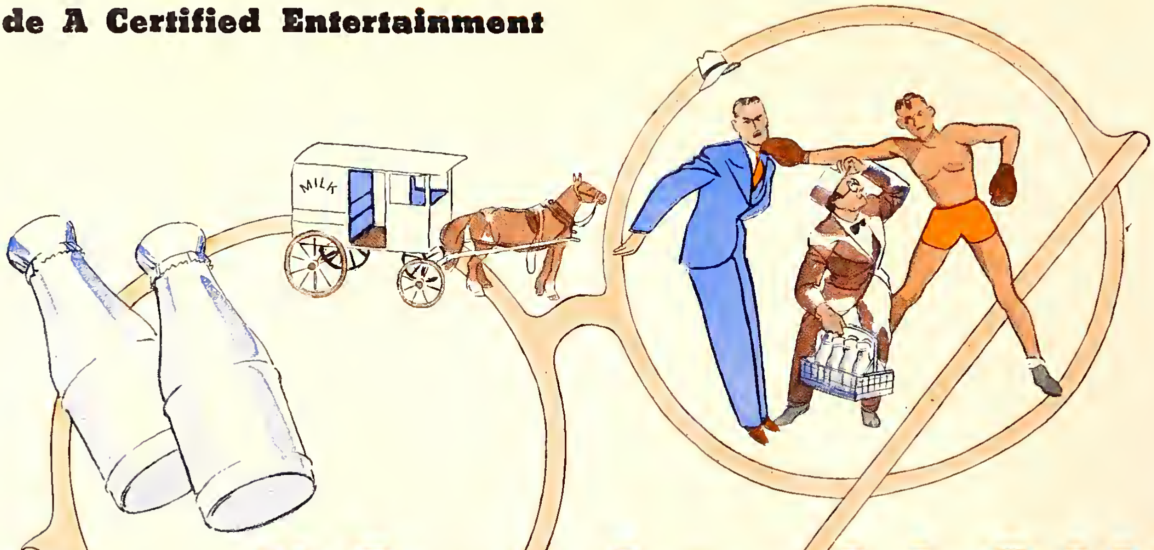
With Johnny Downs Lynne Overman George Barbier Alison Skipworth Gail Patrick . . Directed by Norman McLeod . . The most original musical idea in years — with more color, glamor and action than a three-ring circus! **. . . The Locale** — Coronado Beach **. . . The Music** by Gordon & Revel **. . . The Dances** by LeRoy Prinz, featuring "The Coronado", newest dance sensation **. . . The Background** San Diego's great Pacific International Exposition and North Island, world's largest naval base **. . . The Romance** between a girl who lives in Coronado's colorful tent city and a boy from its millionaire hotel.

"THE IMPERFECT HUSBAND"

With Mary Boland Edward Everett Horton Lynne Overman . . A new "Mr. and Mrs." combination in an hysterical, hilarious down-to-earth comedy. The battery for this game is Mary Boland as "Dizzy" Dora, the pitcher, and Edward Everett Horton, the catcher . . . just a punch-drunk husband, imperfect in many ways but perfectly screaming in others.

October 25

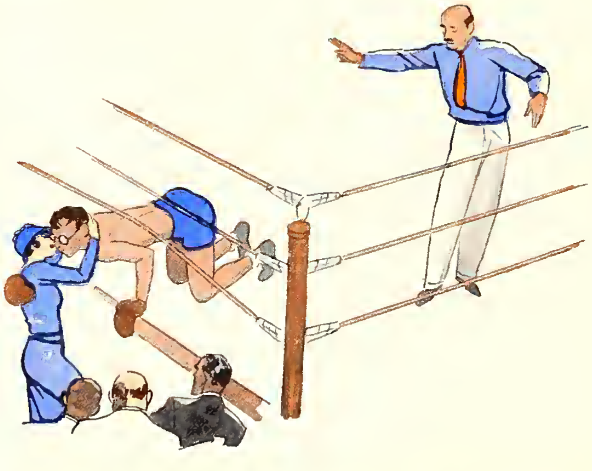
Grade A Certified Entertainment



HAROLD LLOYD

"The Milky Way"

With Adolphe Menjou William Frawley . . Directed by Leo McCarey . . One of the best laugh-getting Broadway plays of 1934, this hilarious comedy of a goofy milkman who ducked his way into the world's middleweight championship, should make one of the best Harold Lloyd comedies of recent years . . . Leo McCarey, who won international fame for his brilliant manipulation of "Ruggles of Red Gap" will direct. Adolphe Menjou, William Frawley and a grand supporting cast insure an all-star picture.



LAST MINUTE Flashes

"THE CRUSADES"

will be withdrawn from release in August and given long runs in such major cities as New York, Chicago and Los Angeles in order to build it up for general release.

TITLE CHANGE

The title "Pleasure Beach" will be changed to "CORONADO".

PICTURE CHANGES

In order to take advantage of the current craze for amateur hours, the picture, "AMATEUR HOURS", with Ida Lupino, Ray Milland, Benny Baker, George Barbier and Willie Howard, will be released in October instead of "Phantom Bus".

In the same month, "ROUGH ON DAMES", with Carl Brisson and Lyda Roberti, will be released instead of "The Imperfect Husband", which will come in the second quarter.

PICTURE ADDED

It will probably be possible to include another picture in October release schedule. This will be SYLVIA SIDNEY in "LET'S GET MARRIED".

IF IT'S A PARAMOUNT PICTURE IT'S THE BEST SHOW IN TOWN
IF IT'S A PARAMOUNT PICTURE IT'S THE BEST SHOW IN TOWN
Paramount
Pictures

CHASE IN 207 PICTURE COMPANIES

The extent of the worldwide motion picture holdings of the Chase National Bank of the City of New York—one of the world's largest financial institutions—was revealed in detail this week for the first time in advertisements inserted by the bank in financial newspapers in compliance with the requirements of the United States Banking Act of 1933 compelling the publication of reports of all affiliates of a national bank.

Previously, Chase had reported to the Federal Securities and Exchange Commission ownership of 72 per cent of the Class A stock of Fox Film Corporation and General Theatres Equipment Corporation, Chase controlled, as owner of 86 per cent of the Fox Film Class B stock.

Now it is revealed that Chase, through the Fox ownership, controls or has substantial interests in some 207 motion picture producing, distributing and exhibiting corporations throughout the world, many of these, of course, being Fox Film subsidiaries or theatre subsidiaries of National Theatres Corporation.

Reports as of March 30th, 1935, of the companies listed below which under the terms of the Banking Act are declared to be affiliated with Chase, embrace only Chase's motion picture and theatre holdings. The bank has millions invested in numerous other industries. Reports of these affiliates are to be made separately by the bank. The Chase motion picture holdings:

Name and Address of Affiliate and Officer Verifying Report	Function or Type of Business	Manner & Degree of Control
1. Fox Film Corp., 444 W. 56th St., N. Y. Verified by W. S. Bell, Asst. Treas.	Motion Picture Producer & Distributor	Bank Owns and Controls Majority of Outstanding "New" Voting Stock
2. United American Investing Corp., N. Y. Verified by Sydney Towell, Treas.	Holding Company for Foreign Picture Operations	Stock Owned by Number 1
3. Fox Realty Corp. of California, N. Y. Verified by W. S. Bell, Asst. Treas.	Holding Realty	Stock Owned by Number 1
4. Fox Film Realty Corp., N. Y. Verified by W. S. Bell, Asst. Treas.	Holding Realty	Stock Owned by Number 1
5. Movietone Music Corp., N. Y. Verified by W. S. Bell, Asst. Treas.	Controlling Copyrights	Stock Owned by Number 1
6. Movietonews, Inc., N. Y. Verified by W. S. Bell, Asst. Treas.	Producing Newsreel & Short Subjects	Stock Owned by Number 1
7. De Luxe Laboratories, Inc., N. Y. Verified by Owen White, Treas.	Developing and Printing Motion Picture Film	Stock Owned by Number 1
8. Rural Pictures Corp., N. Y. Verified by Norman B. Steinberg, Treas.	Motion Picture Story Purchases	Stock Owned by Number 1
9. British Movietonews, Ltd., London, England. Verified by W. S. Bell, Agent.	Producing Motion Picture Newsreel	Stock Owned Indirectly by No. 1
10. Fox British Pictures, Ltd., London, England. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned Indirectly by No. 1
11. Les Productions Fox Europa, S. A., Paris, France. Verified by W. S. Bell, Agent	Motion Picture Distributor & Producer	Stock Owned by Number 1
12. Fox Film de la Argentina, S. A., Buenos Aires, Argentina, S. A. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
13. Fox Film Corp., G. M. B. H., Vienna, Austria. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
14. Fox Film do Brazil, S. A., Rio de Janeiro, Brazil. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
15. Fox Film, S. A. Cinematografica, Santiago, Chile. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
16. Fox Film Federal, Inc., U. S. A., Shanghai, China. Verified by John P. Edmondson, Secretary.	Motion Picture Distributor	Stock Owned by Number 1
17. Fox Film de Cuba, S. A., Havana, Cuba. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
18. Fox Film Corp., G. M. B. H., Prague, Czecho Slovakia. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
19. Fox Film A/S, Copenhagen, Denmark. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
20. Fox Film Company, Ltd., London, England. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
21. O/Y Fox Films A/B, Helsingfors, Finland. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
22. Fox Film Societe Anonyme, Paris, France. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
23. Deutsche Fox Film, A. G., Berlin, Germany. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
24. Fox Film Hellas Company, Inc., Athens, Greece. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
25. N. V. Netherlands Fox Film Corp., Amsterdam, Holland. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
26. Fox Film Reszvenytarsaag, Budapest, Hungary. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
27. Fox Film Corp. (India) Ltd., Calcutta, India. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
28. Fox Film Corp., S. A. I., Rome, Italy. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
29. Fox Film Corp., Jugoslavensko, D. D., Zagreb, Jugo Slavia. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
30. Fox Film, A. G., Riga, Latvia. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
31. Fox Film de Mexico, S. A., Mexico, D. F., Mexico. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
32. Fox Film A/S, Oslo, Norway. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
33. Fox Film, S. A., Colon, Panama. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
34. Fox Film Towarzystow Sp. Z. Orgfl Odp., Warsaw, Poland. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
35. Fox Film Corp., S. A. R., Bucharest, Roumania. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
36. Hispano Fox Film S. A. E., Barcelona, Spain. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
37. Aktiebolaget Fox Film, Stockholm, Sweden. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
38. Fox Film Corp. (East) Ltd., Singaport, Straits Settlements. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
39. Fox Film Export Co., Inc., N. Y. Verified by W. S. Bell, Asst. Treas.	Motion Picture Distributor	Stock Owned by Number 1
40. Fox Eiga Kaisha, Inc., N. Y. Verified by W. S. Bell, Asst. Treas.	Motion Picture Distributor	Stock Owned by Number 1
41. Fox Films Corp., Ltd. (Canada), N. Y. Verified by W. S. Bell, Asst. Treas.	Motion Picture Distributor	Stock Owned by Number 1
42. Fox Film Corp. (Australasia) Ltd., Sydney, Australia. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
43. Fox Movietone, Ltd., Sydney, Australia. Verified by W. S. Bell, Agent.	Motion Picture Distributor	Stock Owned by Number 1
44. Fox Film Corp. of Texas, N. Y. Verified by W. S. Bell, Asst. Treas.	Motion Picture Distributor	Stock Owned by Number 1

[*Continued on following page*]

INTEREST IN AUSTRALIAN COMPANIES

[*Continued from preceding page*]

Name and Address of Affiliate and Officer Verifying Report	Function or Type of Business	Manner & Degree of Control
45. Dundas Holding Corp., Ltd., Toronto, Ont. Verified by John P. Edmondson, Secretary.	Real Estate Holding Company	Stock Owned by Number 1
46. Phillips Square Holding Corp., Ltd., N. Y. Verified by Sydney Towell, Treasurer.	Real Estate Holding Company	Stock Owned by Number 1
47. Fox Film Distributing Corp., New Orleans, La. Verified by W. S. Bell, Asst. Treas.	Motion Picture Distributor	Stock Owned by Number 1
48. National Theatres Corp., Jersey City, N. J. Verified by M. A. Lundgren, Asst Treas.	Holding Company	Stock Owned by Number 1 & Chase National Bank
49. National Holding Corp., Jersey City, N. J. Verified by M. A. Lundgren, Asst. Treas.	Holding Company for Stocks and Obligations of Underlying Companies	Stock Owned by Number 48
50. Fox Mid-Continent Corp., Jersey City, N. J. Verified by Sydney Towell, Treas.	Holding Company	Stock Owned by Number 48
51. Foxwis Realty Corp., Jersey City, N. J. Verified by Sydney Towell, Treas.	Owns Real Estate in Wisconsin	Stock Owned by Number 48
52. Fox Philadelphia Building, Inc., Jersey City, N. J. Verified by W. C. Michel, Treas.	Operates Theatre & Office Building	Stock Owned by Number 48
53. Wisconsin Amusement Enterprises Corp., Milwaukee, Wis. Verified by G. N. Blatchford, Treas.	Operation of Motion Picture Theatres	Stock Owned by Number 48
54. Fox Alhambra Corp., Milwaukee, Wis. Verified by G. N. Blatchford, Treas.	Operation of Motion Picture Theatres	Stock Owned Indirectly by No. 48
55. Fox Palace Corp., Milwaukee, Wis. Verified by G. N. Blatchford, Treas.	Operation of Motion Picture Theatres	Stock Owned Indirectly by No. 48
56. Fox Wisconsin Corp., Milwaukee, Wis. Verified by G. N. Blatchford, Treas.	Operation of Motion Picture Theatres	Stock Owned Indirectly by No. 48
57. Milwaukee Theatres, Inc., Milwaukee, Wis. Verified by G. N. Blatchford, Treas.	Operation of Motion Picture Theatres	Stock Owned Indirectly by No. 48
58. Hoyts Theatres, Ltd., Sydney, Australia. Verified by W. S. Bell, Agent.	Theatre Operations	Stock Owned by Number 48
59. Circuit Theatres, Proprietary, Ltd., Australia. Verified by W. S. Bell, Agent.	Holding Company	Stock Owned by Number 48
60. Renown Theatres, Proprietary, Ltd., Australia. Verified by W. S. Bell, Agent.	Holding Company	Stock Owned by Number 48
61. Hoyts Pictures Proprietary, Ltd., Australia. Verified by W. S. Bell, Agent.	Theatre Operations	Stock Owned by Number 48
62. Electric Theatres Proprietary, Ltd., Australia. Verified by W. S. Bell, Agent.	Theatre Operations	Stock Owned by Number 48
63. W. E. Ham, Proprietary, Ltd., Australia. Verified by W. S. Bell, Agent.	Inactive—Seating Manufacturer	Stock Owned by Number 48
64. Hoyts (Tasmania) Proprietary, Ltd., Australia. Verified by W. S. Bell, Agent.	Inactive—Theatre Operations	Stock Owned by Number 48
65. Joint Estates Proprietary, Ltd., Australia. Verified by W. S. Bell, Agent.	Theatre Holding	Stock Owned by Number 48
66. Cambridge Buildings, Proprietary, Ltd., Australia. Verified by W. S. Bell, Agent.	Theatre Holding	Stock Owned by Number 48
67. Somerset Buildings Proprietary, Ltd., Australia. Verified by W. S. Bell, Agent.	Theatre Holding	Stock Owned by Number 48
68. Hoyts Theatres (N. S. W.) Ltd., Australia. Verified by W. S. Bell, Agent.	Theatre Holding	Stock Owned by Number 48
69. Hoyts Productions Proprietary, Ltd., Australia. Verified by W. S. Bell, Agent.	Inactive	Stock Owned by Number 48
70. Newtown Investments Proprietary, Ltd., Australia. Verified by W. S. Bell, Agent.	Property Holding	Stock Owned by Number 48
71. Victory Picture Theatres, Proprietary, Ltd., Australia. Verified by W. S. Bell, Agent.	Theatre Operations	Stock Owned by Number 48
72. Associated Theatres Proprietary, Ltd., Australia. Verified by W. S. Bell, Agent.	Theatre Operations	Stock Owned by Number 48
73. Affiliated Theatres Proprietary, Ltd., Australia. Verified by W. S. Bell, Agent.	Theatre Operations	Stock Owned by Number 48
74. Australian Cinemas, Ltd., Australia. Verified by W. S. Bell, Agent.	Motion Picture Investments Holding Company	Stock Owned by Number 48
75. Alden Theatre Co., Los Angeles, Cal. Verified by Albert W. Leeds, Secretary.	Theatre Operating Company	Stock Owned by Number 48
76. Anaheim Theatres, Inc., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
77. Avenue Fifty-Eight & Pasadena Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
78. Baywood Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Organized to Operate Theatre No stock Issued	No Stock Issued.
79. Beach Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
80. Bellingham American Theatre Co., Seattle, Wash. Verified by A. M. Ahlskog, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
81. Bellingham Amusement Co., Seattle, Wash. Verified by A. M. Ahlskog, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
82. Berkeley Theatres, Inc., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Lessee of Mercantile & Theatre Bldg. & Sub-Lessor Under Inter-Company Lease	Stock Owned Indirectly by No. 48
83. Broadway-Palace Theatre, Inc., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
84. Caliego Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
85. California Theatre Co., Los Angeles, Cal. Verified by Charles A. Buckley, Treas.	Inactive—Formerly Theatre Operating Company	Stock Owned by Number 48
86. California-Universal Theatres Corp., Los Angeles, Cal. Verified by Charles A. Buckley, Treas.	Inactive—Formerly Theatre Operating Company	Stock Owned Indirectly by No. 48
87. Campus Theatre, Inc., Los Angeles. Cal. Verified by Charles A. Buckley, Vice Pres.	Lessee of Mercantile & Theatre Bldg. & Sub-Lessor Under Inter-Company Lease	Stock Owned Indirectly by No. 48
88. Carthay Circle Theatre Co., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned by Number 48
89. Citrus Belt Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
90. Coast Theatres, Inc., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Holding Company	Stock Owned Indirectly by No. 48
91. California-San Bernardino Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned by Number 48
92. Down Town Theatres, Inc., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Holding Company & Theatre Operating Co.	Stock Owned Indirectly by No. 48
93. East River Theatre Corp., Los Angeles, Cal. Verified by Charles A. Buckley, Treas.	Theatre Operating Company	Stock Owned by Number 48
94. Egyptian Long Beach Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Lessee of Mercantile & Theatre Bldg. & Sub-Lessor Under Inter-Company Lease	Stock Owned Indirectly by No. 48
95. Empire Amusement Co., Seattle, Wash. Verified by A. M. Ahlskog, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
96. Euclid & Colorado Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Lessee of Mercantile & Theatre Bldg. & Sub-Lessor Under Inter-Company Lease	Stock Owned Indirectly by No. 48
97. Eugene Theatre Co., Seattle, Wash. Verified by Al Finkelstein, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
98. Evergreen State Amusement Corp., Seattle, Wash. Verified by A. M. Ahlskog, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
99. Far West Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Holding Company	Stock Owned Indirectly by No. 48
100. Fox Agency Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Inactive Company	Stock Owned Indirectly by No. 48

[*Continued on page* 41]

SHARE THE WEALTH!

It affects every exhibitor in America - What are you doing about it?

DAILY VARIETY DAILY

June 24, 1935

Preview!

China Seas

Irving Thalberg production for Metro release. Directed by Tay Garnett. Supervised by Al Lewin. Screen play by Jules Furthman and James K. McGuinness from the novel by Grosbie Garstin. Photographed by Ray June. Cast: Wallace Beery, Clark Gable, Jean Harlow, Lewis Stone, Rosalind Russell, C. Aubrey Smith, Dudley Digges, William Henry, Eddie Brophy, Lillian Bond, Ivan Lebedeff, Akim Tamiroff, Robert Benchley, Live de Maigret, Pat Flaherty, Charles Irwin. Previewed at the Fox, San Bernardino, June 23. Running time, 93 mins.

Here's a holiday in Dixie for theatre operators. Few pictures come along that will stand the limit in exploitation then live up to the bally. 'China Seas' not only lends itself to exploitation, but is crammed with selling angles. It should pay the interest on many a theatre's mortgage.

Ably produced by Irving Thalberg and supervised by Al Lewin, have stinted nothing to make it top notch entertainment. Picture is eyefilling from start to finish. Jules Furthman and James McGuinness have compiled a yarn of piracy on the China coast that is almost perfect picture material. Tay Garnett's robust direction of the story gives the fans all they want in the line of romance, thrills and s.a. To top this, the Beery-Gable-Harlow trio contribute performances that are standouts.

Gable is the skipper of a tramp in the China coast trade. He is mixed up with Jean Harlow, the Orient's number one trollop. Beery heads a gang of Chinese pirates. Gable sails for Singapore with the three on board plus Rosalind Russell, his old sweetheart in England. The two girls fail to hit it off when Miss Harlow decides she is getting the air for the English girl. Boat is carrying several million pounds in bullion which Gable is out to get.

Typhoon comes up, almost sinks the ship. With better weather, Beery enlists the aid of the jealous Harlow to steal the guns from the ship's arsenal. Pirates headed by Ivan Lebedeff board the ship, kill half the crew, torture Gable but find no money. Gable suspects Beery and the girl, questions them and she spills the beans. However, she had tried to warn Gable of the impending holdup only to be thrown out of his cabin. Before much can be done Beery committs suicide and Gable realizes he loves Miss Harlow after all. In the end he decided to make her an honest woman.

With a good story to start with Garnett has given the picture everything. He has not missed a single opportunity in giving the picture suspense, dramatic tension and smoothness. Dialog is near perfect for this type of picture. It's no easy job to make a flock of renegades tough through dialog. In most cases, screen tough guys express themselves like pansies. In this case they're tough and there's no mistake.

Gable, Harlow and Beery turn in performances that should bring raves from their fans. Rosalind Russell makes her portrayal of the cultured English girl, a direct contrast to Miss Harlow, one of the picture's standouts. Robert Benchley, as a drunk, gets a load of laughs with swell dialog. William Henry, the juve, is pleasing as a young officer though his scenes during the typhoon could be cut considerably. C. Aubrey Smith is excellent as the owner of the steamship line. Dudley Digges, as the chief officer, handles his assignment neatly. Lewis Stone, though his assignment is small, makes count. Lillian Bond, Eddie Bror and Akim Tamiroff, in small assignments are very good. Charles Irwin and Pat Flaherty as officers on the ship also keep up the standard of good performances.

Ray June's photography is class throughout. Art direction, particularly the scenes of the Hong Kong docks, is excellent.

Here's what we're doing—

AUGUST RELEASE

Backed by the biggest nation-wide billboard campaign in film history!

MGM'S 'ANNA KARENINA' TRIUMPHS; AN OUTSTANDING FILM ACHIEVEMENT

It Is Garbo's Best Picture and Brown's Supreme Directorial Effort; Production A Stand-out

"ANNA KARENINA"

(Metro-Goldwyn-Mayer)

Producer	David O. Selznick
Direction	Clarence Brown
Original Story	Leo Tolstoy
Screen Play	Clemence Dane and Salka Viertel
Dialogue Adaptation	S. N. Behrman
Photography	William Daniels

Cast: Greta Garbo, Fredric March, Freddie Bartholomew, Maureen O'Sullivan, May Robson, Basil Rathbone, Reginald Owen, Phoebe Foster, Reginald Denny, Gyles Isham, Joan Marsh, Ethel Griffies, Harry Beresford, Sarah Padden, Cora Sue Collins, Mary Forbes, Guy D'Emery, Buster Phelps, Sidney Bracy, Harry Allen, Ella Ethridge.

A glorious, vital Garbo . . . A Garbo who is not only allure personified but with a new grace and charm, a vivacity that will send her fan following soaring to new heights. It's a classic love story told magnificently pictorially, that is thrilling in its production qualities, that is a triumph for Clarence Brown and that has a glorious music score by Herbert Stothart.

Perhaps this is still further argument for re-makes. At any rate, it is proof that practice makes perfect, and this well known story lives once more on the screen and is faithful to the tragedy of unhallowed love. Anna dies once more in her tragic flight to love from a cold, cruel husband. A love for which she gives up her child and a love which must eventually desert her.

Garbo's pedestal is not only restored, but is made to look unbreakable in this picture. Her moods are varied and sincere. There is a minimum of close-ups devoted solely to her beauty. She is a woman to love and to be loved. Frederic March, as the lover, is necessarily over-shadowed by both the character and portrayal of Garbo, but his work is good and there's plenty of reason to believe that a woman would leave home for him.

Freddie Bartholomew snatches scenes away from people before they know it. He is a remarkable actor and literally stops the picture twice with his genius. Basil Rathbone is magnificently irritating as the convention-bound, petty government official who is the husband of Anna. Reginald Owen, Maureen O'Sullivan, Phoebe Foster, Reginald Denny and Gyles Isham, score in their parts, and the others in the large cast give generously to make that cast good.

Clarence Brown, definitely, should always direct Garbo. He seems to be the one who can bring out all the facets in the brilliantly fashioned Garbo, and he has an especial talent for making the familiar bright and new.

A very special bow must go to Adrian for his costuming. It's an awkward era to which he brings grace, and Garbo has never looked lovelier. And another very special bow to Daniels for his photography. Particularly for the train scenes. And still another bow to Herbert Stothart for the music.

No offense to the writers for putting them last . . . the others so seldom get a break. Their work is good . . . it's sincere . . . and beards do not grow on their words. Not to forget the Chester Hale Mazurka and the Wallman ballets.

From a production standpoint, even MGM has rarely if ever achieved such a triumph. Cedric Gibbons and his competent staff of art directors have simply outdone themselves with the sets and their dressings—never gaudy, but always luxurious. It is one of the finest jobs we have seen for many a day.

"Karenina" is destined to be a terrific money maker. It will renew that big box-office interest in Garbo, will send early patrons out talking and bringing to the theater others who have, for too long, been sitting at home.

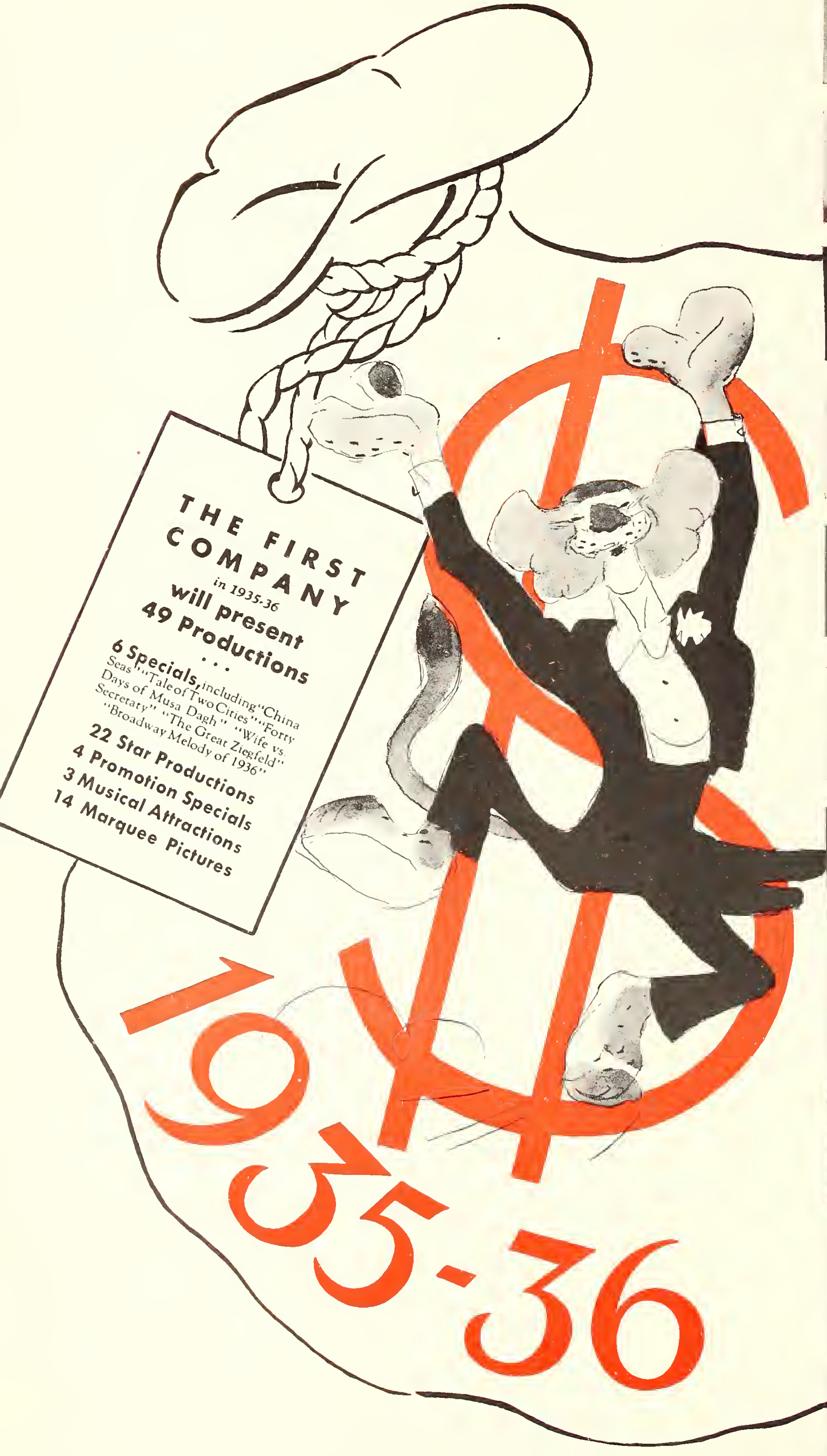
Showmen should and must get behind this attraction, build it for one of their greatest openings. The rest will take care of itself.

AR

SEPTEMBER RELEASE
Backed by the biggest nation-wide magazine campaign since "David Copperfield"

COMPLETED!
PREVIEWED!
ACCLAIMED!
"CHINA SEAS" and "ANNA KARENINA" are just the start of M-G-M's "SHARE THE WEALTH" line-up for 1935-36— (next page please)

SHARE THE WEALTH!



THE FIRST COMPANY
in 1935-36
will present
49 Productions
. . .

6 Specials, including "China Seas" "Tale of Two Cities" "Forty Days of Musa Dagh" "Wife vs. Secretary" "The Great Ziegfeld" "Broadway Melody of 1936"

22 Star Productions
4 Promotion Specials
3 Musical Attractions
14 Marquee Pictures

NORMA SHEARER

GRETA GARBO

CLARK GABLE

WALLACE BEERY

JOAN CRAWFORD

ROBERT MONTGOMERY

JEAN HARLOW

WILLIAM POWELL

MYRNA LOY

NELSON EDDY

JEANETTE MacDONALD

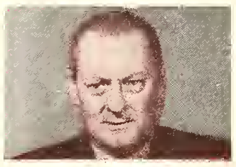
CONSTANCE BENNETT

FREDDIE BARTHOLOMEW

CHARLES LAUGHTON

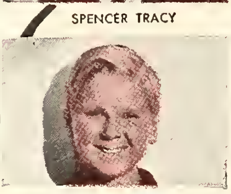
GRACE MOORE

MARX BROTHERS

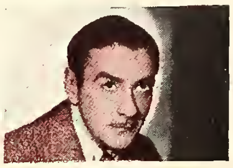

LIONEL BARRYMORE

SPENCER TRACY

LAUREL & HARDY


JACKIE COOPER

JACK BENNY


CLIFTON WEBB

CHASE HOLDINGS IN FILM COMPANIES

[*Continued from page 36*]

Name and Address of Affiliate and Officer Verifying Report	Function or Type of Business	Manner & Degree of Control
101. Fox Arrowhead Theatres Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Holding Company & Theatre Operating Co.	Stock Owned Indirectly by No. 48
102. Fox Bakersfield Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
103. Fox Butte Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
104. Fox Cabrillo Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
105. Fox Calexico Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Holding Company	Stock Owned Indirectly by No. 48
106. Fox California Theatres Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Holding Company	Stock Owned Indirectly by No. 48
107. Fox De Luxe Theatres, Inc., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
108. Fox Egyptian Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Lessee of Mercantile & Theatre Bldg. & Sub-Lessor Under Inter-Company Lease	Stock Owned Indirectly by No. 48
109. Fox Fairmount Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Lessee of Mercantile & Theatre Bldg. & Sub-Lessor Under Inter-Company Lease	Stock Owned Indirectly by No. 48
110. Fox Imperial County Theatres Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned by Number 48
111. Fox La Brea Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Lessee of Mercantile & Theatre Bldg. & Sub-Lessor Under Inter-Company Lease	Stock Owned Indirectly by No. 48
112. Fox Long Beach Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Lessee of Mercantile & Theatre Bldg. & Sub-Lessor Under Inter-Company Lease	Stock Owned Indirectly by No. 48
113. Fox Montana Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
114. Fox Northern California Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Holding Company	Stock Owned Indirectly by No. 48
115. Fox North Park Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Lessee of Mercantile & Theatre Bldg. & Sub-Lessor Under Inter-Company Lease	Stock Owned Indirectly by No. 48
116. Fox Oakland Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Owner of Mercantile & Theatre Bldg. & Sub-Lessor Under Inter-Company Lease	Stock Owned Indirectly by No. 48
117. Fox Orange Belt Theatres Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Owner of Mercantile & Theatre Bldg. & Sub-Lessor Under Inter-Company Lease	Stock Owned Indirectly by No. 48
118. Fox Pacific Theatres, Inc., Seattle, Wash. Verified by Al Finkelstein, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
119. Fox Paradise Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Lessee of Mercantile & Theatre Bldg. & Sub-Lessor Under Inter-Company Lease	Stock Owned Indirectly by No. 48
120. Fox Redondo Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Owner of Mercantile & Theatre Bldg. & Sub-Lessor Under Inter-Company Lease	Stock Owned Indirectly by No. 48
121. Fox Rialto Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
122. Fox Ritz Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Lessee of Mercantile & Theatre Bldg. & Sub-Lessor Under Inter-Company Lease	Stock Owned Indirectly by No. 48
123. Fox Riverside Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
124. Fox Salinas Theatres, Ltd., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
125. Fox San Bernardino Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
126. Fox San Diego Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Lessee of Mercantile & Theatre Bldg. & Sub-Lessor Under Inter-Company Lease	Stock Owned Indirectly by No. 48
127. Fox San Palo Theatres Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
128. Fox Senator Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Lessee of Mercantile & Theatre Bldg. & Sub-Lessor Under Inter-Company Lease	Stock Owned Indirectly by No. 48
129. Fox Spokane Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Owner of Mercantile & Theatre Premises & Lessor Under Inter-Company Lease	Stock Owned Indirectly by No. 48
130. Fox Stockton Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Lessee of Mercantile & Theatre Bldg. & Sub-Lessor Under Inter-Company Lease	Stock Owned Indirectly by No. 48
131. Fox Strand Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
132. Fox Sunkist Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
133. Fox Warfield Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Inactive	Stock Owned Indirectly by No. 48
134. Fox Washington Theatres, Inc., Seattle, Wash. Verified by Al Finkelstein, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
135. Fox West Coast Service Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Rendering Managerial Services to Theatre Companies	Stock Owned Indirectly by No. 48
136. Fox West Coast Theatres Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Holding Company	Stock Owned by Number 48
137. Fox Westwood Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
138. Fox Wilshire Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
139. Fox Tucson Theatres Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
140. Fox Vallejo Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Lessee of Mercantile & Theatre Bldg. & Sub-Lessor Under Inter-Company Lease	Stock Owned Indirectly by No. 48
141. Fox Valley Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Holding Company	Stock Owned Indirectly by No. 48
142. Fresno Theatre, Inc., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
143. Fullerton Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
144. Glendale Theatre Co., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Owner in Part, Lessee in Part. of Mercantile & Theatre Bldg., & Lessor and Sub-Lessor Under Inter-Company Lease	Stock Owned Indirectly by No. 48
145. Golden Gate Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
146. Golden State Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating & Holding Company	Stock Owned Indirectly by No. 48
147. Highland Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
148. Highway Amusement Co., Seattle, Wash. Verified by E. W. Scott, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
149. Hollywood Investment Co., Seattle, Wash. Verified by Al Finkelstein, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
150. Huntington Park Theatre Co., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
151. Kern County Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Lessee of Mercantile & Theatre Bldg. & Sub-Lessor Under Inter-Company Lease	Stock Owned Indirectly by No. 48
152. Mesa Investment Co., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
153. Mission Amusement Co., Seattle, Wash. Verified by E. W. Scott, Treas.	Inactive	Stock Owned Indirectly by No. 48
154. Olympia Amusement Co., Seattle, Wash. Verified by A. M. Ahlskog, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48

[*Continued on following page*]

INDIRECT STOCK OWNERSHIPS CITED

[*Continued from preceding page*]

Name and Address of Affiliate and Officer Verifying Report	Function or Type of Business	Manner & Degree of Control
155. Ontario Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
156. Orange County Theatres Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Company in Process of Organization. No stock Issued	No Stock Issued.
157. Osran Amusement Co., Seattle, Wash. Verified by A. M. Ahlskog, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
158. Palo Alto Theatre Co., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
159. Pantages Hollywood Theatre Co., Ltd., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Inactive	Stock Owned by Number 48
160. Paracal Theatre Leasing Corp., Los Angeles, Cal. Verified by F. L. Metzler, Asst. Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
161. Parafea Theatre Leasing Corp., Los Angeles, Cal. Verified by F. L. Metzler, Asst. Treas.	Inactive	No Stock Issued.
162. Parafran Theatre Leasing Corp., Los Angeles, Cal. Verified by F. L. Metzler, Asst. Treas.	Inactive	Stock Owned Indirectly by No. 48
163. Paraport Theatre Leasing Corp., Seattle, Wash. Verified by Al Finkelstein, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
164. Pararialto Theatre Leasing Corp., Los Angeles, Cal. Verified by F. L. Metzler, Asst. Treas.	Inactive	No Stock Issued.
165. Pasadena Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Inactive	Stock Owned Indirectly by No. 48
166. Peninsula Theatres Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
167. Portland Amusement Co., Seattle, Wash. Verified by Al Finkelstein, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
168. Principal Theatres Corp. of No. Cal., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
169. Principal Theatres, Inc., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
170. Principal Theatres Inc. of Arizona, Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
171. Progressive Enterprises, Inc., Seattle, Wash. Verified by A. M. Ahlskog, Secretary.	Theatre Operating Company	Stock Owned Indirectly by No. 48
172. Progress Theatre Co., Inc., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Lessee of Theatre Bldg.	Stock Owned Indirectly by No. 48
173. Redlands-West Coast Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
174. Rialto Amusement Co., Seattle, Wash. Verified by A. M. Ahlskog, Secretary.	Theatre Operating Company	Stock Owned Indirectly by No. 48
175. Santa Monica Theatre Co., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating & Holding Company	Stock Owned Indirectly by No. 48
176. Sacramento Hippodrome Theatre, Inc., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
177. San Francisco Embassy Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Inactive	Stock Owned Indirectly by No. 48
178. San Fran. & San Mateo Amuse. Co., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
179. San Jose Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Inactive	Stock Owned Indirectly by No. 48
180. San Luis Obispo Theatres, Inc., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
181. Sanpara Theatre Leasing Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Inactive	No Stock Issued.
182. Santa Paula Theatres, Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Lessee of Theatre Premises	Stock Owned Indirectly by No. 48
183. Silver Bow Amusement Co., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
184. Silver Gate Theatres, Inc., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
185. Solano Theatres Corp., Ltd., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
186. South Pasadena Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Lessee of Mercantile & Theatre Bldg. & Sub-Lessor Under Inter-Company Lease	Stock Owned Indirectly by No. 48
187. Spokane Amusement Co., Seattle, Wash. Verified by A. M. Ahlskog, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
188. Strand Amusement Co., Seattle, Wash. Verified by E. W. Scott, Treas.	Theatre Operating Company—Inactive	Stock Owned Indirectly by No. 48
189. Strand-Vallejo Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Lessee of Mercantile & Theatre Bldg.	Stock Owned by Number 48
190. Taft Theatre Company, Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
191. Tenth and Western Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Lessee of Mercantile & Theatre Bldg. Theatre Operating Company	Stock Owned Indirectly by No. 48
192. The Balboa Bldg. Co., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Owner of Mercantile & Theatre Premises & Lessor Under Inter-Company Lease	Stock Owned Indirectly by No. 48
193. Capitol Theatre Co., Los Angeles, Cal. Verified by Charles A. Buckley, Treas.	Inactive	Stock Owned Indirectly by No. 48
194. Liberty Theatre Co. of Great Falls, Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
195. Transbay Theatres, Inc., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
196. Twentieth & Mission Theatre Co., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Holding Company	Stock Owned Indirectly by No. 48
197. United West Coast Theatres Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
198. Vancouver Amusement Co., Seattle, Wash. Verified by A. M. Ahlskog, Treas.	Theatre Operating Company	Stock Owned by Number 48
199. Venice Investment Co., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
200. West Coast Theatres, Inc., of No. Cal., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating & Holding Company	Stock Owned Indirectly by No. 48
201. Wenatchee Amusement Co., Seattle, Wash. Verified by A. M. Ahlskog, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
202. West Coast Leasing Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
203. West Coast Long Beach Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Owner in Part, Lessee in Part, of Mercantile & Theatre Bldg., & Lessor and Sub-Lessor Under Inter-Company Lease	Stock Owned Indirectly by No. 48
204. West Coast-Santa Ana Theatre Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned by Number 48
205. West Coast United Theatres, Los Angeles, Cal. Verified by Charles A. Buckley, Treas.	Inactive	Stock Owned Indirectly by No. 48
206. West Coast-Wilmington Co., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Operating Company	Stock Owned Indirectly by No. 48
207. Fox Columbia Corp., Los Angeles, Cal. Verified by F. L. Metzler, Treas.	Theatre Holding Company	Stock Owner Indirectly by No. 48

Publishers Deny Radio News Monopoly

The American Newspaper Publishers' Association last week issued a denial that it operates a monopoly in violation of the anti-trust laws in its arrangements with wire news services and radio broadcasting chains, in the $1,170,000 suit brought against it by Transradio Press Service and Radio News Association.

In the answer, filed in behalf of the ANPA and E. H. Harris, chairman of the Publishers' National Radio Committee, it is charged that the plaintiffs' business "though carried on in the guise of and under the representations that they furnished a bona fide news service, is the promotion of advertising programs based more or less upon and comingled with news." No date for the trial has been set.

RKO Has Only Two Houses With Stage Bills in City

RKO has only two weeks' playing time for vaudeville in New York with the elimination of the stage acts at the Coliseum this week. The Palace on Broadway and the Tilyou in Coney Island are continuing vaudeville during the summer. The Coliseum will play single bills the last half of the week and duals the first three days.

Sol Schwartz, manager of the Fordham, has been transferred to the Albee, Brooklyn, Irwin Gould, assistant, is the new manager of the Fordham. George Baldwin, formerly assistant manager at the Palace, has been transferred to the management of the Midtown.

Annie Berlein, One of Stage's Oldest, Dies

Mrs. Annie Mack Berlein, who had played opposite Joseph Jefferson in "Rip Van Winkle," and as leading woman for the great Edwin Booth, died recently at the Home for Incurables, New York, at the age of 85. One of the oldest actresses on the American stage, Mrs. Berlein was born in Ireland, came to this country at the age of 13 and a year later made her stage debut. She had been actively engaged in the theatre, sometimes as a producer, until her retirement a few years ago. She was married to Edward J. Mack in 1868. He died in 1918, a few years after their fiftieth wedding anniversary.

Kent with Buying Group

A. I. Kent has been named general manager and film buyer of United Theatres, Inc., formed by a group of Wisconsin and Upper Michigan independent exhibitors for combined buying and booking. Mr. Kent had been connected with United Artists.

Disney Awarded Medal

Walt Disney has been awarded the League of National gold medal for the Mickey Mouse and Silly Symphonies cartoon series. The Disney subjects are released by United Artists.

Censor Deletes Only Nine

The Massachusetts censor made cuts in only nine of 166 films submitted from May 20 to June 15. The cuts were made by Commissioner Paul G. Kirk, of the Department of Public Safety.

"PREHEAR" TESTS TENOR'S VOICE

An unusual test, aptly called a "prehear," was used by Jesse L. Lasky, producer for Fox, last week on the Coast. At the Westwood Village theatre the amplifiers projected the voice of Nino Martini, Metropolitan Opera tenor, while the screen remained blank. Mr. Lasky used the idea as a means of testing audience reaction to the voice of Martini, making his screen debut in "Here's to Romance." The audience is said to have listened quietly, then responded with applause as the singer completed an aria from "La Tosca."

Historical Series from Films To Be Continued

"Unreeling History," prepared by John C. Moffitt, motion picture critic of the *Kansas City Star*, and published in the 12 Sunday issues of that newspaper ending June 16, has received such favorable comment and response from the public that it is to be continued for another period.

A second "volume" will depict the history of the world from the Fall of Rome to the discovery of America through the medium of photos taken from productions. It will run until September, according to Mr. Moffitt. The first series covered the history of the world from the beginnings of time to the Fall of Rome.

Wisconsin Shows Gain In Employment Figures

The Wisconsin Industrial Commission has reported that the number of employed workers in Milwaukee is at its highest level in several years and that the relief load is becoming lighter, which is expected to react at theatre box offices. The construction of two new theatres and the remodeling of a number of neighborhood houses also reflects better conditions.

In Milwaukee the commission reports April employment in manufacturing industries at 93.1 per cent of normal, taking the 1925-1927 base of 100. This compared with an index position of 97 in the corresponding month of 1929.

RKO, Warner Drop Pool

The pooling arrangement between Warner and RKO in Los Angeles and Hollywood has been dropped following one year of operation. Involved were the Downtown and Hollywood, Warner, and the Hillstreet, RKO.

Service Company Selected

Jim Handy Picture Service has been named eastern sales representative for General Screen Advertising, Inc., distributors of film advertisements. Howard P. Ruggles will be in charge of the New York area.

Marks Music Office Moves

Edward B. Marks, music company, has moved in New York to the RCA Building, Rockefeller Center.

Signal Corps Seeks Funds to Save War Films

Application for $37,000 to enable the Signal Corps to rehabilitate its World War films was filed with the Division of Applications and Information of the works program in Washington this week by the Quartermaster General of the Army. These films, made more than 17 years ago, are deteriorating rapidly, and extensive loss is feared if they cannot be cared for immediately. Efforts a year ago to secure funds from Congress for the purpose were unsuccessful, and the department since has been attempting to determine whether there was not some fund from which the money could be taken.

It is planned to classify all of the film, eliminate duplications, and prepare a permanent library of that which is to be kept. The application of the department also disclosed that it is planned to construct theatres at a number of Army posts now without such facilities, $60,000 being sought for a theatre at the Presidio, Monterey, Cal., and $30,000 each for theatres at Fort Baker, Cal., and Chilkoot Barracks, Alaska.

Italy Eases Import Totals, Holds Fees

The Italian government has determined to continue dubbing fees of 25,000 lire on imported films, it is reported in Rome. All dubbing must be done in Italy, as before, and a censorship tax has been levied on all imported films. Formerly this tax was included in the dubbing fee. Following animated discussions, it was decided to divide the year into quarters and to permit importation of the same number of films each quarter as were previously permitted during the entire year of 1934.

Author Foresees Stage as Vassal of the Motion Picture

Lillian Hellman, author of the play, "The Children's Hour," extremely successful on Broadway, foresees the stage as in complete vassalage to the motion picture within five years, in an opinion expressed on her return to New York from Hollywood. The condition, she predicts, will come because of the backing of the stage by the motion picture.

"Broadway will become merely a tryout ground for Hollywood," she explained. "Picture people are very able, but they are the most timid people on earth. They have to be. They are trying to please, not a certain segment of the population, but are literally trying to please everybody," she said.

Censor Revenue Up

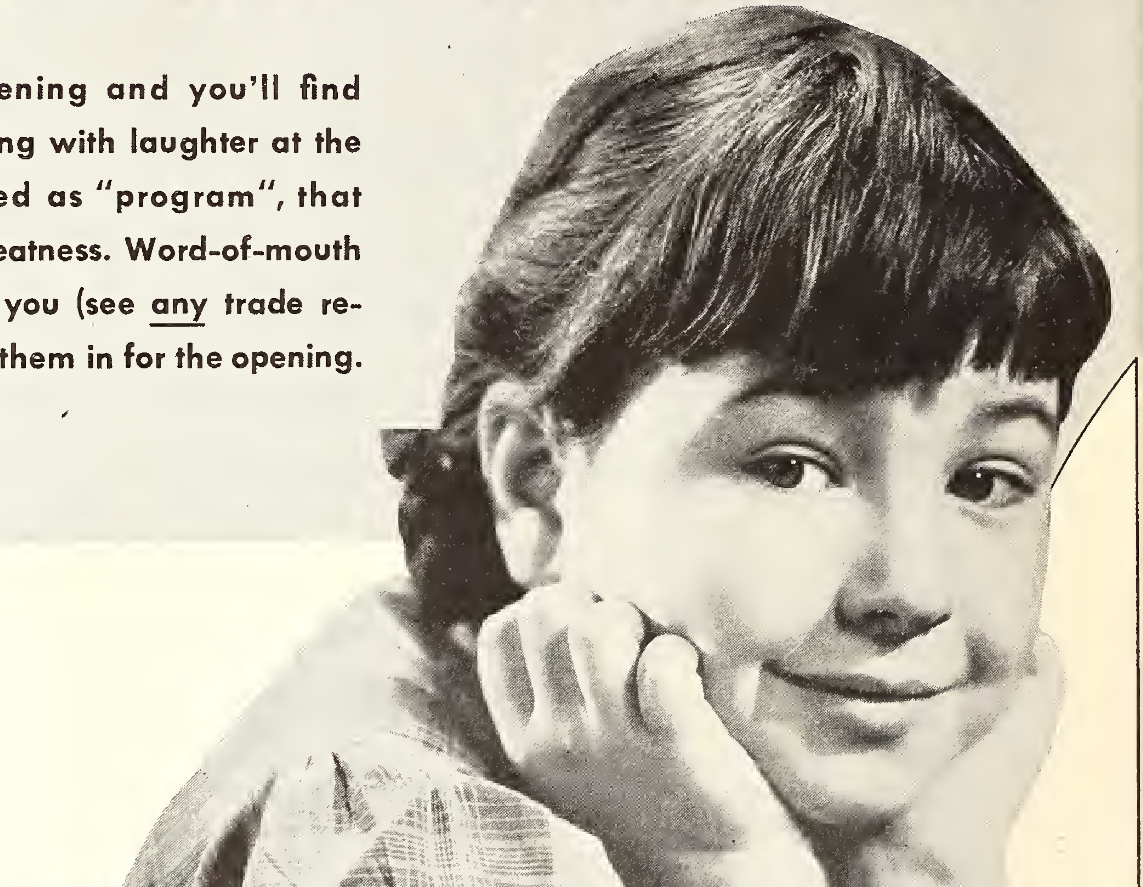
Virginia state censorship fees for the year have shown a gain over the previous year, according to Edward S. Reid, director, at Richmond. The total of films has increased, he reported, and the quality has improved. Receipts are expected to exceed $15,000, compared to a usual $10,000 to $12,000. One feature and two shorts were the only films completely rejected in the past six months.

Dissolve Texas Theatres

Paschall-Texas Theatres, Inc., Dallas, has been dissolved. A certificate of dissolution has been filed with the secretary of state of Delaware at Dover.

If your box office is wilting from the heat . . .
"GINGER" WILL SNAP IT UP!

Ask for a screening and you'll find yourself screaming with laughter at the picture, classified as "program", that achieves true greatness. Word-of-mouth will build it for you (see any trade review)...so pack them in for the opening.



YOU HAVEN'T A SHOW WITHOUT **FOX**

'Ginger'

JANE WITHERS
O. P. HEGGIE
JACKIE SEARL
KATHARINE ALEXANDER

Produced by Sol M. Wurtzel
Directed by Lewis Seiler. Story and screen play by Arthur Kober

Booked by Radio City Music Hall for early showing!

Remember
THIS YEAR'S PROFITS come from THIS YEAR'S PRODUCT

Enthuses Hollywood Reporter:

"ORCHIDS DESERVED BY ALL CONCERNED"

—*and continues:* "Swell show . . . reflects great credit on everyone concerned in its making . . . should be a surprise grosser . . . word of mouth, especially from women patrons, is certain to be splendid . . . roars of laughter are frequent . . . give 'Orchids to You both barrels . . . audiences will love it!"

"ORCHIDS TO YOU!"

JOHN BOLES
JEAN MUIR
CHARLES
BUTTERWORTH
RUTHELMA STEVENS
HARVEY STEPHENS
ARTHUR LAKE

PRODUCED BY ROBERT T. KANE

Directed by William A. Seiter . . . Screen play by William Hurlbut and Bartlett Cormack Original story by Gordon Rigby and Robert Dillon . . . . Adaptation by Howard Estabrook

Remember
THIS YEAR'S
PROFITS
come from
THIS YEAR'S
PRODUCT

YOU HAVEN'T A SHOW WITHOUT FOX

THE LAW ON LIBELLING THE DEAD

Dead Man Has Quite as Much Protection at Law as Live One In Many Areas, Says Hess Digest

Discussions in both the American and foreign press, and the plans of various motion picture producers with respect to biographical and historical material for the screen, have resulted in the preparation of a significant digest of the law on "libeling the dead in motion picture photoplays," by Gabriel L. Hess, of Motion Picture Producers and Distributors of America, Inc., this week made available to the industry.

Those portions of Mr. Hess' survey which reveal the large array of special state laws for the protection of the repute of the dead will be found to be of surprising import, especially among the many who have long heard the old newspaper office slogan that "it's impossible to libel the dead." It seems now that in many regions it is highly possible—that in fact the dead man has quite as much protection at law as the live one.

Mr. Hess' document follows:

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In respect of the production of biographical motion pictures, three problems may confront the producer:

1. Civil liability to the family or descendants.
2. Criminal responsibility.
3. Censorship.

1. Civil liability to the family or descendants.

In the absence of a special statute, there is no civil liability for damages, in jurisdictions where the common law is in effect, in respect of a libel upon a deceased person. Defamation is a personal tort and like other personal torts did not survive, at common law, either the offender or the person defamed. The action was personal only to the injured party. In fact, if the person, defamed while alive, died before he reduced his cause of action to judgment, the cause of action did not survive.

Odgers, Libel and Slander (London, 6th ed. 1929), p. 22.
Frazer, Libel and Slander (London, 1917), p. 318.
Gatley, Libel and Slander (London, 2nd ed., 1929), p. 11.
Newell, Libel and Slander (U. S., 4th ed., 1924), p. 931.
Patterson v. Colgate & Co., 129 Miscl., 417, 220, N. Y. Supp. 677.
Sorenson v. Balaban, 11 App. Div. 164, 42 N. Y. Supp. 654.

According to an article entitled "Nothing But Good of the Dead?" by Walter P. Armstrong, Esq., in volume 18 of the American Bar Association Journal for April, 1932 (page 229), there is a civil statute in Texas which is unique in allowing a recovery in a civil action for the libel of the dead. It is contained in the definition of libel which is published in S. 5430 of the 1928 Complete Statutes of Texas (Vernon 1928) and reads as follows: "A libel is a defamation expressed in printing or writing, or by scenes and pictures, or drawings tending to blacken the memory of the dead . . ."

Under the above statute a Texas jury awarded a verdict of $25,000 to a Mrs. Temple Houston against *Liberty Magazine* for a libel imputing Indian ancestry and wildness to her deceased husband. The case was settled pending an appeal, as were four other libel suits based upon the same publication brought by the children of Temple Houston.

The above statute does not declare to whom the cause of action is given and evidently no really adequate test has been made of its validity. It appears to be unique in the United States.

The editor discusses an English case wherein a libel of the deceased Gladstone was indirectly involved. A Captain Peter Wright cast a reflection upon the sex practices of the deceased Prime Minister in a biographical article. A son of Gladstone charged Wright with being a liar and a coward, and Wright, thus challenged, brought a libel action against the son. The jury not only found for Gladstone's son, but declared a complete vindication of the moral character of the deceased Gladstone.

It is apparent that the Gladstone case involves a different question, but according to Mr. Armstrong it served to provoke spirited discussion in England as to whether the law should be amended by statute so as to give a civil action for libel of the dead. Had there been such an action, it is very probable that the jury would have awarded damages to Gladstone's son if a suit had been brought against Wright.

Mr. Armstrong also refers to a French case in which the granddaughter of George Sand was denied damages against Jacques Boulenger and *l'Opinion* for publishing an alleged libel concerning her grandmother and her lovers. He states that the Paris Court of the First Chamber declined to award damages because Boulenger had not abused his prerogatives as a critic and biographer. (Opinion of Tribunal Civil de la Seine, 1 re ch., Audience due 29 juin, 1928.)

The above case would seem to indicate that the French laws permit an action to descendants for libeling a deceased ancestor, but that in this particular case, the libel was not sufficiently proved.

2. Criminal responsibility.

(a) At Common Law.

At common law, the writing and publication of defamatory words concerning any deceased person was a misdemeanor provided that it was done with intent to bring contempt and scandal upon his family and relations and so provoke them to a breach of the peace. The underlying basis of the crime was the possibility of provocation of the descendants to revenge and thus to breach of the peace.

The following notations will indicate the criminal basis of libel of a deceased person at common law:

The libel must be published "with intent to bring contempt and scandal on his family and relations, and so provoke them to a breach of the peace." Odgers, supra, p. 369.

The libel is a criminal offense "provided it is published with the malevolent purpose to injure his family and posterity and to expose them to contempt and disgrace; for the chief reason for punishing offenses of this nature is their tendency to a breach of the peace. . . . The malicious intention of the defendant to injure the family and posterity of the deceased must be expressly averred and clearly proved." Newell, supra, p. 931.

To the same general effect: Frazer, supra, p. 318; Gatley, supra, p. 11.

(b) By Statutory Enactment.

Most states have statutory penal laws which have superseded common law crimes. Under the definitions in most of these states' statutes, it would be easier to convict a person for libeling the dead than under the common law definition. Most of these statutes do not appear to have any qualification concerning the intent or effect of the publication of this libel such as is required at common law.

Mr. Armstrong states that twenty-three states have statutes making libel of the dead a crime. Most of these statutes do not require as an element of the crime a tendency to cause a breach of the peace. He cites a case in the state of Washington sustaining the conviction of a newspaper publisher because of a libel of George Washington, *State* v. *Haffer*, 94 Wash. 136.

A list of the various state statutes, compiled by Mr. Armstrong, is annexed hereto.

3. Censorship.

Regardless of whether a libel of a deceased person is a crime, or gives the descendants a cause of action for civil damages, the matter of whether the motion picture may be censored on account of any treatment of a deceased person would depend on the powers conferred on the respective censors by the statute of a particular state. For example, Section 1082 of the Education Law of the State of New York conferring power on the director of the Motion Picture Division to license motion picture films for exhibition in the state, limits the power of censorship to those parts of a motion picture film which are "obscene, indecent, immoral, inhuman, sacrilegious, or are of such a character that its exhibition would tend to corrupt morals or incite to crime."

A defamation of a deceased person would not *per se* come within such censorial limitation.

England does not appear to have any specified law providing for motion picture censorship. Censorship in England is voluntary. The Cinematograph Act of 1909 provides for the exhibition of motion picture films in properly licensed premises, the licensing of such premises being placed in the hands of the local County Councils. It would seem possible for these County Councils to exercise some species of censorship in controlling the licensing of theatres. The Cinematographic Films Act of 1927 relates to Blind Buying and Quotas and does not appear to touch the matter of censorship.

Section 14 of The Theatres Act of 1843 empowers the Lord Chamberlain to forbid any play or part thereof or prologue or epilogue anywhere in Great Britain absolutely or for such time as he sees fit when he is of the opinion that it is fitting for the preservation of good manners, decorum, or of the public peace, so to do.

It is practically impossible to lay down any general legal rule concerning the powers of censors in a matter of this type.

Gabriel L. Hess.
General Attorney
Motion Picture Producers and Distributors of America, Inc.
Gabriel L. Hess,
E. A. Sargoy,
of Counsel

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APPENDIX

(References are to penal statutes except as otherwise indicated)

Arizona—Revised Code (official) 1928, Sec.

(Continued on page 50)

PARAMOUNT'

rides again

A

KANSAS CITY, MO.
Newman Theatre

Friday-Saturday-Sunday gross equals average taken in on current releases played in same theatre.

A

STEUBENVILLE, OHIO
Paramount Theatre

Five-day gross neck and neck with grosses taken in on current pictures.

A

ST. LOUIS, MO.
Rialto Theatre

In three days on double bill 20 per cent better than local competition on current releases.

B

MINOT, SO. DAKOTA
Strand Theatre

Twenty per cent ahead of grosses of competitive Class "A" theatre charging higher admissions.

B

BETHLEHEM, PA.
Globe Theatre

Three-days run turned in figures equal to take on current releases.

A

AKRON, OHIO
Palace Theatre

Receipts totaled good as average on check-up for four-days' run.

Now Being Booked in All S

S "VIRGINIAN"

...and corrals big grosses all along the line!

Test engagements on "THE VIRGINIAN" in picked spots prove the strength of this "re-issue" in class A, B and C houses in big cities and small towns . . . Great Cast Strength in a Great Picture:

GARY COOPER

WALTER HUSTON

Richard Arlen · Mary Brian

C

DALLAS, TEXAS
Capitol Theatre
Thirteen per cent better than average for the four-day split.

B

SAN ANTONIO, TEX.
Texas Theatre
Turned in a 25 per cent better than average high gross for full week's engagement

B

ALTOONA, PA.
Olympic Theatre
Ten per cent better than average. Outgrossed by only two pictures out of nine, all playing seven days Beat "A" house grosses.

A

CUMBERLAND, MD.
Strand Theatre
In three days grossed as much as other current re-leases did in four.

uations by Leading Circuits

LIBELLING THE DEAD ON THE SCREEN

(*Continued from page 47*)

4617. Libel. Similar to the California act in definition. Penalty: fine not more than $5,000 or imprisonment in the state prison not more than one year.

Arkansas—Digest of the Statutes, Crawford and Moses, 1919, Secs. 2390-2391. Libel. Similar to the California act in definition. Penalty: fine not more than $5,000; an additional penalty of imprisonment not more than one year is authorized.

California—Penal Code, Deering, 1923 and Supplement 1929, Secs. 248-249; 258. Libel. "A libel is a malicious defamation, expressed either by writing, printing, or by signs or pictures or the like, tending to blacken the memory of one who is dead, or to impeach the honesty, integrity, virtue or reputation, or publish the natural or alleged defects of one who is alive, and thereby to expose him to public hatred, contempt, or ridicule." Penalty: fine not more than $5,000, or imprisonment in the county jail not more than one year. Sect. 238-249 Code 1923.

Slander. "Slander is a malicious defamation, orally uttered, whether or not it be communicated through or by radio or any mechanical or other means or device whatsoever, tending to blacken the memory of one who is dead." . . . Penalty: fine not more than $5,000 and/or imprisonment in the county jail not more than one year. Sec. 258 Supplement 1929.

Colorado—Compiled Laws (official) 1921, Sec. 6830. Libel. Similar to the California act in definition. Penalty: fine not more than $500 or imprisonment in the penitentiary not more than one year. "In all prosecutions for a libel the truth thereof may be given in evidence in justification, except libels tending to blacken the memory of the dead." . . .

Georgia—Code, Michie, 1926. Sec. 340. Libel. Similar to the California act in definition. Punishable as misdemeanor.

Idaho—Compiled Statutes (official) 1919, Secs. 8253-8254. Libel. Identical with the California act in definition. Penalty: fine not more than $5,000, or imprisonment in the county jail not more than six months.

Illinois—Revised Statutes, Smith-Hurd, 1929, ch. 38, Secs. 402-403 (**criminal statutes**), ch. 126, Secs. 4-5 (**civil statutes**). Libel. Similar to the California act in definition. Penalty: fine not more than $500, or imprisonment in county jail not more than one year. ch. 38, Secs. 402-403. (civil statutes).

Slander. "That any person who shall falsely use, utter or publish words over . . . the radio, which in their common acceptation shall tend to blacken the memory of one who is dead . . . shall be guilty of slander." Penalty: fine not more than $100. ch. 126 Secs. 4-5 (civil statues).

Iowa—Code (official) 1927, Secs. 13256-13257. Libel. "A libel is the malicious defamation of a person, made public by any printing, writing, sign, picture, representation, or effigy, tending to provoke him to wrath or expose him to public hatred, contempt, or ridicule, or to deprive him of the benefits of public confidence and social intercourse; or any malicious defamation, made public as aforesaid, designed to blacken and vilify the memory of one who is dead, and tending to scandalize or provoke his surviving relatives or friends." Penalty: fine not more than $1,000, or imprisonment in county jail not more than one year.

Kansas—Revised Statutes (official) 1923. ch. 21 Sec. 2401. Libel. Identical with the Iowa act in definition and penalty.

Maine—Revised Statutes (official), 1930, ch. 141, p. 1936. Libel. Similar to the Iowa act in definition. Penalty: fine not more than $1,000 or imprisonment for less than one year.

Minnesota—Statutes, Mason's, 1927, Sec. 10112. Libel. "Every malicious publication by writing, printing, picture, effigy, sign, or otherwise than by mere speech, which shall expose any living person, or the memory of one deceased, to hatred, contempt, ridicule, or obloquy . . . shall be a libel." Penalty: fine $100 to $1,000 or imprisonment in the county jail not more than six months.

Missouri—Revised Statutes (official), 1929, Secs. 4366-4367. Libel. Identical with the Iowa act in definition. Punishable as misdemeanor.

Montana—Revised Codes, Choate, 1921, Sec. 10989. Libel. Identical with the California act in definition and penalty.

Nevada—Compiled Laws, Hillyer, 1929, Sec. 10110. Libel. Similar to the California act in definition. Penalty: fine not more than $5,000, or imprisonment in the county jail not more than one year, or in the state prison not more than five years.

New Mexico—Statutes, Courtright, 1929, Secs. 35-3501 and 35-3502, 35-3517. Libel. "That any person who, with intent to injure, makes, writes, prints, publishes, sells or circulates any malicious statement affecting the reputation of another in respect to any matter or thing pointed out in this article, shall be deemed guilty of libel." Penalty: fine $100-$2,000, and/or imprisonment in the state penitentiary not more than two years. Secs. 35-3501 and 35-3502.

"To constitute libel there must be some injury intended to the reputations of persons living or dead." . . . Sec. 35-3517.

New York—Consolidated Laws, Cahill, 1930, ch. 41, Secs. 1340-1341. Libel. "A malicious publication, by writing, printing, picture, effigy, sign or otherwise than by mere speech, which exposes any living person, or the memory of any person deceased, to hatred, contempt, ridicule or obloquy . . . is a libel." Punishable as misdemeanor.

North Dakota—Compiled Laws (official) 1913, Secs. 9550-9551, 9553; Laws 1929, ch. 117. Libel. Similar to the Iowa act in definition. Punishable as misdemeanor. Code Secs. 9550-9551.

"If two or more persons conspire together to maliciously publish by writing, printing, picture, effigy, sign or otherwise than by mere speech, anything which exposes any living person or the memory of any deceased person to hatred, contempt, ridicule or obloquy . . . each of them is guilty of a felony." Code Sec. 9553.

Slander. Identical with the Illinois act in definition and penalty. Laws 1929 ch. 117.

Oklahoma—Compiled Statutes, Bunn, 1921, Secs. 495, 500 (**civil statutes**), Secs. 1800, 8012 (**criminal statutes**). Libel. "Libel is a false or malicious unprivileged publication by writing, printing, picture, or effigy or other fixed representation to the eye. . . . or any malicious publication as aforesaid, designed to blacken or vilify the memory of one who is dead, and tending to scandalize his surviving relatives or friends." Sec. 495 (civil statutes) and Sec. 1800 (criminal statutes). Penalty (civil action), fine not less than $100 and costs, and a greater sum if justified by proof. If verdict is in favor of defendant, and jury finds that action was malicious or without reasonable provocation, judgment shall be rendered against plaintiff and in favor of defendant for his costs. Sec. 500 (civil statutes).

Penalty (criminal action), fine not more than $1,000, and/or imprisonment in county jail not more than one year. Defendant shall also be civilly liable to the party injured. Sec. 1802 (criminal statutes).

Pennsylvania—Statutes, West, 1920, Sec. 7926. Libel. "If any person shall write, print, publish or exhibit any malicious or defamatory libel, tending either to blacken the memory of one who is dead, or the reputation of one who is alive . . . such person shall be guilty of a misdemeanor." . . . Penalty: fine not more than $1,000, and/or imprisonment not more than twelve months.

Tennessee—Tennessee Code, 1930, Secs. 10021-11022. Libel. Identical with the Iowa act in definition.

Texas—Complete Statutes, Vernon, 1928, Sec. 5430 (**Civil statutes**). "A libel is a defamation expressed in printing or writing, or by signs and pictures, or drawings tending to blacken the memory of the dead, or tending to injure the reputation of one who is alive, and thereby expose him to public hatred, contempt, or ridicule or financial injury, or to impeach the honesty, integrity, or virtue, or reputation of anyone, or to publish the natural defects of anyone and thereby expose such persons to public hatred, ridicule, or financial injury."

Utah—Compiled Laws (official) 1917, Secs. 8072-8073. Libel. Similar to the California act in definition. Penalty: fine not more than $1,000, or imprisonment in the county jail not more than one year.

Washington—Remington's Compiled Statutes 1922, Sec. 2424. Libel. Similar to the Minnesota act in definition. Punishable as misdemeanor.

Acknowledgment is made to Miss Elizabeth Banks of the Legislative Bureau of the Library of Congress for her assistance in the compilation of these statutes.

New York Starts Collections Of Sales Tax on Rentals

The city of New York on Wednesday moved to collect the municipal sales tax from local exchanges, when Universal received notice of assessment of two per cent on its exchange's gross film rentals during the four months ending March 31. The notice was the first received by any local distributor, and others will be sent as soon as audits of rental receipts are completed.

A court test will be attempted by the legal committee of the MPPDA, if conferences with Frank J. Taylor, city controller, bring no results. The committee contends the films are leased, not sold, and hence not subject to a sales tax.

Leake Joins Law Firm

Eugene W. Leake, former trustee in bankruptcy and reorganization for Paramount and prominently identified with film and financial interests, has been made a member of the law firm of Beekman, Bogue, Leake, Stephens and Black in New York. The firm was counsel for bank creditors in the Paramount reorganization and represents the bondholders' protective committee of Fox Metropolitan Playhouses.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Hollywood, called the great leveller, among other things, grades great and near great, in a common denominator.

Kenyon Nicholson, playwright of note, onetime professor of the drama at Columbia University, impressed with the levelling process, tells one on himself when he joined the writing staff at Fox Films' studio in California.

He had done his first script and awaited the verdict from the front office in his cubbyhole.

Soon, a young man, sent over by his chief, entered with instructions to "Tell Nicholson what's wrong with his script."

The young man so commissioned entered Nicholson's two-by-four fully prepared to lay down the law of writing. Both were dumbfounded when they met. The young man was Leonard Spigelgass, former humble pupil of Professor Nicholson at Columbia University.

Another case concerns Sam Harris, New York stage producer, who, meeting Harold Franklin at a Hollywood eating place, exchanged greetings with him like a lost brother.

After Harris had departed, Franklin said he started in the show business as Harris' office boy.

▽

Stan Laurel has been inspired to greater efforts by winning first prize in the Los Angeles Times garden contest. Between shots of "Bonnie Scotland," Stan is trying to graft potatoes and onions so that it will be easier to give the world potato salad.

▽

J. A. Tanney, president of Sales-on-Sound, New York theatre equipment house, inserted in Motion Picture Herald *an advertisement referring to his company's "Cinemaphone Wide Fidelity" sound reproducer. There was a catchline appended: "Kiss Service Worries Goodbye."*

One customer, in Virginia, evidently took the message literally and addressed a letter of inquiry as follows:

KISS SERVICE WORRIES GOODBYE,
1600 Broadway,
New York.

▽

A freak experiment to determine whether a movie racetrack scene would have any effect on a horse wrecked part of a London theatre the other afternoon.

The horse, according to the press cable, was taken to a private showing of the film and watched calmly enough while earlier parts of the picture were screened.

Once the pictured race got under way, however, the hunter mare pricked up her ears, whinnied shrilly, and started a wild rampage, dragging her groom, Willie Rennie, with her. Twenty seats and boxes were smashed before they quieted her.

▽

From Saybrook, Ill., comes the report that a great Linn tree under which RCA's General James G. Harbord played as a boy rivals the thermometer in telling how cold it is. At zero a certain limb on the tree sags enough to brush off a man's hat; at 10 below it hits him in the face; when the temperature is above freezing the limb is 12 to 15 feet from the ground. General Harbord chuckles and wonders whether the tree's accuracy isn't "just a little shady."

▽

What precisely are Sally Rand's natural colors? *True Confessions*, one of Mr. Macfadden's exemplars of higher literature, has a front-cover blurb this month posing that question. If Mr. Macfadden will take the trouble to inquire of one of the thousands who have witnessed Sally's fan or bubble dance, he will be promptly informed.

HONKY-TONK burlesque of a sort that is everything but uplifting is paying for the upbringing of the young wards in the Gillis Orphan Home in Kansas City as model Christian citizens. In fact, the most singular circumstances are responsible for the very existence of a Gillis theatre at Fifth and Walnut. The Gillis is the oldest theatre name in the city, one of the oldest in the country.

It all goes back to the will of the late Mrs. Mary A. Troost. A bequest provided $140,000 for the construction of a building to contain a theatre and store at that corner, the income from which would go to an orphanage, the present Gillis Orphan Home. All this was conceived as a memorial to Mrs. Troost's uncle, the picturesque pioneer, William Gillis, who had a fort and trading post commanding the Kaw River, and whose lands extended so far from the point they included part of what today is Kansas City's beautiful Penn Valley Park, some two miles away.

The Gillis theatre was a huge success when it opened as a temple of the drama a half century ago, and for many years thereafter. Then, with a change in the character of the section from the center of business activity to a district of produce markets and "flop" houses, came drab days for the playhouse. Ten years ago explosion and fire swept the old landmark away. When a new structure was erected there, no one regarded a theatre as a desirable feature considering the location, but a theatre of 300 seats was included in the new buildings, nevertheless, in strict compliance with the terms of Mrs. Troost's will.

Once given over to silent pictures, the Gillis for the last several years has been presenting low burlesque of a type that is a long way from the original intent the benefactor of the Gillis Orphan Home, Mrs. Troost, had in mind when she stipulated the condition in her will. The theatre's atmosphere is far removed from the aura surrounding the Orphan Home, which for many years has been partly maintained by the Women's Christian Association and partly by the box office receipts of the burlesque house.

▽

While the liberal tide already has veered Pennsylvania toward Sunday film shows and New York has legalized stage presentations on the Sabbath, in other commonwealths there still are ancient blue laws. An exhaustive research into musty statute books reveals that:

Peeling an orange in a California hotel room is illegal.

In Bellingham, Washington, a woman must not take more than three steps backward while dancing.

Bowling is illegal in Ohio.

A tricycle may not be driven more than ten miles an hour in Vancouver.

In Kansas a law requires that every building be provided with a sufficient number of cuspidors.

One must have a permit from the sheriff to buy a chicken after dark in Idaho.

It is unlawful in Massachusetts for a man to kiss his wife on Sunday. Also in the codfish state it is illegal for a woman to appear in public with her face powdered and rouged.

▽

From an interview with Cesar Romero, actor: "I remember one day Miss Dietrich and I were coming through the commissary, and three older women, bit players, were coming out. They stood aside to allow Marlene to pass. She insisted that they pass, while she waited. They said: 'But we wish to stand aside for the great star.' Marlene had her way and they went out, while she waited. Then she turned to me, saying, 'What is it to be a star? I do not know.'"

From Cannes in France we hear that the discontinuance of his allowance by his father has caused Count Covadonga, eldest son of King Alfonso, formerly of Spain, to give consideration to participating in the painful process of working for a living, and, probably having read the fairy stories about gold-paved streets and gold-laden trees in Hollywood, the Prince is thinking of a career in motion pictures.

The King cut off the Count's allowance because he refused to attend the wedding last March 4th of his brother, Jaime, to Emanuela de Dampierre, on the ground that the king gave permission for Jaime's wedding to a commoner while he withheld permission when Covadonga married Edelmira Sampedro in 1933.

▽

Jack Moffitt, of the Kansas City "Star," after interviewing Lionel Atwill at the Union Station, on his reasons for giving up the stage and traveling to Hollywood for screen work, summarized them thusly:

1. *The screen pays more money.*
2. *After more than 20 years on the stage, tired of traveling.*
3. *More money.*
4. *Believes more talent is expended in the writing and producing of the average film than on the average play.*
5. *There is more money in films.*
6. *Films permit a fixed residence and more leisure.*
7. *Films pay more money.*
8. *Films have more sound financing than plays. You're apt to get your money.*

"You really have to know artists," concluded Jack, "to appreciate their 'art for art's sake' attitude."

▽

The gang on the Warner lot at Burbank, from property boys to Mervyn Le Roy, are together in the belief that Marion Davies is about the best person to ever grace the studio's stages. Most appreciative and generous of the stars, Miss Davies gave gorgeous and costly gifts to the studio higherups who participated in the making of "Page Miss Glory," her first at Warners, and the most humble worker on the set did not get less than a gold-bound leather wallet containing $25.

▽

"Every morning," reports Scripps-Howard, "when Paramount executives arrive at their offices they find a fresh supply of cigarets or cigars in elaborate containers on their desks. And each gets his favorite brand. When a new executive is engaged by the studio he simply informs the purchasing department of his preference. From then on all he has to do is reach."

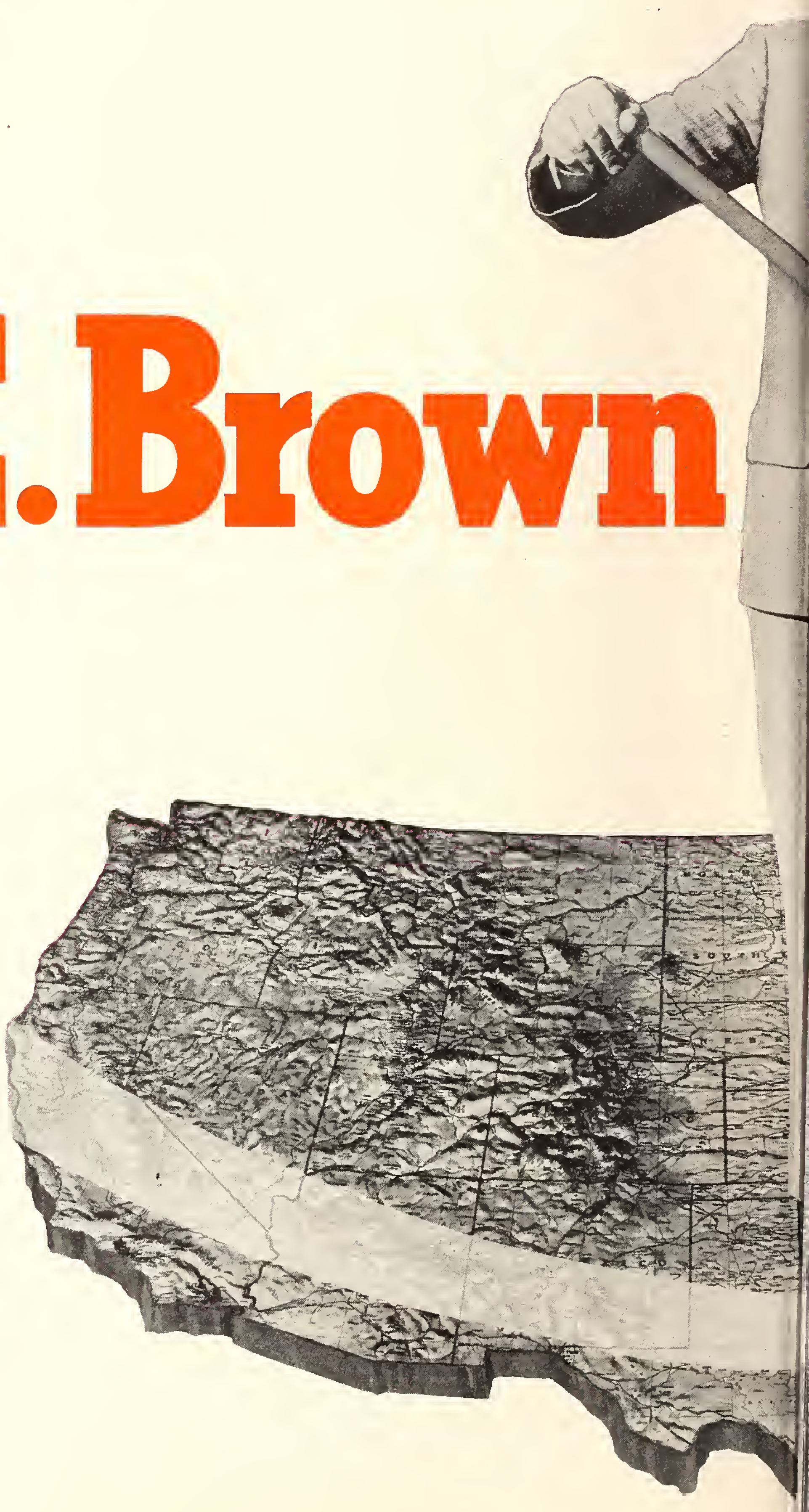
▽

The idea of a serial motion picture—now known by the tonier appellation of "chapter play"—broke out all of a sudden like smallpox in an Indian village in midwinter, along about the turn of 1914. *On January* 31*st of that war-cloudy year, Edison released the first chapter of "Dolly of the Dailies," starring Mary Fuller; on April 4th, same year, ambitious Carl Lammle and his rising young Universal Film Manufacturing Company released the first installment of their first thriller, "Lucile Love," with Francis Ford and the beauteous Grace Cunard. Ford and Miss Cunard for years after were the film idols of serial thrillers. They brought many a dollar into the box office tills of theatres in this country and elsewhere. But their names have long since faded from marquee lights. Today Francis Ford does a small bit in RKO's "The Informer."*

'IT SHOULD MOP

says Harry Speigel of the Family Theatre

midnight show in nearly two years for Joe E



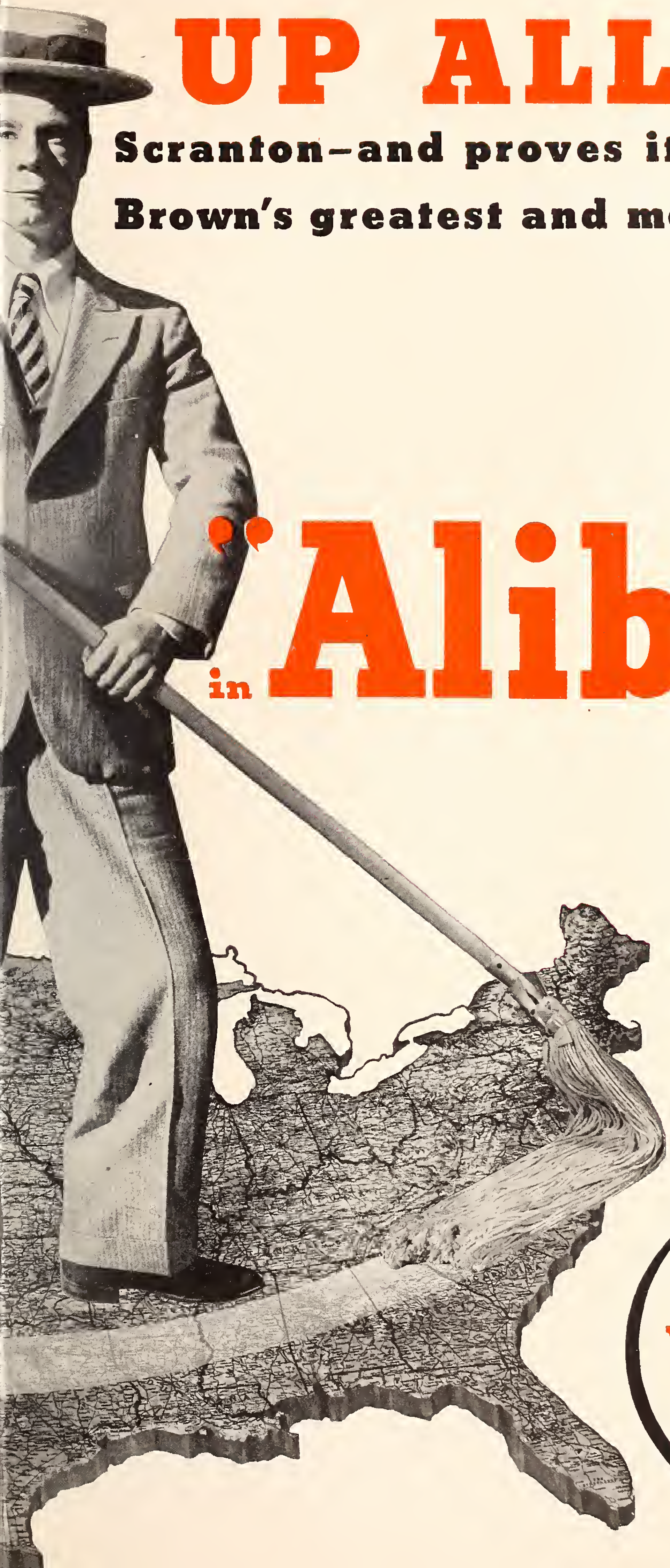
Joe E. Brown

P.S. Variety clocks the week's runs at Cincy, Pittsburgh and Louisville as 'fine', 'neat' and 'sweet'!

P.P.S. And it's just a warm-up for his dancing in 'BROADWAY JOE' – yours for August with Dvorak and music and lots o' lassies!

UP ALL OVER"

Scranton—and proves it with "the biggest Brown's greatest and most timely picture!"



in "Alibi Ike"

Based on Ring Lardner's famous baseball story. With Olivia de Havilland, Ruth Donnelly, Roscoe Karns and William Frawley. Directed by Ray Enright and produced by

WARNER BROS.

This Summer's Mopper-Uppers!

FIGHT LOOMS IN TOKYO FOR THEATRE CONTROL

Kobayashi Challenges Shochiku Theatres; Plans 4,000 - Seat First-Run with Low Admissions

by H. TOMINAGA
Tokyo Correspondent

Improved standard of foreign product shown in Tokyo since last fall, a standard far higher than that of several years previous, is not due to the brisk trade developed in this country, but is attributed rather to the marked advance of the public's taste in motion pictures. And that elevation of taste has brought into the trade one of the leading progressive business men of Japan, Ichizo Kobayashi.

At the Nippon Gekijo, established last spring with a capital of Y4,500,000 and called the biggest theatre in Japan, foreign pictures had played almost every week in rapid succession. The Marcus Show and Charles Chaplin's "City Lights," both exhibited last autumn, brought full houses every day, the Marcus Show having a seven week's run and gross of Y326,599, "City Lights," five weeks. Nevertheless, this huge house was destined to close, ending with the Pantages Show, which was really a pitiable failure. Just then I. Kobayashi came into the enterprise, and in a twinkling became a prominent figure in the trade. He placed the Nippon Gekijo under his influence, adding much to his initial power, which already extended over the Hibiya Eiga Gekijo. Now he has Takarazuka Opera Houses, both in Tokyo and Osaka, Ginyei-Za, Yuraku-Za, and Yokohama Toho-Gekijo, in addition to the two large first-runs mentioned.

He has been carrying out resolutely a 50 sen flat rate admission charge to the two premier-run houses. Another plan he ventured was a ten-day run per picture. To get a number of top American pictures he sent to America T. Hada, manager of the Nippon Gekijo.

With "Botchan" ("An Unsophisticated Teacher"), P.C.L. production, and "Caravan," a Fox picture, on the first program, the Nippon Gekijo set a good pace, which it has maintained.

Recent hits were "The Lives of a Bengal Lancer" and "Man of Aran."

Out of all this is expected a furious competition between the Kobayashi and the Shochiku theatres.

Plans 4,000-Seat Theatre

The latest Kobayashi move was to obtain a permit to build a 4,000-seat first-run cinema on Theatre Street in Asakusa, amusement quarter of Tokyo, a step taken to mean an active campaign to control the film industry of Tokyo. All seats will be only 30 sen and the program will consist of at least two photoplays.

H. Kawakita, head of Towa Shoji Co., handling distribution of various European pictures, while crediting Mr. Kobayashi with an apparent aim "to give the masses an opportunity to see the best films at the least cost," warned that the policy "will ruin the second and third-run houses" and "the first-run theatres and the distributors will suffer. The whole film industry will be adversely affected by this mass production method." Mr. Kawakita added: "In other countries when a monopoly is thus threatened, the distributors combine. But there is no cooperation in Japan, as all agents are keen to advance only their own interests."

▽

Musicals in Vogue

Musicals seem to be in the ascendancy in public interest in Tokyo and Osaka moviedom. Continuing at the Nippon Gekijo until May 20th, was the Paramount picture, "Rumba." At the Imperial theatre, Musashino-Kan, and Taisho-Kan, the premier-run trio of Shochiku theatres in Tokyo, was released a month ago "The Gay Divorcee." At three other Shochiku theatres in Osaka, Kyoto and Kobe, the same picture was released simultaneously, running two or three weeks in combination with "The Little Minister."

Besides these two pictures, since the last autumn there have been about a dozen music dramas released in this country, and most of them have been conspicuously successful.

Product offered in Tokyo theatres in the past month has been of a caliber to suit the taste of the most critical. At the Nippon Gekijo was "Bright Eyes," with Shirley Temple. At the Imperial theatre and Shochiku houses was "The Merry Widow," and also at the Imperial "Kiss and Make Up." In the same week "Gentlemen are Born" came to the Hibiya Gekijo, and with it "Horoki," ("The Wanderer"), with Miss Shizuye Natsukawa and Miss Masako Tsutsumi, a P.C.L. production. And these productions were followed with two films dealing with the life of Schubert, "Love Time" and "Blossom Time," and a French picture, "Song of Farewell," on Chopin.

Board Accepts Loew Brothers' Resignations

The resignations of Arthur and David Loew as directors were accepted on Wednesday by the board of directors of Loew's, Inc. Arthur continues as vice-president of MGM in charge of foreign activities, and David as buyer and booking head of the circuit.

New directors to succeed the Loew brothers may be elected August 7. The board declared the regular dividend of \$1.62½ on the Loew preferred stock, payable August 15 to stockholders of record on July 26.

Eastman Gives Bonuses

Employes of Eastman Kodak Company in Rochester have received bonuses totaling \$443,460. Some 10,365 workers regularly employed by the company since 1930 participated.

St. Louis Amusement Seeks Stock Listing

The St. Louis Amusement Company, subsidiary of Skouras Brothers Enterprises and Warner, has filed application with the Securities and Exchange Commission at Washington for registration on the St. Louis Stock Exchange of 21,245 shares of class A and 29,499 shares of class B stock, all issued. Skouras owns 53 per cent of the stock and Warner 42 per cent.

The company, according to the application, owns seven operating and eight non-operating theatres and airdromes and operates 10 leased houses. It has as subsidiaries the Uptown Theatre Co., of which it owns 51.2 per cent; Shaw Theatre Co., 50.4 per cent, and Westport Theatre Co., 51.11 per cent.

The only holders of 10 per cent or more of any class of securities are Warner with 8,839 shares, or 41.6 per cent, of class A, and 15,060 shares, or 51.8 per cent, of class B, and Nelson Cunliff, trustee for Skouras, with 12,421 shares, or 68.48 per cent, of class A and 13,928 shares, or 47.21 per cent, of class B. The only officers to receive salaries are: Cunliff, president, \$5,200 per year; Leo J. Hill, vice-president, \$7,436, and G. L. Wiegand, secretary-treasurer, \$4,246.32. Officers and directors of the company own in their own names one share of class B stock each. The balance sheet of the company for the fiscal year ended August 25 last, showed income of \$1,036,413.25, net expenses of \$949,048.63, depreciation and interest of \$108,093.87 and a deficit of \$20,729.25.

RCA Photophone To Market Sonotone Hearing Devices

Arrangements have been completed between Sonotone and RCA whereby RCA will act as distributors for the bone conduction oscillator device for the hard of hearing, to be known as the RCA-Sonotone, in all commercial fields. Sonotone will continue to market their device in the non-commercial field.

RCA Photophone will sell and install the oscillator in all theatres, regardless of the make of the sound reproducing apparatus in use. In theatres equipped with RCA Photophone addition of the new hearing aids entails the use of a special amplifier, connected with the main reproducing amplifier, and double plug-in boxes placed beneath the arm of the seat-chair. In competitively equipped theatres a microphone, to be placed directly in front of the loudspeaker, is also necessary.

According to estimates, the new hearing aids will make it possible to bring sound motion picture entertainment to a "forgotten audience" of some 5,000,000 persons lost to the exhibitors since the inception of talkers, and increase the enjoyment of this form of entertainment for some 15,000,000 additional persons whose hearing is impaired.

Canadian Group Seeks To Halt Private Screenings

The showing of motion pictures in private residences and other unlicensed places was condemned last week at the annual meeting in Ottawa, Canada, of the Dominion Fire Prevention Association. A resolution was passed calling upon authorities to act.

SUBSIDIZED THEATRE FOR LEGITIMATE VOTED BY U. S.

National Theatre Would Be Chartered by Federal Government but Created and Operated by Private Capital

The long looked for hypodermic to revitalize the stage is at this moment in the hands of President Roosevelt. If he uses it America will have a national subsidized theatre of the drama, chartered by the federal government, but bought and sustained with private capital furnished by 44 patrons of the arts, principally leaders of wealth and society in Philadelphia, Washington, Baltimore, New York and Chicago.

Legislation providing for incorporation of the American National Theatre and Academy was approved by Congress Saturday morning, and on Wednesday it reposes on the President's desk at the White House awaiting a signature.

The corporation, to be a non-profit organization without capital stock, would have for its purposes the following:

Presentation of theatrical productions of the highest type.

Stimulation of public interest in the drama as an art belonging both to the theatre and to literature, and thereby to be enjoyed both on the stage and in the study.

Advancement of interest in the drama throughout the country by furthering production of the best plays, interpreted by the best actors, at a minimum cost.

Further development of the study of drama of the present and past in our universities, colleges, schools and elsewhere, and the sponsoring, encouraging and developing of the art and technique of the theatre through a school within the National Academy.

The near culmination of the move to establish a National Theatre of the Drama, as an art, comes within one week after endowment by the Rockefellers of the Museum of Modern Art with a grant to develop the cultural aspects of the motion picture in America, making possible for the first time a permanent and comprehensive study of the cinema as a living art.

Sought Since March, 1933

Drama patrons and those of the stage more interested in the commercial possibilities of government sponsorship of a national theatre have been striving for a federal subsidy ever since President Roosevelt took office in March of 1933. The Administration's reply has been to permit the allocation of Public Works funds by state administrators in commonwealths where there has been a sufficient demand. Out of this have come itinerant road shows of no consequential prestige or value to the theatre, in a few states, principally in New York.

Reports trekking through to Broadway from Washington in recent weeks to the effect that a national government theatre was impending, with full financial support, brought denials and an explanation that there were no funds earmarked for the purpose. The new plan will not require any but moral support of the Administration, which it apparently has received. The incorporators evidently are the financial sponsors.

Purpose Would Be to Advance Drama by Furthering Production of Best Plays at Minimum Cost; List of Those Interested

The Wagner-McLaughlin bill, incorporating the American National Theatre and Academy, and naming an imposing list of art patrons as the original incorporators, was passed unanimously late last week by the House, having already been voted by the Senate.

Whether it eventually will have any competitive effect on the motion picture box office is a matter for speculation. Regardless, there does exist the possibility of its developing more stage talent for Hollywood.

Incorporators Listed

Representative McLaughlin, Nebraska, co-author of the measure, said in his report to the House that the movement has been under way for some time and that many important stage people and drama patrons had expressed the desire to contribute to such an enterprise provided it could be chartered by the federal government. The following list of incorporators explains the sources of funds:

Leopold Stokowski, Philadelphia; orchestral conductor.
Evelyn Price (Mrs. Eli Kirk Price), Philadelphia.
George W. Norris, Philadelphia; medical doctor.
Samuel S. Fleischer, Philadelphia; retired manufacturer and philanthropist.
Amory Hare Hutchinson, Philadelphia.
Ellen D. Cleveland (Mrs. Richard F. Cleveland), Baltimore.
Otto T. Mallery, Philadelphia; public worker and business specialist.
Roland S. Morris, Philadelphia; lawyer, Pennsylvania Democratic leader.
Mrs. George H. Lorimer, Philadelphia; wife of the editor of Saturday Evening Post.
Hugh Hampton Young, Baltimore; surgeon.
Richard F. Cleveland, Baltimore.
J. Howard Reben, Philadelphia.
Mary Stewart French, Philadelphia.
Clara R. Mason, Philadelphia.
Katharine Dexter McCormick (Mrs. Stanley McCormick), Chicago.
Evangeline Stokowski (Mrs. Leopold Stokowski), Philadelphia; wife of the orchestral conductor.
Elsie Jenkins Symington (Mrs. Donald Symington), Baltimore; corporation official.
B. Howell Griswold, Baltimore; lawyer and banker.
Ann Morgan, New York, sister of J. Pierpont Morgan.
John Hay (Jock) Whitney, New York; president, Pioneer Pictures.
Harriet Barnes Pratt (Mrs. Harold I. Pratt), New York; wife of the capitalist.
Mrs. W. Murray Crane, New York; wife of the New England paper manufacturer.
A. Conger Goodyear, New York; head of the Museum of Modern Art; capitalist, manufacturer.
Alice Garrett (Mrs. John W. Garrett), Baltimore; wife of the diplomat.
John W. Garrett, Baltimore. diplomat.
Joy Montgomery Higgins, New York.
Arthur Woods, Broadway stage producer.
Mrs. Arthur Woods, New York.
C. Lawton Campbell, New York.

(*Continued on following page*)

'TIMES' SEES TWO SIDES TO NATIONAL THEATRE

The New York Times *editorializes on the creation by Congress of a National Theatre and Academy of the drama, thus:*

Passage through Congress of the bill to incorporate a National Theatre and Academy represents a worthy purpose and hope. To help bring about a better conception of the theatre as a means of popular recreation and instruction would be a fine thing. To stimulate the writing of better drama and the training and recognition of talented actors is something which all would approve. The list of distinguished men and women who allowed their names to be used as incorporators shows how seriously the project ought to be taken.

It must be said at once, however, that among the difficulties which it will have to face, the financial is the greatest. The bill carries no appropriation. That does not shut out the possibility of getting a Federal loan. But the incorporated National Theatre will start out with no money and is forbidden to issue capital stock. Apparently, all its funds are to come from donations or legacies.

The expectation seems to be also that the public will flock in great numbers to the theatrical performances that are to be given. But that is always a huge uncertainty in the theatre. The certain thing is that productions such as those which seem to be contemplated will cost a great deal of money. High-class actors will want high salaries. So that it is on the side of the practical operation of the plan that doubts arise. Perhaps, in the end, the government will step forward as the "angel" of the National Theatre.

STAGE SUBSIDY VOTED

(Continued from preceding page)

John H. Finley, New York; author.

Cass Canfield, New York, publisher.

Catherin I. Canfield (Mrs. Cass Canfield), New York.

William Rhindelander Stewart, New York.

Dorothea Blagden (Mrs. Linzee Blagden), New York.

John W. Davis, New York; lawyer.

Frances Anita Crane, New York.

Frank L. Polk, New York; lawyer, businessman, diplomat.

Edward M. M. Warburg, New York, son of the Warburg-Kuhn, Loeb banking family.

William Green, Washington, president, American Federation of Labor.

Mary Chichester duPont (Mrs. Felix duPont), Wilmington, Del.

Betty Hawley, New York.

Isabelle Anderson (Mrs. Larz Anderson), Washington; wife of the U. S. diplomat.

Mabel Boardman, Washington; secretary, American Red Cross.

Huibertje Lansing Pryn Hamlin (Mrs. Charles Hamlin), Washington; wife of the member of the Federal Reserve Board of the United States.

Official Recognition

The foregoing incorporators, listed in the order in which they are named in the Wagner-McLaughlin bill, "and their associates and successors duly chosen, are hereby incorporated, constituted, and declared to be a body corporate," by the Senate and the House of Representatives, said the bill.

Passage of the bill, said Representative McLaughlin, would constitute an official governmental recognition of the benefits and values flowing from the development "in the finest art and literature," and would be in line with what other enlightened countries of the world had done to encourage a better appreciation of these values. The text of the bill follows:

To Incorporate the American National Theatre and Academy

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled that . . . the name of this corporation shall be "The American National Theatre and Academy."

Sec. 2. The corporation shall be non-profit and without capital stock. Its purposes shall embrace:

(a) The presentation of theatrical productions of the highest type.

(b) The stimulation of public interest in the drama as an art belonging both to the theatre and to literature and thereby to be enjoyed both on the stage and in the study.

(c) The advancement of interest in the drama throughout the United States of America by furthering the production of the best plays, interpreted by the best actors at a minimum cost.

(d) The further development of the study of drama of the present and past in our universities, colleges, schools and elsewhere.

(e) The sponsoring, encouraging and developing of the art and technique of the theatre through a school within the National Academy.

Corporation Powers

Sec. 3. That the corporation created by this act shall have the following powers:

To have perpetual succession with power to sue and to be sued in the courts of law and equity; to receive, hold, own, use, mortgage and dispose of such real estate and personal property as shall be necessary for its corporate purposes; to adopt a corporate seal and alter the same at pleasure; to adopt a constitution, by-laws and regulations to carry out its purposes not inconsistent with the laws, of the United States or any States; to establish and maintain offices and buildings for the conduct of its business; to establish State and territorial organizations and local branches; and generally to do all such acts and things as may be necessary and proper in carrying into effect the purposes of the corporation.

Sec. 4. That the organization shall be non-political, non-sectarian, as an organization, shall not promote the candidacy of any persons seeking public office. There shall be no honorary members.

Sec. 5. That said corporation and its State and local branches and subdivisions shall have the sole and exclusive right to have and to use in carrying out its purposes the name "The American National Theatre and Academy."

Washington Headquarters Indicated

Sec. 6. That said corporation be, and is, hereby authorized to have its headquarters and hold its meetings at such places within or without the District of Columbia as it from time to time may deem best.

Sec. 7. The corporation is hereby authorized and empowered to receive by demise, bequest, donation or otherwise, either real or personal property, and to hold the same absolutely or in trust and to invest, reinvest and manage the same in accordance with the provisions of its constitution and to apply said property and the income arising therefrom to the objects of its creation and according to the instructions of its donors.

Sec. 8. That said corporation shall on or before the first day of January in each year make and transmit to Congress a report of its proceedings for the preceding calendar year, including a full and complete report of its receipts and expenditures; provided, however, that said report shall not be printed as a public document.

Sec. 9. That as a condition precedent to the exercise of any power or privilege herein granted or conferred, "The American National Theatre and Academy" shall file in the office of the Secretary or the properly designated officer of each State or Territory or the District of Columbia in which is located either its headquarters or branches or subdivisions thereof, the name and postoffice address of an authorized agent upon whom legal process or demand against "The American National Theatre and Academy" may be served.

Sec. 10. That the right to repeal, alter or amend this act is hereby expressly reserved.

Marion Davies Reelected To Head Film Relief Fund

Marion Davies was reelected president of the Motion Picture Relief Fund on the Coast last week at the annual meeting of officers. Jack Warner has succeeded M. C. Levee as treasurer and Alex Freundlich has taken the post of secretary, left vacant by the death of Francis X. Bauer.

Ronald Colman, Mary Pickford, Will Hays and Samuel Goldwyn were elected vice-presidents. New trustees for three-year terms are Ralph Block, Jean Hersholt, William Koenig, Mitchell Lewis, Sol Lesser, Louis B. Mayer, Leo McCarey, Robert Montgomery, Ewell Moore, Norma Shearer and Frank Woods.

Blue Laws, Taxes Rousing Exhibitors

Taxation and the "blue laws" stood out this week as outstanding subjects of legislative interest to the industry, the taxation problem continuing in the fore in Congress, and in some states, the while the "blue laws" were being debated elsewhere.

Pennsylvania's local option Sunday motion picture bill, passed two weeks ago, was signed by Governor George H. Earle, but the fight will continue in the municipalities, where nine large state religious and temperance organizations will take up the cudgels against local film theatres.

Alabama Winning on Sundays

On the other hand, the industry gained ground in the "blue" fight in Alabama, where the state senate passed the Lusk bill permitting citizens in towns of more than 1,000 population to vote on the Sunday opening question.

Ontario exhibitors were complaining about a slump in business which they attribute to the new heavy taxes.

Following a conference with Fred Wehrenberg, president of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, and exhibitor delegations from the eastern and western sections of Missouri, State Auditor Forrest Smith announced a decision on the use of tokens for collection of the state's new sales tax which becomes effective August 27. He plans to purchase 25,000,000 aluminum tokens of one-mill denomination. These will be distributed through the banks to exhibitors and merchants, who are obligated to collect the one per cent tax from customers. Five-cent purchases will call for the payment of a 2 per cent tax. The purchaser of a 10-cent admission to a motion picture theatre would pay the cashier eleven cents and receive in change nine of the tokens. For a 50-cent ticket 51 cents would be paid and five tokens received as change.

"U" Bars Ohio News Shots

In retaliation for a bill passed by the late assembly, at Columbus, Ohio, raising censorship fees from $1 to $3 per 1,000-foot reel, there will be no more newsreel shots taken of events taking place in Ohio, according to a telegram received from Universal's office in New York, by Ralph Lembeck, Universal newsreel cameraman in Cincinnati.

Continuation of the present 40-cent exemption from the federal admission tax until June 30, 1937, is provided for in the tax-extension resolution passed by Congress last week.

Rejecting an amendment by the Senate to limit the extension to one year, the House of Representatives insisted upon a two-year continuation of the emergency taxes and won its point in conference.

Passage of the measure was made possible by a decision not to append thereto the President's new social taxation program, including a sliding scale of taxation for corporations, ranging from 10 per cent on companies with net income not exceeding $2,000 to 17½ per cent on concerns with net income in excess of $20,000,000.

Considerable opposition is being voiced to the new corporation tax schedule, which is charged with being an attempt to penalize size, it being pointed out that the net income has no relation to the earning power of stock, and a $20,000,000 net income for a corporation capitalized at $1,000,000,000 would be but a two per cent return, yet would be subjected to the heaviest taxes, while a $2,000 net for a $1,000 corporation would be a 200 per cent return but subject only to the lightest rate.

50 MORE STORIES BOUGHT FOR 1936; UNITED ARTISTS MEETING MONDAY

24 Originals Purchased in June, Compared with 19 Books and 7 Plays; 200 Properties Bought Since April 1

Fox First to Complete Current Schedule, Bringing Total to 48 Promised; Lesser and Republic Add Features

Motion picture rights to 50 books, plays and original manuscripts were acquired by 16 producers in June to round out further the feature programs for 1935-36. Some of the season's biggest successes of the stage and book-publisher were among the acquisitions:—"As Thousands Cheer," "Dodsworth," "Green Pastures," "Petrified Forest."

Original stories continued in June to be the main source of supply, 24 manuscripts having been purchased, as against 19 books and seven plays. They increased to 200 the total number of properties purchased since producers began on April 1st to participate actively in the story-buying market for 1935-36 consumption.

Otherwise there were few remaining adjustments made in the week to the new season's schedules as already announced by all the large companies except United Artists, which will make known its plans at the annual sales convention starting in Los Angeles Monday. Columbia, meeting in Chicago, announced 52 features and 125 short subjects.

Fox Film was the first to complete its 1934-35 production schedule, bringing in a new Shirley Temple production this week as the final feature of the 48 promised. Sol Lesser raised his schedule from four to ten features, to cost $2,225,000. Republic, too, expanded its program, from 46 to 57 features. Other companies added to production and talent staffs. Four new independent producers were contemplating programs for 1935-36—Morais-DeLisser, Rodman Pell and the pioneers William N. Selig and Abe and Julius Stern.

June's story purchases were only slightly less in number than the monthly average of 57 maintained since last September, and compared as follows:

Month	Originals	Books	Plays	Totals
September	28	40	7	75
October	25	20	6	51
November	39	17	8	64
December	19	19	6	44
January	26	14	7	47
February	21	17	3	41
March	28	15	5	48
April	43	44	13	100
May	23	19	9	51
June	24	19	7	50
TOTALS FOR NINE MONTHS.	276	224	71	571

Titles of the plays, books and originals acquired in June, with the names of their authors, purchasers and available production credits, follow:

Amateur Girl, book, by Elmer Harris and Lynn Starling; purchased by Reliance (United Artists), for Constance Cummings.

As Thousands Cheer, revue, by Irving Berlin and Moss Hart; purchased by MGM.

Ball of Fire, play, by Jesse Lasky, Jr. and Gladys Unger, purchased by Fox, for Alice Faye.

Believe It Beloved, play, by Bert Granite and Phil Epstein; purchased by Radio, for direction of Leigh Jason and supervision of Lee Marcus; John B. Clymer is assigned to the scenario.

Purchasers	Originals	Books	Plays	Totals
Blystone, J. G..	..	1	..	1
Cummings, Irving	1	..	..	1
Fox	..	3	2	5
Goldwyn (U.A.)	..	1	..	1
Jackson	..	2	..	2
London (U. A.)	..	1	..	1
Mascot (Republic) ..	7	2	..	9
MGM	4	2	2	8
Lesser, Sol (Fox)	..	1	..	1
Ostrow, Lou....	1	..	..	1
Paramount	1	..	..	1
Radio	3	2	1	6
Reliance	1	1	..	2
Republic	..	2	..	2
Universal	2	1	..	3
Warners	4	..	2	6
TOTALS	24	19	7	50

Black Chamber, book, by Major Herbert O. Yardley, purchased by MGM, for William Powell, Rosalind Russell, Binnie Barnes, Sterling Holloway, Melville Cooper and Samuel Hinds; direction by William K. Howard.

Blue Chips (The Day Never Came), book, by Vina Delmar, purchased by Fox, as a possible vehicle for Warner Baxter; Gene Markey is writing the screenplay.

Born to Gamble, original, purchased by Mascot (Republic).

Conquest of the Air, book, by John Monk Saunders, purchased by London Films (United Artists); Mr. Saunders will direct.

Death Fighter, original, by Pierre Collings, purchased by Warners, for Paul Muni, with Sheridan Gibney adapting.

Dizzy Dames, original, purchased by Mascot (Republic), for Marjorie Rambeau.

Dodsworth, book, by Sinclair Lewis, and adapted to the stage by Sidney Howard, purchased by Samuel Goldwyn (United Artists).

Elegance, original, by Edwin Knopf, purchased by MGM, for Joan Crawford and Clifton Webb; assigned to write the scenario were Mr. Knopf and George Oppenheimer.

Foundry, book, by Albert Halper, purchased by MGM.

Green Pastures, play, by Marc Connelly, purchased by Warners.

Green Shadow, book, by James Edward Grant, purchased by Radio, for production by Pandro S. Berman.

G Women, original, by Seton I. Miller, purchased by Warners.

Hard to Get, book, by Arthur Somers Roche, purchased by Fox, for Warner Baxter and Mona Barrie; direction by Harry Lachman; scenario by Stephen Morehouse.

Heart to Heart, book, by Maurice Hanlin; purchased by Fox-20th Century.

Here Comes the Band, original, purchased by MGM, for Virginia Bruce, Ted Lewis, Nat Pendleton, Ted Healy and Donald Cook, with Paul Sloane as director.

Hitch-Hike Lady, book, by Charles Leland Pincus, purchased by Mascot (Republic).

House of a Thousand Candles, book, by Anna Katherine Green, purchased by Republic.

I Am Joaquin, original, purchased by MGM, for Jean Parker and Joseph Calleia.

It Happened in Hollywood, original, by Ray Mayer and Tom Dugan, purchased by Radio.

Leathernecks Have Landed, original, by Lieutenant Franklyn Adresor, U.S.M.R., purchased by Mascot (Republic).

Legal Tender, book, by Bradley Yorke, purchased by Horace Jackson.

Legionnaire, original, by Harold Duckley and Roy Chanslor, purchased by Warners.

My Brother's Keeper, original, by Gerald Beaumont, purchased by Mascot (Republic).

My Father's House, original, by Mayme Duffy, purchased by Irving Cummings.

No Hero, book, by J. P. Marquand, purchased by John G. Blystone.

Old-Fashioned Girl, book, by Louisa M. Alcott, purchased by Republic.

Petrified Forest, play, purchased by Warners, as a possible vehicle for Leslie Howard.

Plan Sixteen, book, by Douglas D. Brown, purchased by Radio.

Red Salute, original, by Humphrey Pearson, purchased by Reliance (United Artists), for Constance Cummings and Robert Young, for direction by Sidney Lanfield.

Riff Raff, original, purchased by MGM, for direction by J. Walter Ruben.

Riverboat Gambler, book, by Bret Harte, purchased by Universal, which assigned Gouverneur Morris to adapt.

Roads of Stone, book, by Cynthia Dembo, purchased by Horace Jackson.

Romeo and Juliet, play, purchased by MGM, for production by Irving Thalberg.

Slewfoot Hannah of the S. S. Queenie, original, by Ben Lucien Burman, purchased by Universal, for Zasu Pitts.

Storm Area, original, by Feador Janns, purchased by Lou Ostrow Productions.

Strength of Daisy Martin, original, by Norman Springer, purchased by Radio, for direction by Thomas Atkins.

Tiger Valley, original, by Reginald Campbell, purchased by Mascot (Republic).

To Beat the Band, original, by Rian James Marion, Jr., purchased by Radio, which assigned Zion Myers to produce.

Too Many Parents, original, by George (Dink) Templeton, purchased by Paramount, for David Holt, Virginia Weidler, Baby LeRoy, with Julien Josephson adapting.

Ticket to Paradise, book, by Francis M. Cockrell, purchased by Mascot (Republic).

Twenty Fathoms Below, original, by Armand Schaefer and John Rathmell, purchased by Mascot (Republic).

Untitled, original, by Ben Lucien Burman, purchased by Universal.

Whispering Smith Speaks, book, by Frank H. Spearman, purchased by Sol Lesser Productions (Fox), for George O'Brien.

You Have to Learn Sometime, original, by Richard Wormser, purchased by Warners as a possible vehicle for James Cagney and Ross Alexander.

Your Uncle Dudley, play, by Howard Lindsay, and Bertrand Robinson, purchased by Fox.

You're in the Navy Now, original, by Wallace McDonald, purchased by Mascot (Republic).

Company activities pertaining to general product and policy plans this week follow:

▽

Columbia

Fifty-two features, including 12 westerns, and 125 short subjects, to consist of 10 series of

PRODUCT PLANS ADVANCED

(Continued from preceding page)

one-reelers and 26 two-reel subjects were outlined at the Chicago convention on Monday.

▽

Empire

Oscar Hanson, general sales manager, presided at the six-day convention of Empire Films, Ltd., Canadian distributors, this week. The company distributes Educational, British International and Republic Pictures, among others, and in 1935-36 will handle some 76 features.

▽

Fox

Fox Films at Movietone City completed the last of the 1934-35 schedule when it brought in Shirley Temple's "Curly Top," the 48th feature for the season.

With completion of "Rose of France," last of eight, the company wound up its Spanish production department in California. John Stone, who has been producing, was transferred to domestic production, working with Fox-20th Century. However, Fox is releasing 50 foreign version talkers in this market, 35 of which are Spanish, six Italian, five French and four German. Sales are in charge of Harry Reinhart.

With S. R. Kent, president of Fox Film, and Joseph M. Schenck and Darryl Zanuck, of Fox-20th Century, set to leave this week for Hollywood after conferences in New York in connection with corporate details of the merger of the Fox and 20th Century company, preparations were going forward on the coast to set 20th for actual filming under the Fox banner.

▽

Lesser

Including the four George O'Brien westerns contracted for by Fox for 1935-36, Sol Lesser's Principal Pictures will spend $2,225,000 on 10 pictures for the season, said to be his most ambitious program in his 19 years in the business. Distribution is being arranged the while a new building is being constructed at the Pathe coast studio. Two of the new group will feature Bobby Green, seven-year-old. Two others will be Harold Bell Wright stories, "Calling of Dan Matthews" and "The Mine with the Iron Door." Another will be Rupert Hughes' "Celluloid."

▽

Morais-DeLisser

H. William Fitelson, New York attorney, was organizing a production company, sponsored by Audley Morais and H. G. DeLisser, native Jamaicans, for the making of features on the island, where Mr. Morais owns all of the theatres and Mr. DeLisser is a publisher.

Capitalized at $1,000,000 their company, unnamed as yet, will have its own studios, to which American and British actors will be brought from Hollywood and London. The first is "White Witch."

▽

Paramount

Led by six "specials" scheduled for release during the first 1935-36 quarter, which starts in August, Paramount this week had 18 features in production.

Ben Hecht and Charles MacArthur may make three instead of two for Paramount next season under the terms of a new contract, now being negotiated. Julie Haydon's contract was turned over to the company by the producers.

Walter Wanger will have the last three features on his current schedule for Paramount finished within two weeks. He is still dickering with the company over terms of his 1935-36 contract, calling for six pictures, and if he signs he will work at General Service Studios in Hollywood, with Jack Daily, of the Paramount advertising department, working with him in charge of press relations.

There has been some talk on Broadway about Mr. Wanger moving to United Artists to produce for Mary Pickford.

Contracts were renewed with Mary Boland, Sir Guy Standing, William Frawley, players; and Hans Dreier, head of the art department.

George M. Arthur, former head of the editing and projection departments, was appointed an associate producer on Ernst Lubitsch's staff. Last season he produced some shorts.

▽

Pell Productions

From San Francisco came word that Rodman Pell, of the Pell Paper Company, was leaving for the South Seas to produce a ten-reel colored travelogue.

▽

Radio

Promotions at Radio this week included those of Harry J. Michalson, formerly eastern district sales manager, to the post of short subjects sales manager, succeeding Al Mertz, who was transferred to Detroit, and of Lee Marcus from head of the comedy production unit to the post of associate feature producer. Also, Arthur Willi, chief vaudeville scout for the RKO Circuit, was made talent scout for Radio Pictures, succeeding Richard A. Rowland, who resigned several months ago to rejoin Metro at Culver City.

Bill Howard, who has been handling talent for RKO theatres in the west, becomes general manager of RKO Vaudeville Booking Corporation, and Danny Freundlich will assist him.

▽

Republic

Further expansion and new affiliations at Republic Pictures has resulted in an enlarged program for 1935-36. Instead of 46 features, as first announced, there will be 57, divided into six groups. These will consist of 10 Republic "Gold Medal Specials"; 22 Republic "Blue Ribbon Winners"; 5 "Fast Action Group"; 8 "John Wayne Action Dramas"; 8 "Gene Autry Musical Westerns," and 4 Nat Levine serials.

The company decided to hold two more regional conventions, following a series of meetings in the west. W. Ray Johnston, president, presided at a meeting last week at Toronto, at which the following officials attended: Oscar R. Hanson, in charge of Canadian distribution; Norton V. Ritchey, in charge of foreign sales, and Edward A. Golden, sales manager. Accompanying the group to Toronto were Sam Smith, British distributor, and Ralph Poucher, of Consolidated Film Industries.

The final session will be held at the Park Central in New York over the weekend. Mr. Johnston will conduct the meeting.

Starting this week, Jack Bellman and Sidney Picker, of Hollywood Pictures, New York, will be associated with Herman Gluckman, of Majestic and Capitol Films, in the organization of the new Republic Pictures Corporation of New York and New Jersey. Mr. Bellman will be sales manager and Mr. Picker will assist him.

The New York exchange will open July 9th in the Film Center Building, 630 Ninth Avenue, and the Philadelphia branch will open July 10th, at 1236 Vine Street.

▽

Selig

William N. Selig, pioneer producer, plans to reenter the independent field, making six features for 1935-36, releasing the first in September. On the schedule are: "I Am the Law," from David Belasco's play; "The Dragnet," play, by Willard Mack; "Irish Eyes," play, by Edward Rose; "Yosemite," play, by Charles A. Taylor; "Bachelors Must Marry," play, by Dorothy Doyle, and "Going Straight," play, by Edward Rose.

▽

Stern Brothers

Abe and Julius Stern, pioneer comedy producers and for years with Universal, arrived in New York en route to France and London. They were said to be contemplating entering feature production.

▽

United Artists

Al Lichtman, president of United Artists, arrived in Hollywood to preside at the six-day sales convention opening on Monday, when 175 members of the home office and field sales forces will gather to hear about the new facilities of the producers whose films are to be released through the company next season. Hal Horne, advertising director, and Monroe Greenthal, exploiteer, were also in the vanguard.

Business sessions are to occupy the first three days, closing on Wednesday with addresses by Mary Pickford, Douglas Fairbanks, Charles Chaplin, Samuel Goldwyn, David O. Selznick, Gunther Lessing, A. H. Giannini and Eddie Cantor. Social activities will prevail from that time.

The home office personnel leaving this week included Harry Gold, Paul Lazarus, Paul Burger, Arthur W. Kelly, Harry Buckley, James Mulvey, Charles Stern, Harry Goetz, Jack Goldhar, Maurice Silverstone, Emanuel Silverstone, Morris Helprin, N. A. Thompson, Albert Margolies, Len Daly, Walter Gould and Lester Sussman.

David O. Selznick in Hollywood completed negotiations with MGM that will enable him to resign immediately and start work for United Artists, producing under the new firm name of David O. Selznick Productions, Inc.

▽

Universal

Carl Laemmle, Sr. ordered dialogue for 1935-36 productions cut to a minimum, to avoid difficulties in "dubbing" sound or in superimposing titles for the foreign markets.

▽

Warner

A building program which will practically double the production capacity of the combined Warner Bros.-First National and Cosmopolitan studios in Burbank, has been approved by Jack L. Warner, vice-president in charge of production, and will be rushed to completion during the summer and early fall.

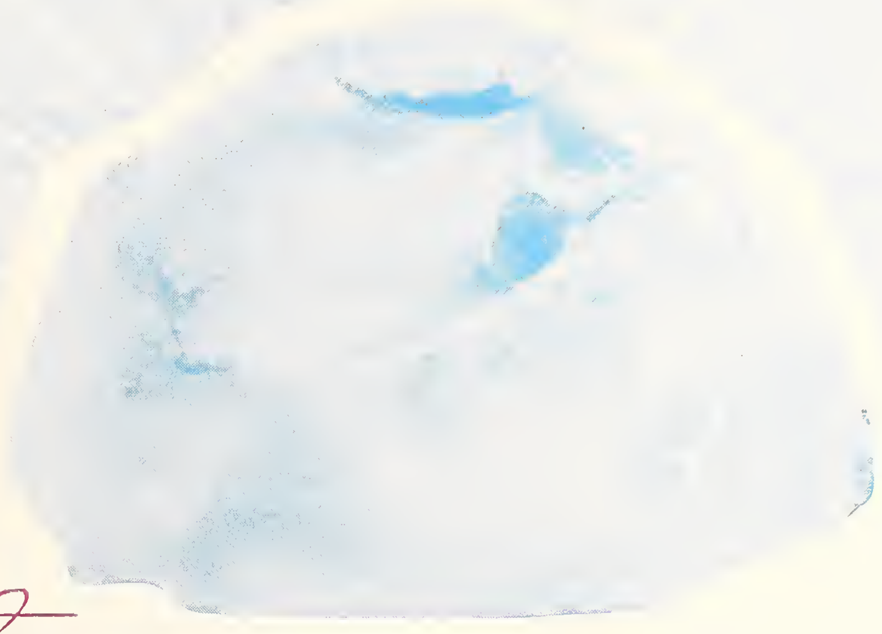
Final bids on all projects were reviewed last week by Harry M. Warner, president, now in Hollywood, and by Jack L. Warner, Hal Wallis, chief production executive, and by William Koenig, studio manager, and contracts will be awarded at once. Actual construction will start within ten days, under supervision of William Koenig.

Nine new sound proof stages are to be built, bringing the total number at the Burbank plant to 18 and giving Warner-First National studios the largest stage floor area in the industry.

The largest single construction job will be the erection of a new "crafts" building, which will house the various shops and mills destroyed during the fire on the back lot months ago.

A new property building on the west edge of the lot and a battery of 12 standard film vaults, the latter already under construction, are next in this expansion.

Max Reinhardt will direct another picture for Warner Bros., following Shakespeare's "A Midsummer Night's Dream," which is now being edited and cut and will be released in the fall. This next Reinhardt film will probably be either "The Miracle," along the same general lines as his famous stage production, or Shakespeare's "Twelfth Night."



The JONKER DIAMOND *

{*The Wonder of the World*}

DISCOVERED JANUARY 16, 1934
BY JACOBUS JONKER

*** NOT A MOTION PICTURE**
Worth $750,000. Owned by Only One Man

Edward Arnold

DIAMOND JIM*

{The Wonder of the World}

Jean Arthur

RELEASED SEPTEMBER 2, 1935

BY UNIVERSAL

*** A BOX OFFICE GEM**

Available to Exhibitors Everywhere!

Binnie Barnes

FIGHT TO CONTROL 16 MM. MARKET REACHES CLIMAX IN PARIS SUNDAY

Americans' Delegate, George Friedl, Prepared to Challenge Nazi Effort to Rule Field at Conference on Standards

With the world market of 16 mm. sound-film equipment and films the stake, a fight between the American and German industries is expected to reach its climax on Sunday in Paris as a result of bold attempts, accentuated by the German nationalistic spirit under the Nazis, to capture this market for its potential millions in profits, and, perhaps, even more important, for its possible propaganda usages.

Representatives of all the leading nations will assemble at Paris for a specially-called joint conference of the International Standards Association and the International Congress of Scientific and Applied Photography.

The issue is whether American standards of 16-mm. manufacture are to remain international or whether a dual standard will be made necessary by German and Italian adherence to specifications more recently developed by German engineers directly reversing the standards approved in America. The United States delegate, George Friedl of New York, will argue for adoption of the American standard as the single model for the world.

Called at the instance of the American motion picture industry, the Paris conference will receive, through Mr. Friedl, a presentation of the Sectional Committee on Motion Pictures under the American Standards Association. Mr. Friedl, apparatus design supervisor for Electrical Research Products, Inc., and a member of the Society of Motion Picture Engineers, is the delegate of the Sectional Committee, which is composed of 25 leading film organizations and industrial concerns in the United States. Dr. Alfred N. Goldsmith, past president of the SMPE and noted consulting engineer on sound projection, television and radio, heads the Committee.

The vote of the conference will have far-reaching consequences to the American film industry, not only that part concerned with 16-mm. manufacture and production in the theatrical, non-theatrical and amateur fields, but to all companies producing 35-mm. film, since much of the narrow gauge product is made by reduction from standard prints.

The American committee is convinced that international sanction of the American standard, which was developed by the SMPE and is used also in a number of European countries, will be in the best interests of speedy and economical development of the corresponding industries and will avoid the confusion and waste of time and money that would attend the existence of two widely-used but different 16-mm. sound-film standards. The technical advantage as between the two is called a toss-up.

Dr. Goldsmith is authority for the statement that any change in the standards in America would involve a major disruption in that industry, with consequent economic losses running into millions of dollars. America, moreover, does not intend to accept any recommendations for a change in satisfactory standards originated through its pioneer efforts and put into commercial use through its enterprise and investment.

Says the American Committee: "The Americans do not plead for adoption of the American standard on purely selfish grounds, for if a separate European standard were to be adopted, this would mean that 16-mm. sound cameras and projectors shipped by European and American manufacturers into all countries of the world would be arranged to take film of either standard. This would be a confusing inconvenience to the users of such equipment. However, it would be a relatively easy matter for American manufacturers to make such dual equipment and to push its sale energetically throughout the world on a competitive basis with the Europeans. Manifestly there is no prolonged advantage for any manufacturing group to be gained by this method.

"The same applies to 16-mm. sound-films. If it were necessary for all producers to make prints according to both standards, such a duplicated procedure would be a wasteful inconvenience to all concerned, and would give no one any special advantage over the others."

Leading up to the present stage of developments, the controversy has been marked by strong international feeling accentuated by the German nationalistic spirit. While American industry leaders are reluctant to be quoted for publication because of the delicate situation, there is a well defined impression, based on what has taken place in the past, that the Germans are striking out in a bold attempt to capture the European domestic and export market for its 16-mm. industry.

Since the dispute has been thrust by the Germans into the realm of national prestige and since international politics is a sensitive subject in Europe today, the American industry is exerting every effort to keep the question from becoming bogged in external issues and to maintain it on a basis of what is best for the progress of sound-film development.

Claim U. S. Specifications Copied

It is a curious twist that German engineers, in publishing 16-mm. specifications as official for their industry, claim they copied identical specifications adopted in America. The American film industry takes the charitable view that this was an honest error rather than a deliberate misrepresentation.

Technically, the German-Italian proposal differs from the SMPE-American proposal in three respects:

1. **The position of the sound-track.**
2. **The distance between the sound record and the picture.**
3. **The position of the emulsion.**

W. B. Cook of Kodascope Libraries, New York, in the Journal of the Society of Motion Picture Engineers for February, 1935, Vol. 24, No. 2, Page 176, sums up the discrepancy between the American and German standards as follows:

" . . . It may be in order to point out the efforts being made by European countries, particularly Germany, to adopt a standard of 16-mm. sound-film that shall have the same dimensions and relations of the picture image and the sound-track as those adopted by this Society, but exactly reversed as to the projection positions of the emulsion surface and the perforations. In the standard adopted by the Society of Motion Picture Engineers, when the film is threaded in a projector the perforations are at the right edge of the film (looking toward the screen), and the emulsion surface is toward the screen. In the standard advocated by European societies, the perforations are at the left edge of the film (facing the screen), and the emulsion surface is adjacent to the light and the condenser lens. The complication is clearly recognized by at least one European manufacturer, who advertised that he will supply either right-hand or left-hand sprockets as required."

Issue Evolves from Misreading by Germans of Drawing in 1932 SMPE Journal; British Seen as American Allies

Standard Sought Early

The development of sound motion pictures in the United States using 16-mm. film had been in progress for a number of years when, by 1932, there were a number of manufacturers and engineers working on such 16-mm. sound-film systems. It was apparent that since each laboratory was using slightly different arrangements of the sound-track and picture, it would be desirable to achieve some agreement in regard to a standard for the sound-film dimensions. The first specifications for 16-mm. sound-film were proposed by the RCA Victor Company, which had pioneered the field, and were worked out with the cooperation of Eastman Kodak Company. The Standards Committee of the Society of Motion Picture Engineers assumed direction of the work of arriving at some standard, and after considerable research and communication with all interested firms and individuals in America the Board of Governors of the SMPE approved revised and elaborated specifications. The report of the Standards Committee at the SMPE Spring convention in 1933 said such action had been taken.

The recommended standards were published in the November, 1932, issue of the Journal of the SMPE. The drawing contained the word TITLE so positioned as to indicate that the sound-track was opposite that normally employed in 35-mm. sound-film, although the text of the report did not discuss the point. Viewed from the light-source in the projector, the sound-track was to the left, and the base (not the emulsion) faced the light-source.

German Drawing Different

In the April 5, 1933, issue of *Die Kinotechnik*, specifications of the DIN (Deutsche Normenausschus, German national standards organization) for 16-mm. sound-film were published, in which all the dimensions were identical to those shown in the American proposal. In the drawing there was no title or other figure shown on the film to indicate whether the sound-track was placed in accordance with the American proposal, but there appeared in the text immediately below this drawing a notation to the effect that in the projected film the sound-track lay to the right as viewed from the light-source, which was exactly the reverse of the American proposal, and the emulsion side faced the light-source.

American engineers, seeing that the drawing appeared to be in all respects a copy of the American specifications, and being for the most part unfamiliar with the German language, did not discover this discrepancy. It would seem, according to the SMPE, that the German engineers also were unaware of their misreading the American drawing, because in an article published in *Die Kinotechnik*, Mr. Flinker said that the direction of travel of the film through the machine was taken from the American pro-

(Continued on following page)

AMERICANS PROTEST GERMAN ACTION

(Continued from preceding page)

posals as published in the November, 1932, report of the SMPE Standards Committee, mentioned earlier. Incidentally, it appears from Mr. Flinker's article that in every respect the American specifications had been accurately copied so far as the German committee was aware.

Variance Finally Pointed Out

Until November of the same year, the SMPE Standards Committee, having failed to observe the discrepancy between the German DIN and American proposals, had no comments to offer. In November a communication was received from Germany expressing some astonishment that American 16-mm. sound-films exhibited at the International Motion Picture Exposition at Paris should have their sound records apparently located at variance with the American specifications, being on the opposite side of the film from that adopted in Germany.

"It is somewhat surprising," says the brief of the American Sectional Committee to be presented to the international conference, "that the German committee, having intended to copy the American specifications, should have concluded that the American machine and film shown at Paris were in error with respect to the American specification, yet did not review the American drawing which, if not ostentatiously, at least definitely, shows agreement between the American proposal and the American apparatus.

"On the other hand, the original mistake made by the German committee is to be condoned upon the ground that it was quite natural for them to expect that the sound-track in a 16-mm. standard would be positioned in accordance with the 35-mm. standard, and their failure to observe the exact nature of the American proposal is, therefore, much akin to the American failure to observe the German mistake."

German Proposals Endorsed

As a number of proposals existed at the time in Europe considerably at variance with the German DIN standards, conferences were called at Rome and at Baden Baden at which the German proposals were endorsed as distinguished from the 17.5-mm. and similar specifications. In June, 1934, a conference was held at Stresa, Italy, under sponsorship of the International Cinematographic Institute (ICE) to consider further the results of the Baden Baden conference and to attempt to arrive at general agreement for an international standard for educational purposes. The Institute is affiliated with the League of Nations, and out of the Stresa conference, which was called by Dr. Lucian DeFeo of Rome, certain European projector manufacturers hoped to arrive at a standard which would be recommended to the League.

On 60 hours' notice, the SMPE in New York was cabled by Dr. DeFeo to have its delegate at Stresa. Dr. Goldsmith, president of the SMPE at the time, hastily appointed W. F. Garling of RCA Photophone, Ltd., of London to attend as the American representative. With four European delegates present, the deliberations of the conference resulted in endorsement of the German proposals. The American representative dissented.

The SMPE was requested by the Conference to consider changing the American Standards to conform with the German recommendation, and it was said that unless action were taken by the American Society within six weeks, the committee that had met at Stresa would declare the German proposal standard for all countries holding membership in the League of Nations for 16-mm. educational films.

While leaders of the American industry had no conclusive proof that the Germans deliberately executed a maneuver to exclude an American representative from the Stresa session, the short notice given the SMPE, resulting in the necessity of hastily appointing a delegate residing in Europe, without proper and adequate preparation for the problem at hand, together with the action of the conference, led important American observers to characterize the entire procedure as "summary and abrupt."

"There was nothing brought out in the discussion," commented Dr. Goldsmith, "that would seem to justify the Stresa resolution in favor of placing the sound-track in accordance with the German proposals."

When the Germans learned that a strong feeling of dissatisfaction existed on the part of the Americans, Germany called another conference, this time in Berlin, under the auspices of the Reichsfilmkammer (Film Chamber of Commerce), April 25, this year. The invitation to the SMPE to send a delegate requested cooperation on Committee 12. The specific aim of this committee was defined in the official program as "Committee on the International Standardization of Narrow Gauge Film—Aims: Preliminary discussion for International Congress for Scientific Photography in Paris." In spite of this, open discussion was not permitted. At the opening session, it was announced that the subject of 16-mm. sound-film standardization could be considered closed, as already having been settled in favor of the German DIN standards at Stresa, and as evidenced by a resolution adopted by Committee 12.

Protest Squashed

Such was the state of affairs at the time of arrival of the American delegate at the Congress, Mr. Friedl, who arrived an hour late. When Mr. Friedl learned of the action in his absence, he protested strenuously, but the Nazi-controlled conference ruled him out of order and squashed his protest. Thereupon, the British and delegates of other European countries withdrew officially, remaining only as observers.

American observers point out that prior to April of this year there was no German Film Chamber of Commerce, and that the Berlin meeting was called in an obvious attempt to forestall the Paris meeting of the international organizations at which 16-mm. standards for the world are to be discussed.

European Manufacturers Differ

There is reason to doubt the unanimity of commercial approval of the German proposals as intimated in the German report of the Berlin conference, in view of the differences of opinion known to exist among European manufacturers. Furthermore, as regards the "international" nature of the Congress, there is also reason to question the authorization of the delegates to represent the national opinions of their respective countries.

The attitude of American 16-mm. interests was given by Dr. Goldsmith as follows: "America has pioneered the 16-mm. field, has adopted standards acceptable to everybody, and to change over would be to the detriment of the industry and would cause us inconvenience and confusion. We fail to see why educational groups, as represented at the Stresa conference, should constitute themselves the final arbiters in the matter of standards inasmuch as 16-mm. equipment is used for many other purposes. The American committee objects to a single standard for educational films. The American committee wants a standard uniform for all purposes. Adoption of standards for educational use would be equivalent to adopting standards for all purposes without giving other interests a chance to be heard."

British Seen as Allies

While Germany and Italy have adopted the DIN specifications as opposed to the American, and will stand resolutely against any action of the Paris conference favoring the Americans, United States is expected to have an ally in the powerful British delegation. Holland also is sympathetic to the United States, and it is believed Belgium is also. French interests are divided in their adherence.

Countries sending delegates to the joint Paris conference of the International Standards Association and the International Congress of Scientific and Applied Photography are Belgium, Denmark, Germany, England, France, Holland, Italy, Austria, Poland, Sweden, Spain, Rumania, Russia, Switzerland, Norway, Finland, Hungary, Czechoslovakia, Japan and the United States. Nineteen nations are represented in the Standards Association and 12 in the photography group.

The conference results from steps taken by the American Standards Association at the request of the Sectional Committee on Motion Pictures to bring about a further consideration of the 16-mm. sound-film standards through the established international standardizing channel the International Standards Association, which in consequence has requested that the national standardizing groups of the interested nations discuss this subject openly and freely at the meeting.

All Important Groups Represented

The Sectional Committee on Motion Pictures includes representatives of every important group having any substantial interest in motion picture production, distribution, exhibition and allied activities in the United States. The Sectional Committee has carefully considered the 16-mm. sound-film standards previously adopted by the SMPE, and has adopted these standards unanimously for the United States. The leading manufacturers of 16-mm. cameras, projectors, recorders and film previously expressed their full assent to, and support of, the standards of the SMPE in this field.

The following constitute the organizations having representation at present on the Sectional Committee on Motion Pictures:

1. Technical or engineering organizations:—American National Committee for International Congresses of Photography; American Society of Cinematographers; Acoustical Society of America; Fire Protection Group of the American Standards Association; Illuminating Engineering Society; Optical Society of America; Amateur Cinema League, Inc.; Society of Motion Picture Engineers; Academy of Motion Picture Arts and Sciences.
2. Manufacturers:—Eastman Kodak Company; Agfa Ansco Corporation; Dupont Film Manufacturing Corporation; National Electrical Manufacturers Association; Theatre Equipment Supply Manufacturers Association; Bell & Howell Company; Akeley Camera Company; Mitchell Camera Company; Electrical Research Products, Inc.; RCA Manufacturing Company; International Projector Corporation; National Carbon Company.
3. Consumers:—Motion Picture Producers & Distributors of America.
4. General:—U. S. Bureau of Standards; Bell Telephone Laboratories, Inc.
5. Distributors of motion picture equipment:—Independent Theatre Supply Dealers Association.

MANAGEMENT TAKES PARAMOUNT CONTROL; ANDERSON, WILCOX JOIN

Otterson Contract Ratified; Anderson Vice-President in Financial Advisory Post; Wilcox Also Executive Aid to the President

President Meets Leading Theatre Partners; Ballantine Cites Company's Strength; 20 Law Firms to Ask $3,000,000 Fees

The new management of the new Paramount Pictures, Inc., officially started to do business Monday morning, free of the bankruptcy entanglements of the old company, and with expressions of the utmost optimism coming from the trustees who had represented the courts in guiding the enterprise for 29 months through the stages of reorganization.

The weekend was a busy one for the directors and the management as they prepared to take control on Monday from the court. There was the ratification of John E. Otterson's contract as president for five years at a reported salary of $100,000 per annum; election of R. Earle Anderson as a vice-president in a financial advisory capacity; the borrowing of H. M. Wilcox from Electrical Research as a second executive aid to Mr. Otterson; and the taking over of corporate assets from the trustees.

At once various executives started out from the home office in New York to set the new machinery in motion in the field. Mr. Wilcox, who had been an Erpi vice-president and was given an indefinite leave of absence by that Western Electric subsidiary, went to Hollywood to study general studio operations.

Rothacker to California

Watterson R. Rothacker, another new aid to Mr. Otterson, likewise left for California to become established as home office contact at the studio, with temporary headquarters at the General Service Studio, an Erpi rental studio, where he will remain until September 1st.

Mr. Otterson, George J. Schaefer, executive vice-president, Y. Frank Freeman, M. A. Gowthorpe and Leon Netter went to Chicago and met on policies and operations with the company's leading theatre partners.

After the meeting Mr. Otterson continued on to the Hollywood studios for a firsthand study of conditions, out of which, it is expected, will come arrangements for the permanent executive production structure, presided over by Henry Herzbrun and Ernst Lubitsch.

The Chicago meeting, on Monday, described as having no other purpose than to bring the theatre partners together with the new company president, was attended by R. B. Wilby and H. F. Kincey, Alabama; John and Barney Balaban, of Balaban and Katz; E. J. Sparks and Hunter Perry, Florida; Martin Mullins and Sam Pinanski, of M. and P. Theatres, New England; E. V. Richards, New Orleans; Samuel and Nate Goldstein, New England; A. H. Blank, Des Moines; George Trendle and Willard Paterson, Detroit; Karl Hoblitzelle, Dallas.

When Mr. Otterson departed for Hollywood the four other New York executives returned to the home office.

Mr. Otterson, before leaving for Chicago and Hollywood, offered a permanent executive position to S. A. Lynch, former nationally known theatre operator, who for the past two years has served as chairman of the advisory committee on reorganization of all Paramount subsidiaries. His title and duties will not be divulged, if Mr. Lynch accepts, until Mr. Otterson's return from California next month.

Paramount, some eight years ago, acquired the Lynch circuit, Southern Enterprises, one of the largest in the country and one of the foundations for the building of the giant Publix structure.

With the formal transfer of assets from the trustees and the old bankrupt to the new management, headed by Mr. Otterson, as president, and Adolph Zukor, founder and board chairman, Arthur A. Ballantine, of trustees' counsel—Root, Clark, Buckner and Ballantine—issued the following statement, expressing the belief that the enterprise has been brought back to "unquestioned strength":

"For the trustees of Paramount, Mr. Hilles, Mr. Leake and Mr. Richardson, and our firm, their counsel, the delivery of the properties to the reorganized company marks the end of a chapter always arduous and often exciting.

"When the properties of the largest motion picture company of the world were taken over early in 1933, suffering both from the complications of the boom era and the ravages of the depression, disintegration and loss to investors and to the public seemed more likely than reconstruction and recovery. The outlook for Paramount was dark.

"That challenge has been met. Rebuilding of the properties for the good of all has been accomplished by the wise and unremitting efforts, with the constant cooperation of Adolph Zukor, dean of the picture industry, and other able executives of the regulars in Hollywood and New York. From weakness the Paramount enterprise has been brought back to unquestioned strength.

"Those who planned the corporate structure for the reconstructed enterprise—the committees, their counsel, and especially, Alfred A. Cook—have performed their difficult task with great ability. It has received the full approval of Judge Alfred C. Coxe, who so constructively presided over the lengthy court proceedings. That new structure is sound and seaworthy.

"This day, so made possible, opens the way for new achievements by the regenerated Paramount, carrying legitimate benefits to security holders and satisfying large needs of the public. Alike for the new figures in the ceaseless Paramount campaign—Mr. Otterson, Mr. Fortington, Mr. Weisl, and their associates—and for Mr. Zukor and his band of veterans, who did not know how to be beaten, I predict the fullest measure of success."

Fee Claims: $3,000,000

Some 20 law firms, with claims for fees anticipated to total $3,000,000, have begun to file applications for payment with Special Master John E. Joyce, among them lawyers who were engaged in the reorganization and representing various groups of creditors and protective committees, and Mr. Ballantine's firm. All the allowed fees will be paid out of Paramount funds provided for the purpose in the reorganization. They will be subject to a hearing scheduled before Judge Coxe on July 18th.

Special Master Joyce on Tuesday received applications for some $2,500,000 of lawyers' claims. Root, Clark, Buckner and Ballantine, counsel to the Paramount trustees during the receivership, asked for an allowance of $700,000. This was the largest single application. The three trustees, Charles D. Hilles, Eugene W. Leake and Charles E. Richardson, asked for an aggregate $333,000. The application asked $128,000 for Hilles, who received $52,433 earlier; $118,000 for Leake, who received $32,433 earlier, and $87,000 for Richardson, who also received $32,433 earlier.

Cook, Nathan & Lehman asked for $250,000. Davis, Polk, Wardwell, Gardiner & Reed asked for $150,000. In addition, the bondholders' committee asked for the following remunerations for its members: Dr. Julius Klein, $52,390; Frank A. Vanderlip, $50,000; and $7,500 for each of the following members of the committee: Frederick H. Cassatt, Morris L. Ernst, Duncan G. Harris and Lawrence W. Stern.

Malcolm Sumner, attorney, asked $150,000; Stroock & Stroock, $100,000; Szold & Brandwen, $75,000; Samuel Zirn and associates, $75,-

(Continued on page 66, column 3)

ANDERSON LEAVES ERPI; SUCCEEDED BY FOSTER

R. Earle Anderson, elected a Paramount vice-president late last week, was succeeded as treasurer of Electrical Research Products, Inc., by Fred B. Foster. Mr. Foster had been serving Erpi as assistant treasurer. The Anderson resignation from the post he had held for eight years was announced simultaneously with his election at Paramount.

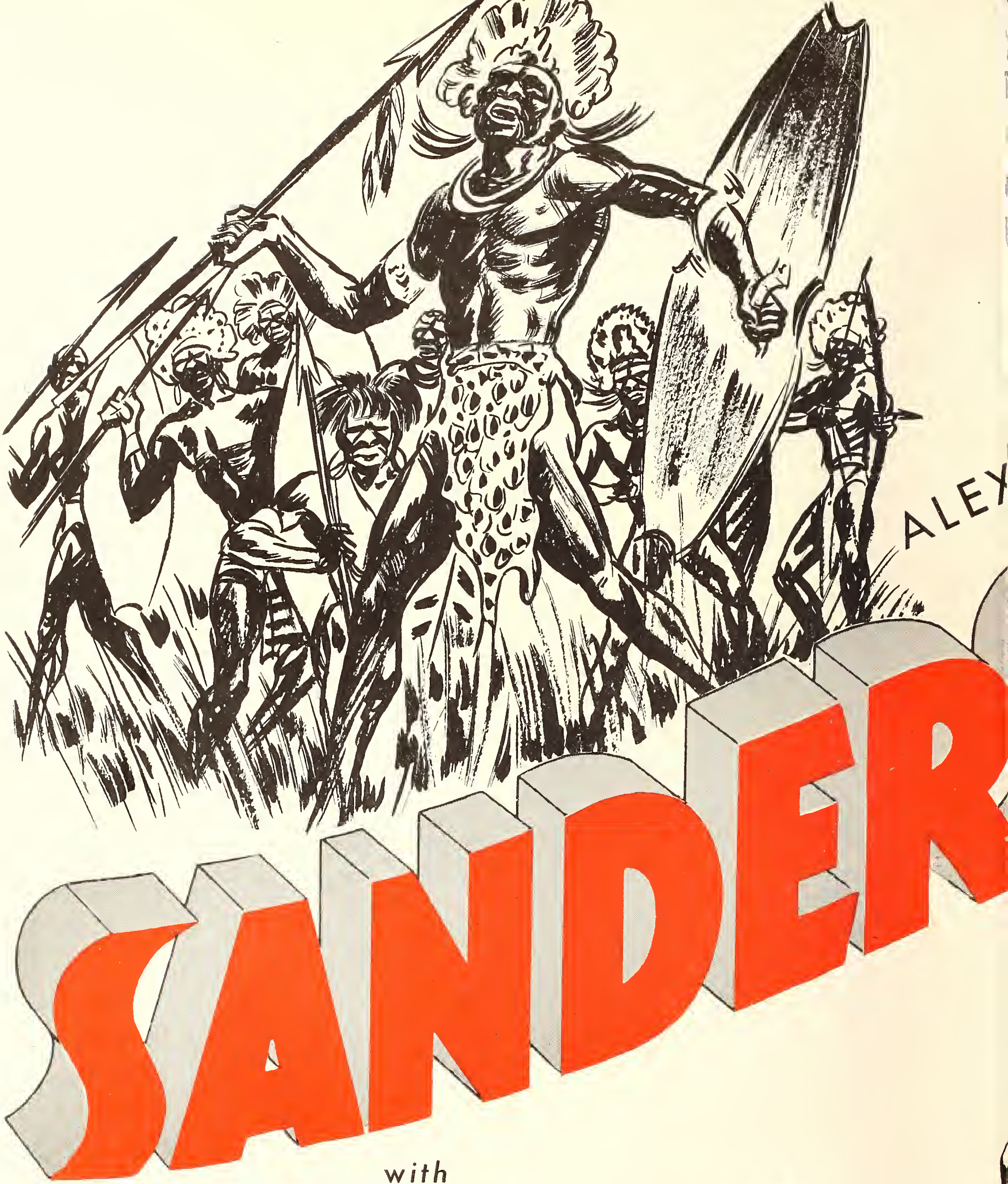
Mr. Anderson, a graduate of Princeton and student of Glasgow University, started in business in the Navy's Construction and Repair Bureau, Washington, where he invented the "cage mast," for many years a distinctive feature of American battleships.

He was assistant general manager of the Lake Torpedo Boat Company, at Bridgeport, and managed the Augusta-Savannah Navigation Company, joining Winchester Repeating Arms at the outbreak of the war, where he served as assistant general superintendent, industrial engineer, comptroller, treasurer and financial vice-president.

From Winchester Arms Mr. Anderson went to the financial vice-presidency of Simmons Hardware and was president of Barney & Berry, skate manufacturers, when Winchester acquired that company.

Before joining the telephone interests he was treasurer of R. Hoe & Company, and throughout the Paramount bankruptcy served as chairman of the general creditors' committee.

He was president of Erpi's financing subsidiary, Exhibitors' Reliance Corporation, from which office he has also resigned to take up his new duties at Paramount. These will embrace financial procedure.



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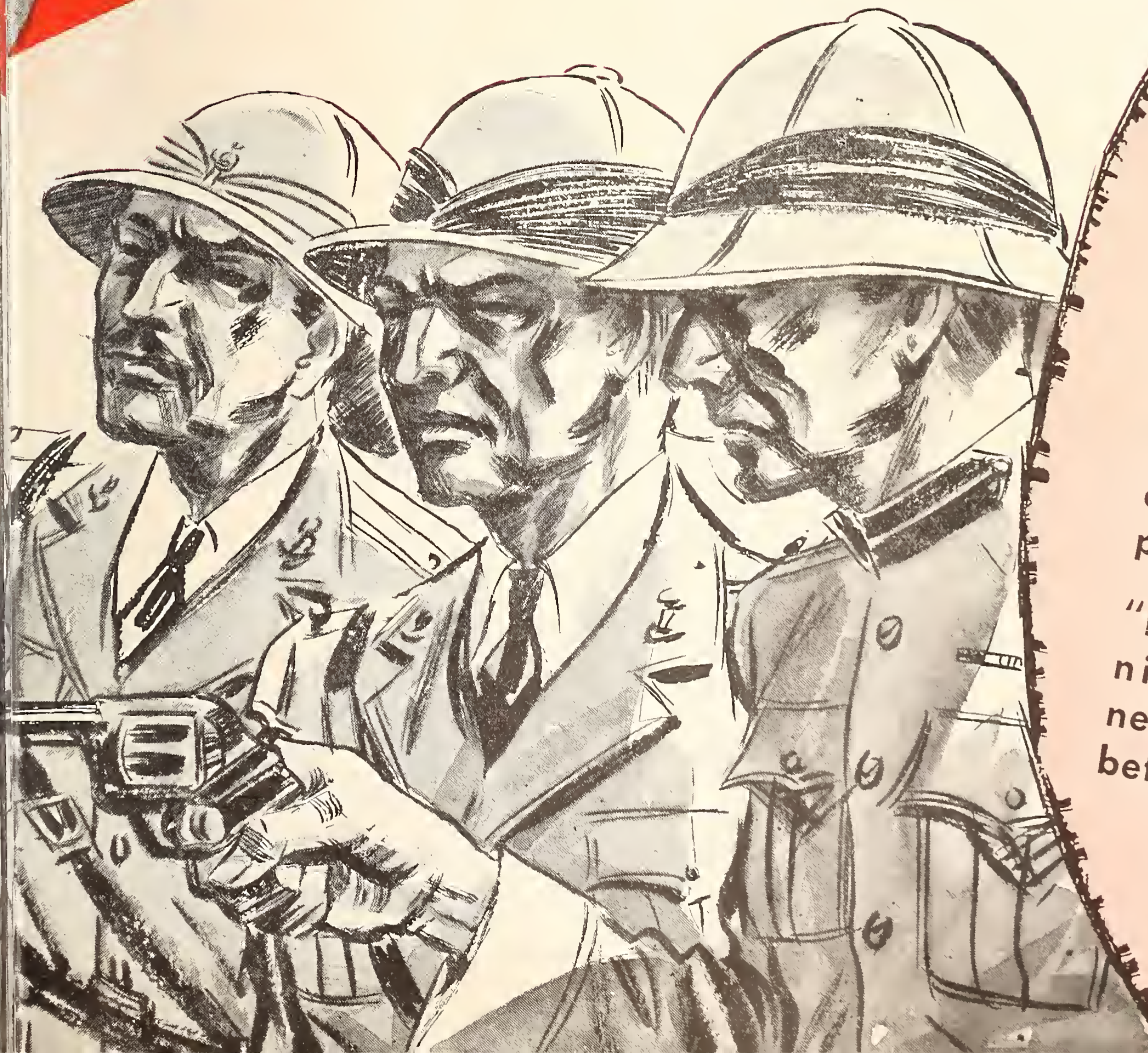

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— *Philadelphia Inquirer*

Consent Decree in U.S.-RCA Action

The antitrust suit brought by the United States government against the Radio Corporation of America and RCA Communications, Inc., was amicably settled in the United States district court at Wilmington, Del., this week when Judge John P. Nields signed a supplemental consent decree relating to foreign contracts. The decree was submitted by the government and counsel for RCA and RCA Communications.

The decree, which closes the suit filed at Wilmington five years ago by the government against RCA and other large radio and wire communication companies, settles the question of agreements. RCA and RCA Communications, Inc., had with foreign countries, including the Republic of China, Poland and Czechoslovakia.

Earlier Decrees Entered

The decree enjoins the RCA companies from claiming that their foreign communication agreements prevent those foreign parties or nations from setting up competing circuits with other communications companies in the United States or from transmitting thereover messages specially routed by the sender via such circuits. In 1932, a consent decree had been entered in this antitrust suit, disposing of the cross-licensing agreements between RCA companies and other defendants in this country. The consent decree of 1932 left for future settlement the foreign matters. Two years later, another decree entered here disposed of certain issues relating to foreign license and sales agreements.

"With the entry of today's decree, all of the government's objections have been satisfied," the Department of Justice representatives said.

A press statement released by RCA pointed out:

"The entry of the supplemental consent decree today followed decision by the RCA companies that they would no longer interpret the provisions of any of their traffic contracts with foreign correspondents as preventing those correspondents from establishing, if they so desire, direct radio circuits with others in the United States to handle traffic specially routed by the sender via such circuits.

"The RCA companies are so notifying all their foreign correspondents following the decision of the board in their recent arbitration between RCA and the Republic of China.

"The recommendations of the arbitrators confirmed the preferential position of the RCA circuit as the main direct circuit between China and the United States over which should be sent all messages not specifically routed otherwise by the sender."

At the time this suit was filed in 1930, it was hailed as the "greatest" antitrust suit in the history of the nation. Parties interested in communications—wire and radio—were primed for what they thought to be a lengthy and monumental trial. But no trials ever were held and by these series of consent decrees, it is pointed out, considerable money and time were saved.

Filed Amended Petition

On February 26, this year, the attorney general's office in Washington filed an amended petition to the RCA antitrust suit asking that the court either cancel RCA foreign radio transmission contracts or declare that the foreign contracting parties can ignore the terms of the contracts. Among the foreign countries brought into the picture were China, France, Czechoslovakia, Switzerland and the Netherlands.

RCA had not been diligent, the government charged at the time in seeking to secure modifications of those radio traffic contracts. According to the government's allegations then, RCA made contracts with foreign governments and foreign communication companies for the establishment and maintenance of radio circuits for the transmission of messages for the public between the United States and the contracting countries.

The government alleged that soon after such a contract was made between RCA and the government of China, the Mackay Radio and Telegraph Company, a competitor of RCA, negotiated with China for the establishment of a Mackay radio circuit in China. RCA, learning of these negotiations, the government said, warned China that such a contract with Mackay would be a violation of the RCA-Chinese radio agreement. On April 8, 1933, China notified RCA that the Mackay contract had been made, the government's bill states, and the Mackay circuit opened for commercial use May 17, 1933. Arbitration was in progress between RCA and the Chinese government, the amended bill averred, contending that China can now allow messages to be sent over the Mackay circuit "even though specially routed by the sender."

A similar situation arose in France. Mackay was negotiating with Radio France for a radio circuit, but, the government set forth, RCA brought the matter to the attention of the French government which refused to approve the Mackay-Radio France contract.

The government charged that RCA claimed the foreign parties to its contracts were obligated not to establish or permit any radio circuit in competition with the circuit established pursuant to the RCA contract, and not to receive from the United States messages by any radio circuit other than radio circuits of RCA. Mackay was thus prevented, the government alleged, from establishing direct radio circuits between the United States and China, Czechoslovakia, France, Poland and Switzerland.

Such contracts as RCA had, the government charged, restrained commerce and gave RCA a monopoly on radio transmission. Judge Nields was asked to decide that either the contracting foreign parties are free to establish radio circuits other than as provided in the contract with RCA, or that the RCA contracts are null.

On April 1, 1935, RCA filed an answer to the government's charges. RCA countercharged that it was faced with keen competition with companies that carry 80 per cent of the telegraphic communications through the world and 99.9 per cent of the domestic traffic.

RCA also denied its purpose was to prevent any competitor from engaging in the business of transmitting messages for the public by radio and denied that any of its international contracts were made to restrain commerce between the United States and foreign countries.

Spanish Company Plans To Make "Moral" Films

A new company has been formed in Spain which plans to combat "immoral" films by producing "moral" films, according to a report to the Department of Commerce from Miles Hammond, assistant trade commissioner in Madrid. Production plans call for an output of five or six features this year, which may be increased next year.

A production center is yet to be definitely established, although talent and executive personnel is said to have been organized already. It is expected that an agreement will be reached to rent the studio formerly occupied by the Spanish Cinema studios, near Madrid.

Tax Lien on Lupe Velez

Lupe Velez was named last week in a $3,734.40 income tax lien on her 1933 income.

Management Takes Paramount Control

(Continued from page 63)

000; Edgar J. Schoen, $75,000; Beckman, Bogue & Clark, $75,000; Paramount Broadway bondholders' committee, $56,914; Bibb, Dederick & Osborne, $25,000; Archibald Palmer, $15,000; Choate, Hall & Stewart, $35,881; Adolph Zukor, for services as an equity receiver of the company from January 26, 1933, to April 18, 1933, $18,545; Price, Waterhouse & Co., $10,484; Sonnenschein, Berkson, Lautmann, Levinson & Morse, Chicago, $6,035; Winston, Strawn & Shaw, Chicago, $1,516; Pillsbury, Madison & Sutro, $3,525, and Hornidge & Dowd, $2,006. Numerous smaller applications also were made. Predictions were made that the fees as finally allowed by the court would not exceed $1,000,000.

The Paramount trustees—Charles E. Hilles, Eugene W. Leake and Charles E. Richardson—while not discharged by the court, have but a single piece of important business to consummate at Paramount, and this to retain the causes of actions in the suits pending against former officers and directors of the company and officials of its banking affiliates. These suits were filed some months ago to recover large amounts allegedly representing excessive bonuses paid by the old Paramount and damages believed to have been sustained through operations in connection with the issuance of old Paramount stock.

New Company to Protest Claims

The contesting of claims remaining against Paramount, which aggregate some $8,500,000, or the settlement of them, will be assumed by the new company. These claims include those of Sam Katz, Sidney R. Kent and Jesse L. Lasky, for service contracts aggregating $600,000, but are exclusive of $10,000,000 of claims filed by E. M. Loew, circuit owner, of Boston, and by A. M. Momand, likewise a circuit operator growing out of demands for triple damages on anti-trust charges. These last claims are reported to be in process of settlement.

Judge Coxe on Monday reversed special master Joyce on a decision under which Paramount was denied leave to settle a claim of $503,127 filed in bankruptcy proceedings by Commercial Investment Trust Company. Judge Coxe's order paves the way for a settlement in the amount of $371,389, plus interest.

Mr. Joyce authorized the settlement of a claim of $26,766 filed by the Madison-Toledo theatre landlord, Toledo, Ohio, by the payment of $2,421.

Paramount Broadway Reorganized

The official termination on Monday of the Paramount bankruptcy brought at the same time a complete reorganization of Paramount Broadway Corporation. Also, federal Judge Francis G. Caffey approved the final report of Irving Trust Company as Publix Enterprises trustee, thereby allowing payment of a final dividend to the creditors of this former theatre holding subsidiary. An order concluding the company's affairs will be forthcoming from referee-in-bankruptcy Oscar W. Ehrhorn within a week.

Receivers in Boston for Olympia Theatres will acquire Paramount leaseholds in Lynn, Haverhill and Newton, Mass., and John Deery will acquire five leaseholds in Salem under a proposal worked out with Paramount which was submitted to the federal court in Boston for approval.

The proposal releases Paramount from lease obligations in Salem. If the deal is approved by the court, Charles Goldreyer, former New York independent operator, who now operates the subsequent run Rialto in Salem, may operate the houses for Mr. Deery in that city, it was reported.

OBSERVE PERCENTAGE PROMISES BRITONS TELL U. S. DISTRIBUTORS

Booking Embargo Threatened for Violating Pledge, at Exhibitor Conference; $250 Weekly Gross of 1,250 Theatres

by BRUCE ALLAN
London Correspondent

A twofold attack upon the rental problem is the highlight carried away from the summer conference of the Cinematograph Exhibitors Association, which closed Friday night with a dance at the Angel hotel in Cardiff, Wales.

The drive for lower film rentals was launched in action and speech. The conference voted a resolution in brisk phraseology which called upon American distributors to observe the spirit of their pledge of 1931 to hold percentage pictures to 25 per cent, with 50 per cent top in instances where the gross exceeds a figure previously determined. It was pointed out that while some distributors have adhered to their promises, others have as consistently disregarded them, United Artists being mentioned as one company which had not observed the agreement. One suggestion made as a means of controlling the situation was that exhibitors clamp a three-months booking embargo upon companies refusing to uphold the arrangement.

Thomas Ormiston, M.P., brought up the matter from another viewpoint in a paper on "Cinema Costs and Hire." He declared that pre-war theatres had earned 15 per cent on their capital investments because rentals then ran only from 20 to 25 per cent of the receipts. He said the only chance for survival of the small man was to persuade distributors to hold their prices to 20 per cent for the average programmer with an absolute top of 33 1-3 per cent on specials. Smaller theatres should be permitted to band together in booking combinations without incurring the displeasure of the Kinematograph Renters' Society of which all distributors are members, Mr. Ormiston held.

$250 Weekly Gross in 1,250 Houses

In a paper, "Little Man What Now?" H. V. Davis showed that 69 per cent of the 4,287 theatres are small houses with an average seating capacity of 660 while jointly their seats run to 51 per cent of the nation's total. In 1,250 theatres, the average weekly gross is $250 or less. He too, charged the 1931 agreement with the KRS on the percentage limitation governing deals with smaller theatres had not been respected by many distributors.

Mr. Ormiston urged that CEA pressure be brought to bear on distributors individually. He said that specials should not be used to force bad pictures.

"The British Board of Film Censors today is looked upon as the mother of censorship, and censors from all parts of the world without exception affirm the system in this country as the best that could be devised," declared the Right Hon. E. E. Shortt, K.C., president of the board.

He said the one time flow of undesirable films from America merely represented a passing phase of life which Hollywood had recorded. He added, however, that licensing authorities were disturbed about the frequency of horror films.

He also criticized the new type of American films showing punitive governmental methods. "In a new variation, the whole gangster gamut is as prominently displayed as of yore. I trust we shall not have a recrudescence of these subjects. Their influence is unwholesome."

A First National Circuit

Development of the possibility of a British First National along the lines of the one-time First National Exhibitors' Circuit in the States, mentioned in last week's HERALD as a first important development of the conference, came out of a paper by Simon Rowson on "The Future of the Films Act." He called the law the "exhibitors' defense act," and calling for a careful handling of the "defense." He said that but for the Act and the British production industry which it established it would have been easy for three or four American executives to meet in a back parlor in Wall Street and determine a "squeeze" policy for England, where the Sherman antitrust law is not operative.

It was Mr. Rowson's viewpoint that the blind booking clauses are being scrupulously observed, but that the advance booking clauses are being continuously breached and demonstrated unenforceable. The quota, he said, had "triumphantly" realized its aim, which was to establish British production and fill the gap created by the "striking" decline in foreign, including American, production and had prevented the growth of "fantastic" rentals based on monopoly.

Would Set Minimum Negative Costs

He expressed it as his idea that 25 per cent of British films were low in quality because insufficient money was spent on them and suggested as a remedy a compulsory clause in the statute placing minimum negative costs of quota pictures at £10,000 or £12,000. It is impossible to contemplate the demise of the law which expires in 1938, he continued, since the industry relies on a protective government policy. He suggested amendments maintaining a ban on blind booking, a legalization of advance booking, maintenance of the peak quota levy at 20 per cent, a clause setting the minimum negative cost for the first two years of the extended law at a lower level than would prevail for the remainder of the life of the bill and abolition of the stipulation which now sets forth the scenario writer must be British.

His paper led into the discussion of the possibility and advisability of a British First National. He supported the proposal of the floor but pointed out any such plan would have to be modified to meet the requirements of English law. He said, however, he regarded such a step as a logical development in the near future. Again touching upon the status of the quota, he urged the conference to take a determined stand on reduced percentages as well as to demand a quality clause written into the Films Act in order to eliminate the "pound-a-foot-quickie."

Television Demonstrated

British exhibitors saw a first public demonstration of full-scale television on a theatre screen. The Baird process was the one used. The demonstration suggested a great improvement was essential before television became a commercial proposition for theatres. Magnification destroyed detail and impaired definition.

Censor Executive Decries Horror Pictures; Television Demonstrated; Maxwell Praises U. S. Distributors' Attitude

Captain A. G. D. West, lecturer, told the delegates there was nothing to worry about for four or five years. In his paper, "Television and the Cinema," Mr. West gave it as his opinion that the best results currently were obtained by telecine-scanning which uses film as an intermediary in all transmissions. The operating cost of £12 per hour is saved on repeat performances, he added.

▽

Maxwell Praises U. S. Attitude

John Maxwell, chairman of Associated British Pictures, Ltd., paid a striking tribute to the leaders of the American industry on his arrival after his visit to New York.

"I am very well satisfied with my visit, during which I had the pleasure of meeting the heads of the leading distributing companies," he declared. "Mr. Dent is remaining to carry on negotiations which I originated and I am satisfied that he will be able to arrange for the distribution of a substantial number of our pictures in the United States. I do not expect he will be able to return for two or three weeks yet.

"All the executives I met were receptive and sympathetic to the idea of distributing a number of British pictures in the States. I could not have desired to meet people more friendly and helpful.

"I found no prejudice whatever against British pictures getting into America, provided they had entertainment value for that country."

▽

Newsreel Theatre Circuit

Percy N. Furber, chairman of the board of Trans-Lux Movies Corporation, has closed a deal in London with Will Evans and Lord Beaverbrook. It is understood they plan a circuit of newsreel theatres in England and on the Continent, using Trans-Lux equipment. Two will be constructed immediately, it is understood.

▽

The number of films passed during May, 1935, by the British Board of Censors was 20 per cent over the number in May, 1934, according to a report to the U. S. Department of Commerce from Assistant Trade Commissioner Henry E. Stebbins in London.

In films longer than 3,000 feet, this was an increase of 37.5 per cent over May, 1934, while under 3,000 feet the increase was 11.3 per cent.

▽

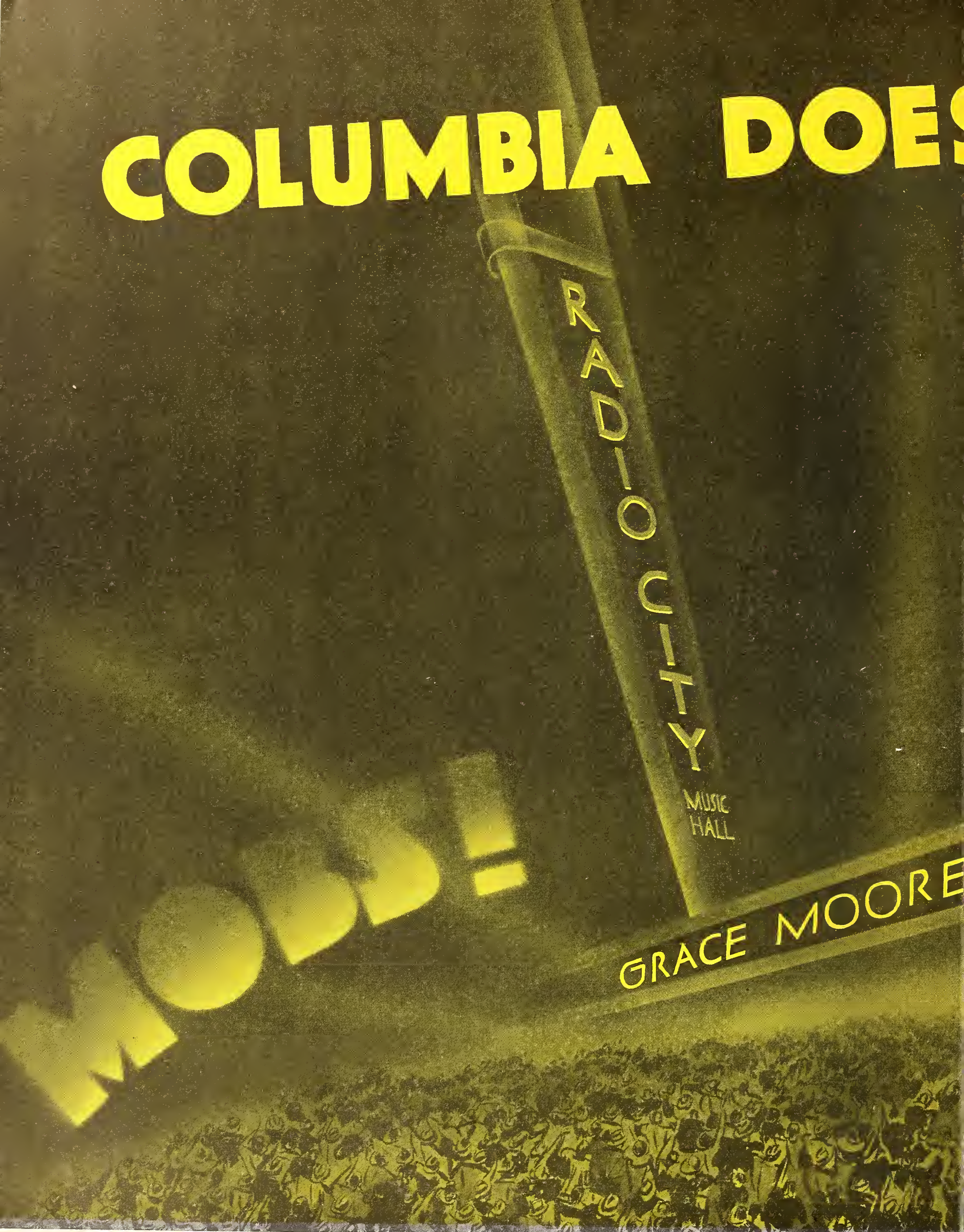
Korda Chairman of London Films

Alexander Korda has taken over the chairmanship of London Film Productions, Ltd., in succession to the late George Grossmith. He retains the managing directorship.

Republic Files Titles

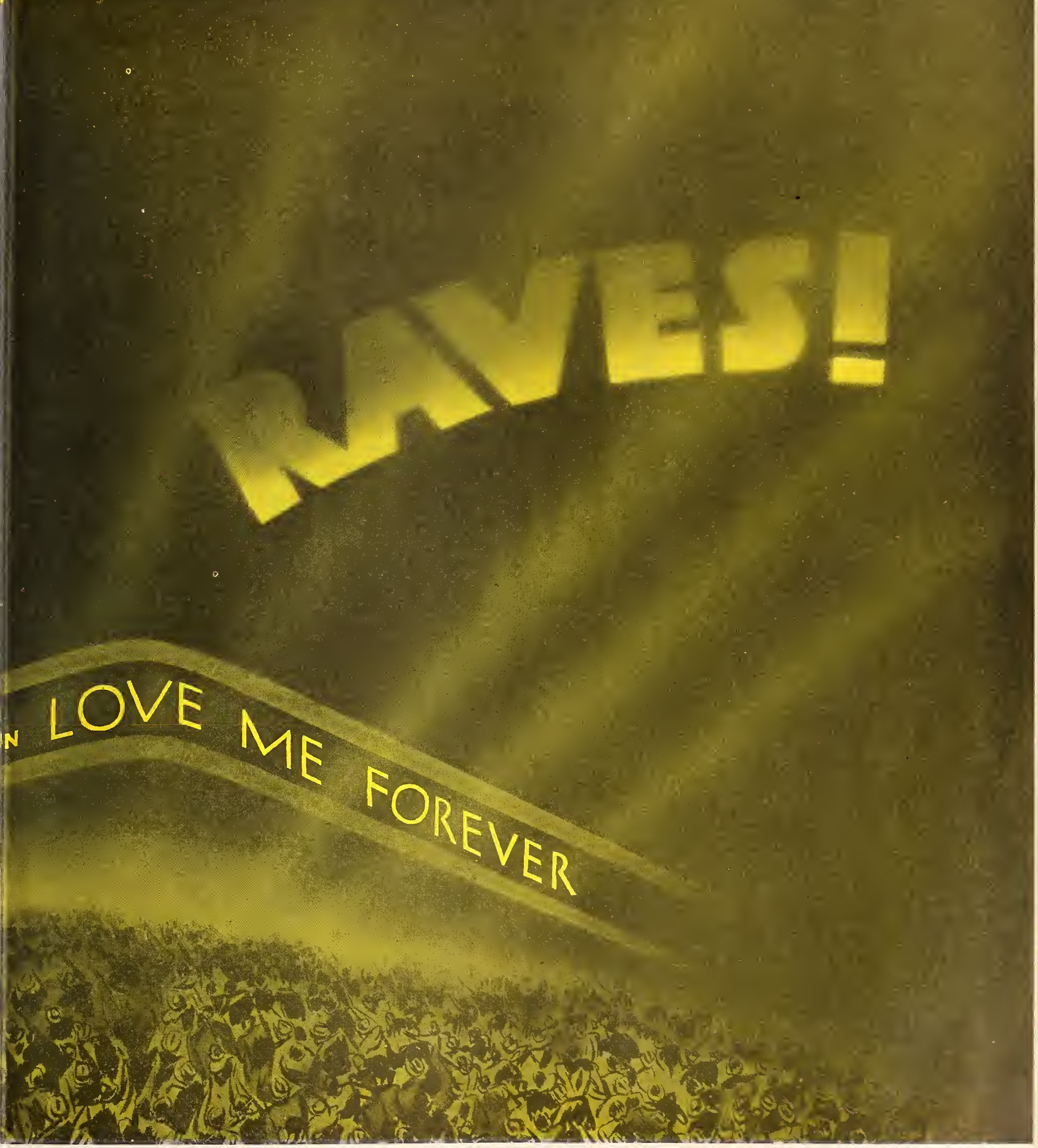
Republic Pictures, according to the Motion Picture Producers and Distributors of America, is the first company to register the foreign translations of the titles of its new season product. All are Spanish.

COLUMBIA DOES


RADIO CITY
MUSIC HALL
MOBS!
GRACE MOORE

HELD OVER FOR A

IT AGAIN !


RAVES!
N LOVE ME FOREVER

2nd SMASH WEEK!

THE HOLLYWOOD SCENE

by VICTOR M. SHAPIRO

Hollywood Correspondent

FRED MEYER'S COMMITTEE GETS RESULTS
PICTURE FOLK LEAD IN AIR-MINDEDNESS
STUDIOS DROP 30 PRESS CORRESPONDENTS
FOURTEEN FILMS FINISHED, TEN STARTED

SHOWMEN have an indirect reassurance from the Universal studio that a steady flow of quality films may be expected, due to a new system of production coordination just instituted by Fred S. Meyer, executive studio manager.

One evening each week, a meeting of the newly formed "Executive Studio Committee" is being held. This Committee consists of Mr. Meyer, Malcolm S. Boylan, scenario editor; Jerry Sackheim, story editor; Dan Kelly, casting director; Al Hickson, exhibitor and former chain booker; Martin Murphy, production manager; John LeRoy Johnston, publicity chief; Maurice Pivar, editorial supervisor; and associate producers Paul Kohner, E. M. Asher, Julius Bernheim, Ben Vershcleiser, Edmund Grainger, Nat Ross, Henry MacRae, Irving Starr and David Diamond. Carl Laemmle, Sr., is the ex-officio member, but usually does not exercise his privilege of sitting in on the meetings, preferring to act on the full minutes which reach his desk on the mornings after the meetings.

The story editor selects the cream of material submitted to his department during each week, and provides each committee member with synopses. Following discussions, each man votes for or against purchase and signs his ballot. A majority vote is necessary to recommend a property for the consideration of Carl Laemmele, Sr.

Trained production brains subject each story to an almost clinical analysis during the discussions. Inherent weakness of any tale quickly is brought to light. On the other hand, a story which has the germ of a great idea, but which needs development, has a real chance for consideration in the debate which precedes balloting.

Options on players' contracts are discussed. So are casts for forthcoming productions. The outstanding picture of the week among other studios is previewed. Players' tests are shown. The executive committee recommends only, all final decisions resting with Carl Laemmle, Sr.

▽

Most Air-Minded

Picture folk, as a class, are more air-minded than any other business or profession, according to a survey just completed for C. C. Mosley, president of Grand Central Airport, Glendale.

In the last month, 12,315 passengers were queried as they boarded or alighted from planes at Glendale. They were asked their business, how much they traveled, and whether they used planes exclusively or only occasionally. From the answers it was learned that 65 per cent of the passengers were connected in some way with the film industry, and the others were divided almost equally in other lines. It was further found that 79 per cent of these picture folk travel by plane exclusively, whereas this was true of only 62 per cent of those in other businesses and 56 per cent of those in professions.

▽

Manny Wolfe has succeeded Bogart Rogers as Paramount scenario head. Mr. Rogers is in New York on an indefinite leave of absence. . . . Charles A. Buckley, Fox West Coast legal head, is back from Portland with signed papers stipulating that the Hamrick theatre circuit in the Northwest, consisting of 11 houses, is under full control of FWC. . . . Only 491 film workers out of approximately 20,000 are on the county relief roles, according to figures submitted to Central Casting Bureau by the Los Angeles County Relief Association. . . . The publicity executive committee of the Producers' Association has dropped 30 names from the studio press correspondent roster. The slash in each instance was based on activity of the scribe and circulation of the publication. . . . Sol Lesser announced a 10-picture program for next year with an approximate expenditure of $2,225,000. A new Lesser administration building is now under construction and four writers soon will be added to the staff as the first expansion move. . . . Fred L. Metzler, treasurer of Fox West Coast planed out for Kansas City to attend to the transfer of records of Fox Midland and Rocky Mountain circuits, F. W. C. subsidiaries, from Los Angeles, from which they have been operating. . . . Marion Davies has been reelected president of the Motion Picture Relief Fund. Jack Warner succeeded M. C. Levee as treasurer and Alex Freundlich was named executive secretary, replacing for the late Francis Baur. . . . Chester Morris severed his contract with Universal by mutual consent and signed a long termer with MGM. Morris' Universal ticket had three to go. . . . The $180,000 libel suit of Angelus Mesa Theatre Corporation, representing the Leimert theatre, against the Union Labor Council and the Los Angeles Amusement Federation, was judged a non-suit by Judge Henry M. Willis due to lack of sufficient evidence.

▽

Fourteen Features Completed

Production wheels whirled at a merry pace last week as 14 features were finished and 10 started. All the new pictures and practically all the completed ones are on the new season's program. Major studios are credited with all the new work and 12 of the 14 finished.

Paramount and MGM, with three each, are in front with newly starting pictures. At the former studio, cameras started turning on the initial sequences of "So Red the Rose." With King Vidor directing, the cast features Margaret Sullavan, Pauline Lord, Randolph Scott, Henry Ellerbe, Samuel Hinds, Elizabeth Patterson, Dickie Moore, Daniel Haynes and Alfred Delecambre. As a companion piece, "Rose of the Rancho" also went into work. The cast includes John Boles, Gladys Swarthout, Charles Bickford, H. B. Warner, Louise Carter, Charlotte Granville, Herbert Williams and Willie Howard. Marion Gering is directing. On location, work started on "Hop a Long Cassidy," in which William Boyd, Paula Stone, Jimmy Ellison, Charles Middleton, Robert Warwick, Kenneth Thompson, Frank McGlynn, Jr., and Willie Fung will be seen. Howard Bretherton is directing.

Keeping the pace, MGM started "Black Chamber," with William Powell, Rosalind Russell, Binnie Barnes, Sterling Holloway, Lionel Atwill, Sidney Bracey, Charles Grapewin and Walter King. William K. Howard directs. Also under way is "Tarzan Returns," with Johnny Weissmuller and Maureen O'Sullivan again in the lead roles and John Buckler and William Henry included in the cast. James McKay is directing. Last of the trio is "Pursuit," in which Sally Eilers, Chester Morris and Charles Butterworth are featured. Erwin L. Marin is directing.

At Radio "Old Man Murphy" (temporary title) started. The cast lists James Barton, Margaret Callahan, Addison Randall, William Harrigan, Maureen Delaney, Marjorie Gateson, Ray Mayer and Clifford Jones. Charles Vidor is directing.

Warner's "Romance in a Glass House" is the tenth starting picture. Principal players are Delores Del Rio, Everett Marshall, Verree Teasdale, Frank McHugh, Phillip Reed, Jane Froman, William Gargan, Guy Kibbee and Berton Churchill. Busby Berkeley is directing.

Eight Studios Complete Films

The completed work was distributed among eight studios with Warner credited with three. First to move to the cutting rooms, "The Irish in Us," again teams James Cagney and Pat O'Brien, with Olivia de Haviland, Frank McHugh, Mary Gordon and Allen Jenkins heading the support. Shooting also wound up on "Little Big Shot," in which will be seen Robert Armstrong, Glenda Farrell, Edward Everett Horton, Sybil Jason, Jack LaRue, Arthur Vinton, Edgar Kennedy, Joseph Sauers, Marc Lawrence, Murray Alper, Ward Bond and Addison Richards. Michael Curtiz directed. The last of the trio, "The Real McCoy," will present James Dunn, Claire Dodd, Patricia Ellis, Alan Dinehart, Joseph Crehan and Frankie Darro. Robert Florey directed.

Paramount completed two pictures. "Smart Girl" has Ida Lupino, Kent Taylor, Gail Patrick, Sidney Blackmer, Joseph Cawthorn, Greta Meyer, Pinky Tomlin, Theodore Von Eltz and Harold Minjir, directed by Aubrey Scotto. Also under the wire is "Every Night at Eight," in which are George Raft, Alice Faye, Frances Langford, Patsy Kelly, the Radio Rogues, Harry Barris, Walter Catlett and Eddie Conrad. Raoul Walsh directed both Wanger productions.

Fox finished "Steamboat Bill" and "Curly Top." The first presents Will Rogers, Anne Shirley, Irvin S. Cobb, Eugene Pallette, John McGuire, Berton Churchill, Francis Ford, Roger Imhof, Raymond Hatton, Hobart Bosworth and Stepin Fetchit. John Ford directed. The second is a Shirley Temple feature in which she is supported by John Boles, Rochelle Hudson, Jane Darwell, Rafaela Ottiano.

MGM turned in "O'Shaughnessey's Boy" and "Woman Wanted." The first teams Wallace Beery and Jackie Cooper again, along with Spanky McFarland, Sarah Haden, Clarence Muse, Leona Miracle, Willard Robertson and Ben Hendricks. Richard Boleslawski directed. In "Woman Wanted" are Maureen O'Sullivan, Joel McCrea, Lewis Stone, Louis Calhern, Edgar Kenny, Adrienne Ames, Robert Greig.

Radio completed "Leander Clicks," temporary title. The cast includes James Gleason, Zasu Pitts, Ray Mayer, Willie Best, Arthur Stone, Rollo Lloyd, Russell Gleason and Del Henderson. Ray McCary and James Gleason co-directed.

Republic finished "Forbidden Heaven." The cast comprises Charles Farrell, Charlotte Henry, Beryl Mercer, Fred Walton, Phyllis Barry, Eric Wilton, Barry Winton, Eric Snowden. Reginald Barker directed.

"Harmony Lane," a Mascot, is the last of the completed group. In this appear Douglass Montgomery, Evelyn Venable, William Frawley, Adrienne Ames, Florence Roberts, Cora Sue Collins, Joseph Cawthorn, Lloyd Hughes, Ferdinand Munier and David Torrence, directed by Joseph Santley.

"SHE" WAS YOUNG AND BEAUTIFUL FOR 500 YEARS!...AND WICKED EVERY ONE OF THEM!

SHE

MERIAN C. COOPER'S

Astounding and Spectacular Re-Creation of H. RIDER HAGGARD'S Weird and Wonderful Novel . . . Fabulously Produced With a Cast of Thousands.

RKO-RADIO PICTURE

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Broadway Gondolier

(Warner)

Comedy with Music

A peppy combination of romantic mirth and melody, this production has all that a popular attraction takes in the way of personnel and production values. Speedily paced, its various ingredients of romantic love interest, comedy, light drama, suspense, surprise in situations, music and intriguing production values are so expertly blended that the lengthy running time hardly is noticed. Essentially the show is a radio broadcast story, but there's little that is formula about it. Novel in conception, in the manner in which the whole thing is bound together, the picture has the appearance of being entirely different from the beaten track of musical comedy. This quality, in addition to the worth of cast personnel, colorful production settings, and surprising twists that are taken, looms as a potential factor in publicizing the show.

In the hurly burly of New York taxi life, Purcell has a grand voice and a penchant for singing while at work. Studying under Professor deVinci, his impromptu rendition of an operatic aria attracts the attention of a couple of slightly tipsy music critics who give him a recommendation to Richards, manager of a radio station. Love at first sight on the part of Alice, Richard's secretary, prompts her to get Dick an audition before Mrs. Flangenheim, sponsor of a national cheese advertising program. A mixup in which Dick, absent, is substituted for by the Professor, is a tragic thing and his career seems finished at the start.

But the great music lover, de Vinci, decides that training in Italy is all that Dick needs. As a gondolier on the canals of Venice, the taxi-driving songbird again attracts the attention of Mrs. Flagenheim, accompanied by Alice, who has come to Europe in search of a voice that will make her cheese program the sensation of air waves. She doesn't know that Dick and de Vinci are the pair that once caused her so much grief. The melange returns to New York. As the Venetian songster, Dick is a sensation, until one night, placed on the spot and about to be unmasked, tiring of the deception foisted upon him, he blurts out that he is the taxi-driving-gondolier-punting boy of little old New York. Disappearing, he makes life a bedlam for Mrs. Flagenheim, de Vinci and Alice as armies of listeners demand "How come." Alice, heartbroken, is conducting a frantic telephone search of New York when she hears a voice coming over the loudspeaker. Rushing to the broadcasting room, she finds Dick singing as he never sang before. Mrs. Flagenheim's triumph is transformed into a radio wedding for the lovers.

Just taking advantage of what the picture offers appears to be all that is necessary to make this attraction a real money getter. It's a natural for smart and tricky exploitation in which the limit is only one's ingenuity and desire to work. Besides Powell and his singing of four or five appealing numbers, there is also the broadcasting of the Mills Brothers, Ted Fio-Rito and his band, the hillbilly Canova family and the Singing Cop. Exciting and appealing heart interest motivates the romantic phases and there is a load of comedy which, in featuring Menjou and Louise Fazenda, almost turns the picture into a laugh riot.—McCARTHY, Hollywood.

Produced and distributed by Warner Bros. Directed by Lloyd Bacon. Screen play by Warren B. Duff and Sig Herzig. Story by Siz Herzig, E. Y. Harburg and Hans Kraly. Photography by George Barnes. Film editor, George Amy. Music and lyrics by Harry Warren and Al Dubin. Art director, Anton Grot. Gowns by Orry-Kelly. Musical director, Leo F. Forbstein. P. C. A. Certificate No. 935. Running time, when seen at Hollywood, 93 minutes. Release date, July 20, 1935. General audience classification.

CAST

Dick Purcell	Dick Powell
Alice Hughes	Joan Blondell
Professor de Vinci	Adolphe Menjou
Mrs. Flagenheim	Louise Fazenda
Cliff Stanley	William Gargan
Hayward	George Barbier
Richards	Grant Mitchell
Gilmore	Hobart Cavanaugh
Red	Joseph Sauers
Ramon	Rafael Storm
Singing Cop	Bob Murphy
Uncle Andy	James Burke

Ted Fio-Rito and his band. The Four Mills Bros.

Anna Karenina

(MGM - David O. Selznick)

Drama

Out of Tolstoy's great tragic love story a new Garbo is born. For showmen, whether theirs is a clientele in which the intelligentsia predominates or is composed mainly of the masses, this fact seems to be the most valuable exploitation asset. Not that there is any lack of worth in supporting cast personnel, lavish and colorful production quality, fine acting, intelligent direction and full preservation of the powerful emotional appeal of the original story; but as Anna Karenina, Garbo is not only the generally acknowledged peer of the dramatic artistes, but is also a more beautiful, brilliant and spiritedly natural character than she has been for years.

Though impressive, the story is simple and easily understood. It is that of a woman who gave up everything most precious to every woman for a few moments of blissful infatuation. It tells, in powerful sequences, the story of Anna, loving beyond the pale, deserting her coldly detached husband, surrendering the greatest treasure of her life, the companionship of her adored child, and all things for which every woman lives, only to have the man for whom she sacrificed, soon tiring of his infatuated dream, leave her to accept the fate of all those for whom life holds no promise of happiness.

Garbo's contributions in handling a difficult role and making it sympathetically believable are as described. But in the inspired performance of Fredric March, the sensational work of Freddie Bartholomew and the understanding support of Basil Rathbone, Maureen O'Sullivan, Reginald Owen and the others, there is a wealth of entertainment and exploitation worth.

There is equal worth in the production's lavish values—the toasting, drinking dinner of the Russian officers with its "under the table" gag; the court ball and its colorful dance and the authentic period Russian settings backgrounding the feature's motivating dramatic and romantic theme.

"Anna Karenina" has charm and thrill for the highbrows, those ordinarily supposed to understand and appreciate fine and artistically worthy quantities. The problem confronting operators of theatres out of the deluxe class, however, is something else again. There is little, if any, hoorah in the picture. Patrons who look for "whoop it up" won't find any here. Instead they will see the sincere presentation of a moving and heart-touching story.

But in selling a new Garbo, in a manner that convinces that she is entirely different then ever before; in taking advantage of the value of other cast names, capitalizing on the Count Leo Tolstoy literary prestige and exploiting the picture as an attraction that must be seen, there seems to be a digest of the necessary essentials that should fit all circumstances.—McCARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, David O. Selznick. Directed by Clarence Brown. From the novel by Count Leo Tolstoy. Screen play by Clemence Dane and Salka Viertel. Dialogue adaptation by S. N. Behrman. Musical score by Herbert Stothart, Photographed by William Daniels. Consultant, Count Andrey Tolstoy. Ballet staged by Margarete Wallman. Mazurka staged by Chester Hale. Vocal and choral effects by Russian Symphony Choir. Art director, Cedric Gibbons. Associates, Fredric Hope and Edwin B. Willis. Gowns by Adrian. Recording director, Douglas Shearer. Film editor, Robert J. Kern. P. C. A. Certificate No. 1015. Running time, when seen in Hollywood, 90 minutes. Release date, September 6, 1935. General audience classification.

CAST

Anna Karenina	Greta Garbo
Vronsky	Fredric March
Sergei	Freddie Bartholomew
Kitty	Maureen O'Sullivan
Countess Vronsky	May Robson
Karenin	Basil Rathbone
Stiva	Reginald Owen
Dolly	Phoebe Foster
Yashvin	Reginald Denny
Levin	Gyles Isham
Lili	Joan Marsh
Mme. Kartasoff	Ethel Griffies
Matve	Harry Beresford
Governess	Sarah Padden
Tania	Cora Sue Collins
Princess Sorokino	Mary Forbes
Butler	Guy D'Ennery
Grisha	Buster Phelps
Vronsky's valet	Sidney Brady
Cord	Harry Allen
Anna's maid	Ella Ethridge

Lady Tubbs

(Universal)

Comedy

What this picture may lack in the way of outstanding names is adequately compensated in the amusement and exploitation worth of its story and production values. Spun out of the popular stuff that makes for rib-tickling comedy, laughs come thick and fast in its action, dialogue and situations. Additionally, the locales are colorful and interesting, running all the way from a rough and tough railroad construction camp to the swanky domains of the pseudo-elite.

As Mom, camp cook and central character, Alice Brady dominates the show. She mothers the boys in a tender though rough way, taking particular delight in harrying the railroad executives in demanding and obtaining better working conditions for her boys. When the pride of her life, niece Wynne, whom she has educated, falls in love, she receives a wire asking her to come and pass inspection on Phil, scion of eastern aristocracy. Aboard the train, traveling in state as the result of the boys' contributions, she meets Wembsleigh, English barrister, who has come to inform her that an English gentleman whom she once befriended has left her his title and a fortune. Acquiring the fortune, as Wembsleigh strives strenuously to transform her into a lady, she eventually

Through perils unbelievable and terrors unknown except in madmen's dreams young Leo Vincey went in search of "SHE", the enchantress who bathed in fire and stayed young and beautiful for 500 years! . . . so wicked that a kingdom quailed before her . . . so human that one touch of love transformed her!

AMAZING! INCREDIBLE! FANTASTIC! . . . the strangest romance ever written or dreamed of fabulously produced from H. Rider Haggard's novel by the Creator of King Kong . . **MERIAN C. COOPER**

RKO-RADIO PICTURE

arrives at the snobbish Ash-Orcutts. Her title and money giving her a grand prestige, she has a fine time dabbling in all the pastimes of the idle rich from fox hunting to polo. Meanwhile, quick to see the difference between whole cloth and shoddy, she makes things mighty uncomfortable for the Ash-Orcutts while fostering the Wynne-Phil romance. Everything happening as the common people like to have it, Phil is revealed as the only worthy one of the impoverished but snooty social climbers. As the youngsters are married, Mom herself wins a husband in Wembsleigh and as it it is revealed that he is really of royal stock, Mom's title becomes legitimate, more than entitling the pair to go honeymooning in the railroad president's private car.

Get the patrons to understand that this is enjoyable comedy with a definite appeal to all classes and give it the brand of showmanship to which it is entitled.—McCarthy, Hollywood.

Produced and distributed by Universal. Executive producer, Stanley Bergerman. Associate producer, L. L. Ostrow. Directed by Alan Crosland. From the novel by Homer Croy. Screen play by Barry Trivers. Photographed by Norbert Brodine. Sound supervision, Gilbert Kurland. Film editor, Murray Seldeen. Art director, Harrison Wiley. Editorial supervision, Maurice Pivar. Assistant director, Archie Buchanan. P. C. A. Certificate No. 974. Running time, when seen in Hollywood, 65 minutes. Release date, July 15. 1935. General audience classification.

CAST

Henrietta (Mom) Tubbs	Alice Brady
Phil Ash-Orcutt	Douglass Montgomery
Wynne Howard	Anita Louise
Elyot Wembsleigh	Alan Mowbray
Fishbaker	Minor Watson
Mr. Ash-Orcutt	Russell Hicks
Mrs. Ash-Orcutt	Hedda Hopper
Jean LaGendre	June Clayworth
Lord Abernathy	Lumsden Hare
Elmer	Harry Tyler
Joseph	Walter Brennan
Rinaldo	Rafael Storm

Also Mildred Harris, Mary Carewe, Phyllis Brooks, Mary Wallace. Virginia Hammond, Walter Lang, Pat O'Malley, Victor Potel, Perry Ivins, Sam McDaniels.

Hard Rock Harrigan

(Fox-Atherton-Lesser)

Melodrama

This picture combines elements in all its phases that are entertaining and salable. Essentially it is a thrill action melodrama, but there is no lack of the necessary sustaining assets such as romance, drama, comedy and human interest suspense. The locale, one of the great tunnel driving projects connected with the Boulder Dam job, is as intriguing as the story content. Fast moving, but with careful attention given to all necessary details, it wastes little time in plunging right into its story, and in a manner that everyone can readily understand, it wrings all that is worthy out of all its qualities.

The setup is one that quickly captures interest. Harrigan and Riley are two rival tunnel drilling bosses, and the action is a liberal education in how that dangerous and difficult work is accomplished. They are also rivals for the affections of the camp commissary queen, Anderson. Hardrock gets a little the better of the shuffle. Naturally everything leads up to a point where only a fistic combat is to decide which is the better man, both as a drill boss and lover. Trapped in a cave-in with his protege, McGinnis, Hardrock is rescued by Riley at great personal risk. His idea in saving his rival, however, is only that he may have the pleasure of beating him up. However, on the eve of the fight, the injured Hardrock learns from the camp doctor that strenuous action would be fatal to Riley's weak heart. He is branded a coward by the workmen and made to suffer Riley's sneering abuse, but the facts eventually become known. When Riley learns the truth about himself, he boldly tells the men that Hardrock is a real hero in permitting himself to appear a quitter. Harrigan wins the girl as well as Riley's lifelong friendship.

In both story content and production values there is much to sell. The whole thing has a natural human tone and is made to look as though it is an actual incident, with further interest to be found in its locale. Entirely heman in character, there is, however, a neat romantic contrast as well as a line of comedy that should make it appealing to women patrons.

In George O'Brien it has a name with a definite clientele. The story is quite different from that in which he recently has appeared and somewhat of the character of several in which he was seen in the early years of his career, and should have a stimulating effect in creating interest among his followers. Exploitation that capitalizes upon all the publicity that has been given Boulder Dam and its associated projects the last few years should prove helpful in selling the show.—McCarthy, Hollywood.

Distributed by Fox. Produced by Sol Lesser. Directed by David Howard. Story by Charles Furthman. Screen play by Raymond L. Schrock and Dan Jarrett. Production manager, Edward Gross. Photographed by Frank B. Good. Art director, Robert Ellis. Film editor, Donald Barratt. Assistant director, Theodore Joos. Sound recorder, L. E. Clark. Running time, when seen in Hollywood, 60 minutes. Release date, July 19, 1935. General audience classification.

CAST

"Hard Rock" Harrigan	George O'Brien
"Anderson"	Irene Hervey
"Black Jack" Riley	Fred Kohler
Michael McGinnis	Dean Benton
McClintock	Frank Rice
Oscar	Victor Potel
Clancy	Olin Francis
Clark	William Gould
Columbo	George Humbert
McNally	David Clyde
Dr. Wagner	Ed Keene
Casey	Lee Shumway

In Caliente

(First National)

Musical Comedy

A musical with comedy a dominant note, this is entertaining material, with the title song and one other of the quality which should make them popular, a cast of strong names for the marquee, in addition to several elaborate but not sensational dance routines. With more of comedy story, and less of spectacular ensemble effects, with less that is eye-filling and more that is laugh-provoking than has been true of previous Warner musical shows, this should present no problem in selling for the exhibitor, no matter where he may be.

Set almost entirely in Caliente in Mexico, the atmosphere is one of gay holiday making in a land of sunshine and song. The cast is headed by Dolores Del Rio, attractive and capable; Pat O'Brien, in a role somewhat different from his recent appearances; Edward Everett Horton, comedian with an appreciative following; Glenda Farrell, Leo Carrillo, Phil Regan and Winifred Shaw, vocalists, and the De Marcos dance team, who perform effectively in one scene.

The cast names, the fact that this is another in the Warner musical series, the emphasis on the comedy and a romance that is fraught with comic difficulty for the man, and eventually for the woman who led him on as a means of a vengeance and then found the tables turned, are selling factors. Through it all runs the frantic effort of the man's companion to keep him on the straight and narrow, and out of feminine clutches, only to find in the end that he has cast himself into those very clutches. Horton, as that companion, is the pivot about whom swings the greater part of the comedy, and he gives his usual effective performance.

O'Brien is the editor and publisher of a smart New York magazine, Horton his silent partner. O'Brien has managed to get himself engaged to the often-married, gold-digging Miss Farrell, a situation which is abhorrent to Horton. In a moment when O'Brien has taken too much, Horton carries him off to Caliente for a vacation, and away from scheming Miss Farrell. There he restrains O'Brien's effort to leave for New York only when the errant publisher glimpses the startlingly attractive Miss Del Rio, famous concert dancer, in Caliente on a vacation. Carrillo is her dollar-pursuing manager.

Horton, as a last resort, engages Miss Del Rio, whose identity he does not know, to distract O'Brien's attention from Miss Farrell and thought of returning to New York. She accepts readily, when she learns that O'Brien is the editor whose published criticism of her appearance in New York the year before had caused her to lose considerable prestige and her manager a number of dollars. She plans revenge.

Miss Farrell realizes something is in the wind, makes numerous telephone calls, and then heads for Caliente, while O'Brien pursues the angling Miss Del Rio. All this is against an effective background of song and dance and comedy especially. Miss Del Rio decides to appear at a party at the hotel, O'Brien realizes what has happened, and finally persuades Miss Del Rio to accept his explanation of the criticism, and to believe that he loves her. Miss Farrell walks in, Miss Del Rio walks out, and O'Brien pursues her, while Miss Farrell and Horton pursue him. Miss Farrell hears the size of Horton's bank account and before he knows it is being married to her, while O'Brien and Miss Del Rio do likewise.

Lively, engaging musical comedy material, the film may be sold anywhere, any time.—Aaronson, New York.

Produced and distributed by First National. Director. Lloyd Bacon. Screen play by Jerry Wald and Julius Epstein. Story and adaptation by Ralph Block and Warren Duff. Photography by Sol Polito and George Barnes. Film editor, Jimmy Gibbons. Art director, Robert M. Haas. Gowns by Orry-Kelly. Music and lyrics by Harry Warren and Al Dubin; Mort Dixon and Allie Wrubel. Dances created and directed by Busby Berkeley. Musical director, Leo F. Forbstein. P. C. A. Certificate No. 729. Running time, 84 minutes. Release date, May 25, 1935. General audience classification.

CAST

Rita Gomez	Dolores Del Rio
Larry McArthur	Pat O'Brien
Harold Brandon	Edward Everett Horton
Clara	Glenda Farrell
Jose Gomez	Leo Carrillo
Biggs	Harry Holman
Singer	Phil Regan
Girl singer	Winifred Shaw
Florist	Herman Bing
Newspaper reporter	John Byams
Larry's secretary	Florence Fair
Singer	Olive Jones
Man	William Davidson
The girl	Dorothy Dare
Photographer	George Humbert
Maid	Soledad Jiminez
Magistrate	Luis Alberni

Mad Love

(MGM)

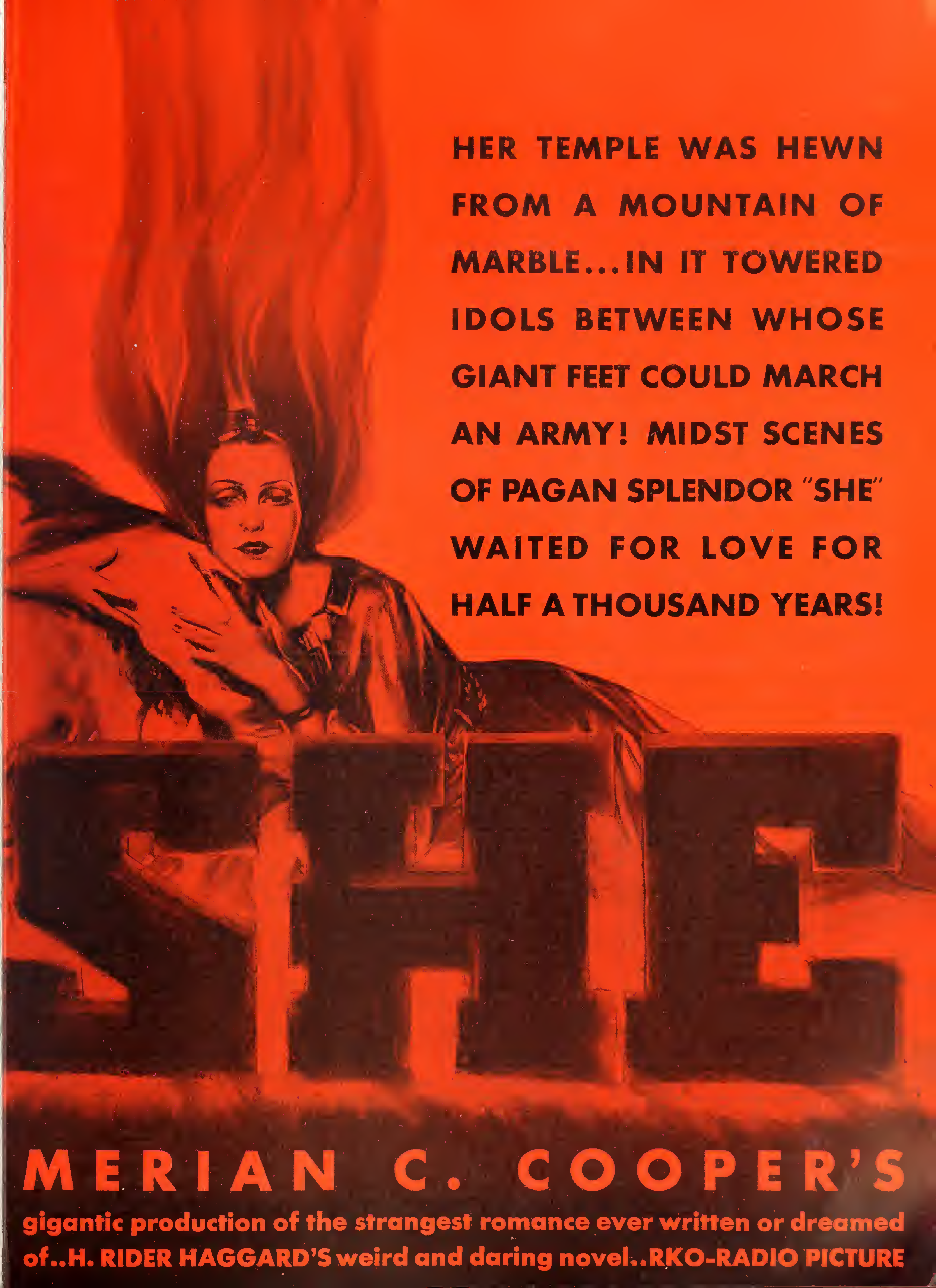
Shocker

Keyed to blood-chilling horror, this is the kind of production legitimately permitting promulgation of the old showmanship idea that it is only for those who have strong constitutions, vivid imaginations and well controlled nerves. It is entirely a mental and physical shocker in which all other theatrical qualities, save a few dashes of character comedy, are ignored.

With Peter Lorre creating a remarkable but detestable character, to whom no sympathy possibly can accrue, "Mad Love," localed in Paris, is the story of a lustful maniac but genius surgeon. Gogol desires Yvonne, star of a small shudder show and wife of Orlac, great concert pianist. With nothing omitted of its dreadful gruesomeness, Rolla, a murderer, is guillotined. Simultaneously Orlac's hands are crushed in a railroad wreck. Knowing his ability, yet full of fear and hatred, Yvonne pleads with Gogol to save her husband's hands.

Amputating the talented members, Gogol replaces them with the knife throwing hands of the decapitated Rollo. Meanwhile, through his own dialogue, the power of suggestion and the frenzied comedy antics of reporter Reagan to get a sensational story, Gogol creates the illusion that he has restored life to the dead convict. Gogol exerts every trick and plea to bend Yvonne to his desire and Orlac finds that instead of regaining their piano mastery his hands want to throw knives and kill.

Learning this, Gogol practicing further fiendish cruelty on his victim, uses a weird hypnotic psychology to convince Orlac that he is a killer. Arrested on suspicion of killing his father, although the finger prints on the



HER TEMPLE WAS HEWN FROM A MOUNTAIN OF MARBLE...IN IT TOWERED IDOLS BETWEEN WHOSE GIANT FEET COULD MARCH AN ARMY! MIDST SCENES OF PAGAN SPLENDOR "SHE" WAITED FOR LOVE FOR HALF A THOUSAND YEARS!

MERIAN C. COOPER'S

gigantic production of the strangest romance ever written or dreamed of..H. RIDER HAGGARD'S weird and daring novel..RKO-RADIO PICTURE death knife are revealed as those of Rollo, the police are up against the strangest case in criminal history. Yvonne, sensing something inhuman, invades Gogol's strange household. He, returning in the guise of Rollo and thinking that he is addressing a wax figure of Yvonne, revels in the glories of his beastiality. The statue comes to life. As terror stricken Yvonne pleads with the amazed Gogol, officers, Orlac and Reagan batter at the doors. Trapped, knowing he is doomed, the monster would take Yvonne to eternity with him by strangling her with her own hair. A narrow opening is made in the door; Orlac's "Hands" throw a knife that sinks into Gogol's heart.

For out and out horror fans, this is a rare dish. Horror being its sole attribute, there is no mystery and very little of anything else except the comedy contributions of Ted Healy and the frowsy maid, May Beatty. Yet for those who appreciate the worth of dramatic art, the performance of Peter Lorre is almost sure to cause much talk. The patrons may not like the things he has to do, but they cannot help but admire the way in which he does them.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, John W. Considine, Jr. Directed by Karl Freund. Adaptation, Guy Endore. Screen play by P. J. Wolfson and John L. Balderston. Musical score, Dimitri Tiomkin. Musical director, Oscar Radin. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, William A. Horning and Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Chester Lyons and Gregg Toland. Film editor, Hugh Wynn. Assistant directod, Dolph Zimmer. Running time, when seen in Hollywood, 85 minutes (to be cut). Release date, July 12, 1935. Adult audience classification.

CAST

Doctor Gogol	Peter Lorre
Yvonne Orlac	Frances Drake
Stephen Orlac	Colin Clive
Reagan	Ted Healy
Marie	Sarah Haden
Rollo	Edward Brophy
Prefect Rosset	Henry Kolker
Marianne	Isabel Jewell
Dr. Wong	Key Luke
Thief	Harold Huber
Henry Orlac	Ian Wolfe
Dr. Marbeau	Charles Trowbridge
Charles	Murray Kinnell
Francoise	May Beatty
Endore	Rollo Lloyd

Spring Tonic

(Fox)

Comedy

A rather hare-brained comedy, this picture, adopted from a play by Ben Hecht and Rose Caylor, is somewhat haphazard and borders closely, and often, on the slapstick. A girl, disgusted with the dignity and formality of her fiance and annoyed by everlasting rehearsals for her wedding, drives away in search of anything, but chiefly romance. She thinks she has found it, but learns better, while her fiance learns that his method has been wrong and rights it, finally, for a happy reconciliation.

En route there appear an escaped tiger from a circus, its feminine trainer, and that trainer's cheap, romantically inclined husband, singing to the stars, making love to every girl he sees, a pair of acrobatic moonshine makers, country hicks and noisy guns, a more or less deserted house in the woods, a maid who is afraid of her own shadow, and sundry comings and goings, some of which are amusing.

Lew Ayres, as the dignified fiance; Claire Trevor, as the romance-hungry girl; Zasu Pitts, as the frightened maid; Jack Haley as a newspaper reporter; Walter King as the romantic troubadour, and Jack Durant and Frank Mitchell as the acrobatic moonshiners, make up the cast.

The selling is likely to be most effective along the comedy route, with an indication of the story theme of the young man who realizes suddenly that his bride-to-be wants romance rather than dignity and supplies that, plus some he-man tactics in place of his bespectacled calmness and reasoning.

Miss Trevor, fed up with wedding rehearsals, steals out of the house with her maid, Miss Pitts, and heads northward in her car. The two, in the dead of night, land at an abandoned hotel, where the moonshiners have their headquarters, and find a room for the night. At about this time, King, annoyed by the close watch his trainer-wife keeps on him, walks off into the night with his guitar, after releasing the tiger.

The countryside is aroused, the reporter goes on the trail, and King finds his way to Miss Trevor's window, where he serenades her. She, in a particularly receptive mood, lets him in to make love to her, while Miss Pitts, sent to the kitchen for food, goes from one fright to another. Eventually she finds a telephone, calls Ayres, and he starts after them in his car. When he arrives, he finds Miss Trevor determined not to marry him, King still among those present, and the farmers hunting the tiger with barking guns all over the woods.

Finally King's wife catches up with him, has him tied to a chair, after Miss Trevor had gone to the hay mow in the barn at his bidding. The tiger arrives there at the same time as Ayres, who just received a piece of needed advice from the errant King about women and romance, and strong arm tactics. With a whip Ayres quiets the tiger until its trainer arrives, and then proceeds to show Miss Trevor that he has learned his lesson well.—Aaronson, New York.

Produced and distributed by Fox. Producer, Robert T. Kane. Director, Clyde Bruckman. Story by Ben Hecht and Rose Caylor. Screenplay by Patterson McNutt and R. W. Haneman. Photography by L. W. O'Connell. P. C. A. Certificate No. 737. Running time, 58 minutes. Release date, April 19, 1935. General audience classification.

CAST

Caleb Enix	Lew Ayres
Betty Ingals	Claire Trevor
Maggy	Zasu Pitts
Sykes	Jack Haley
Lola	Tala Birell
Jose	Walter King
Matt	Sigfried Rumann
Camebridge Masher	Jack Durant
Griffen Masher	Frank Mitchell

Symphony of Living

(Invincible)

Drama

Interesting although somewhat dramatic material, this independently-produced picture offers something in the way of a lesson in the proper respect due parents by their children. The chief strength of the film lies in the performance of the role of the ill-treated widower-father by Al Shean. His portrayal of the beaten man whose love and affection are scorned makes of the character a living and sympathy-inspiring figure.

In support of Shean are Evelyn Brent, his daughter; John Darrow, his son; Charles Judels, fellow-musician; Albert Conti, symphony orchestra manager; Lester Lee, grandson. The film in its entirety revolves about the old man, his pride in his own accomplishments, his accident and poverty, desertion by his two children, rehabilitation and finally the musical success of the grandson he did not know he had, which is a personification of the success he had missed.

The story, tied in with the strong title, may well carry the burden of the selling, with Shean's performance well warranting stress on his name, and Miss Brent's for whatever it may be worth.

Shean is a first violin in the symphony orchestra, happy and proud of his music, treated shamefully by Darrow and Miss Brent. Then comes promotion to the post of concert master, a long cherished ambition, and almost simultaneously an accident to his hand which makes it impossible for him ever to play well again. His daughter wires from a resort that she has just married a wealthy man, his son deserts him, and the old man is unable to find work of any sort. Eventually he is reduced to playing his violin along the streets. One night he is found by Judels, a former friend in the orchestra, and Conti, the manager. They take him to Judels' home, and establish him in a violin-teaching studio.

Miss Brent's son, meanwhile, has grown into a talented violinist, despite his mother's efforts to prevent him from playing. His parents separate, the boy is left with a nurse and she takes him to Shean, as his music teacher. The boy develops into a violin prodigy, plays at a concert successfully, and suddenly Shean meets his daughter and finds out that the boy is his own grandson. Miss Brent refuses to permit the son to continue to play until he has had additional training, and will not let him accept an engagement as soloist with the symphony, Shean's own greatest ambition.

The parents carry the case of the boy's custody to the courts, a referee is appointed, and the boy, given his choice, decides to stay with his grandfather. The picture concludes as the boy makes a tremendously successful appearance as symphony soloist.

Having little of romance, little comedy, this, as straight dramatic material, well handled, carries a strong moral tone.—Aaronson, New York.

Produced and distributed by Invincible. Producer, Maury M. Cohen. Directed by Frank Strayer. Story and screen play by Charles Spencer Belden. Photography by M. A. Andersen. Editor, L. C. Clark. P. C. A. Certificate No. 543. Running time, 75 minutes. Release date, January 20, 1935. General audience classification.

CAST

Adolph Greig	Al Shean
Gaula Greig	Evelyn Brent
Rozzini	Charles Judels
Richard Greig	John Darrow
Mancini	Albert Conti
Carl Rupert	Lester Lee
Roddina	Gigi Parrish
Michael Rupert	Richard Tucksr
Herb Livingston	John Harron
Mary Schultz	Ferike Boros
The Doctor	Ferdinand Schumann-Heink

Alias Mary Dow

(Universal)

Drama

Focused upon the manner in which a restaurant counter girl, happy with her "boy friend" and cheap dance hall contests, is suddenly thrown into the position of being a long lost daughter of wealthy parents in order to save a woman's life, and finds mental problems and a pursuing past hard to bear, this picture is interesting dramatic entertainment, with perhaps a bit greater appeal to the feminine patronage.

Romance and occasional comedy have their places in the story, the romance running into serious complications when the girl fails to indicate to the man she loves that her past has not been the early career of a girl of wealth and culture. The idea of the girl losing her identity, assuming another name and another personality to bring health to a long bereaved mother, and finding herself too attached to the couple she helped, should be one with which the exhibitor, phrasing his selling carefully, may attract the attention at least of the feminine contingent, relying upon them to bring the men to the theatre. Although the problem of the father is presented, there is little of an active nature in the material.

Sally Eilers has the lead, the support including Raymond Milland, Henry O'Neill, Katharine Alexander, Chick Chandler and the infantile and attractive Baby Jane, an appealing child. The story, therefore, and the implication in the title, will be more important to the selling of the picture than the names, with the possible exception of that of Miss Eilers.

O'Neill and Miss Alexander, happily married, have a daughter, Baby Jane. The child is kidnaped. Eighteen years pass, the two, especially the mother, never giving up hope. Miss Alexander falls ill, her life is despaired of and she calls for the long missing Mary. The doctor suggests that her life depends on the appearance of Mary. Wandering aimlessly, O'Neill finds himself in a cheap restaurant, where Miss Eilers is waitress. She sympathizes, he follows a hunch and offers her a price to pose as the missing Mary.

She does, successfully, and Miss Alexander passes the crisis in her illness. O'Neill, realizing the necessity of preserving the fiction, prevails upon the girl to live at their home, continue for the sake of the convalescent woman. Against her will, she agrees, and finds herself, on a sudden visit to the dance hall, where she wins a cup with old boy friend Chandler, intensely disliking the tawdriness of the place. She is neither the restaurant girl nor the wealthy daughter, in her own mind.

Accidentally Chandler discovers her identity, and when she meets and falls in love with wealthy young Milland, he tries blackmail, with the help of a man who poses as a waiter in the O'Neill household. Milland agrees to pay off, Miss Eilers leaves for the dance hall, and she learns that the waiter kidnaped and killed the little girl years before. Chandler is frightened off, and Milland arrives in time to capture the waiter as he tries to escape.

Milland knows Miss Eilers' background but cares nothing about it, and Miss Eilers returns to the O'Neill home, where Miss Alexander refuses to hear explanations, satisfied to accept Miss Eilers as her daughter.—AARONSON, New York.

Produced and distributed by Universal. Directed by Kurt Neumann. Story by Forrest Halsey and William A. Johnston. Screen play by Gladys Unger, Rose Franken and Arthur Caesar. Photography by Joseph Valentine. P. C. A. Certificate No. 834. Running time, 66 minutes. Release date, May 27, 1935. General audience classification.

CAST

Sally Gates	Sally Eilers
Peter Marshall	Raymond Milland
Henry Dow	Henry O'Neill
Evelyn Dow	Katharine Alexander
Jimmy Kane	Chick Chandler
Mary Dow	Baby Jane
Martin	Addison Richards
Minna	Lola Lane
Rufe	Clarence Muse

The Thirty Nine Steps

(Gaumont-British)

Melodrama

Alfred Hitchcock, who showed in "The Man Who Knew Too Much" an appreciation of American box office values not too plentiful even today in British studios, has again made real entertainment out of a "thrill" plot. The original in this case is one of the most popular novels written by John Buchan, now Lord Tweedsmuir, Governor-General designate of Canada. The director has taken very extended liberties with the book, but he has the justification that his variations have lifted it out of the class of war-thrillers and added a love interest and an excellent atmosphere of humor.

The picture offers a series of high-speed pursuit episodes, with the hero making a spectacular train descent from the famous Forth Bridge, a good, humorous interlude, when he is handcuffed to the girl who gave him up, and an effective last scene when the spy gang is rounded up in a London variety hall. Settings include a series of effective shots of the Scottish moors. The cast is a strong one, Robert Donat and Madeleine Carroll heading it, with support from such as Godfrey Tearle, Helen Haye, Peggy Ashcroft, Frank Cellier and John Laurie.

Hannay, young Canadian on holiday in London, comes to the assistance of a girl in danger in a riot which breaks out in the East End music hall during an act, "Mr. Memory." In Hannay's flat the girl reveals that she is a freelance spy, engaged at the moment in watching a gang which is after the plans of a new aeroplane engine perfected by the British government. She is killed before she can tell him the whole story, but says her next step was to have been a call on a certain Professor Jordan in a remote village in the Scottish Highlands.

Hannay evades the watchers and boards the express for the North. The police search for him while the train is approaching the famous Forth Bridge. Hannay tries to evade them by entering a carriage in which a girl, Pamela, is traveling alone, but she defeats his plan of posing as her lover by denouncing him. He jumps from the train and escapes. He reaches Professor Jordan's house, to find the latter is the head of the enemy gang. Pamela, at a London political meeting, recognizes and again denounces him. "Detectives" seize him, compel the girl also to enter their car and, out of town, are revealed as disguised members of the gang. They handcuff Hannay and the girl together for greater security, but Hannay, dragging the girl with him, manages to escape from the car on the moor. Free, she overhears a conversation which convinces her that he is speaking the truth and also provides a clue.

"Mr. Memory" is again on the bill. Hannay asks the performer, "What are the Thirty-nine Steps?" "Memory" automatically begins to recite the formula of the secret engine. Professor Jordan, in a box, shoots him. He is captured and it is revealed that Hannay had correctly dissected the plot, to get the secret out of the country by using the freak memory of the performer instead of a written record.

Star values are an obvious selling angle. The plot has originality and speed in presentation. The plight of the girl, handcuffed to a man whom she thinks a murderer, but whom she has to pretend is a lover, is an angle for novelty exploitation.—ALLAN LONDON.

Produced and distributed by Gaumont British. Directed by Alfred Hitchcock. Original novel by John Buchan. Adaptation by Charles Bennett. Dialogue by Ian Hay. Camera, Bernard Knowles. Sound, A. Birch. Running time, 85 minutes. "G."

CAST

Hannay	Robert Donat
Pamela	Madeleine Carroll
Miss Smith	Lucie Mannheim
Professor Jordan	Godfrey Tearle
Crofter's wife	Peggy Ashcroft
Crofter	John Laurie
Mrs. Jordan	Helen Haye
Sheriff	Frank Cellier
Mr. Memory	Wylie Watson
Commercial Travelers	Gus MacNaughton Jerry Verno
Maid	Peggy Simpson

WANT MORE COAST NEWS

"Our papers, instead of wanting less, want more from Hollywood, even though some of it is acknowledged bokum," commented Paul Miller, news editor of the Associated Press to 40 members of the Variety Club in Kansas City recently.

"For that reason we have to maintain a large bureau at Los Angeles. Three men and one woman on styles devote their entire time to covering Hollywood. Their activities are coordinated with persons in New York who cover the movies from that end. We now have to have a regular daily feature from Hollywood with a weekly preview."

Asked to tell the difference between publicity and news, Mr. Miller commented that "even if what comes out of Hollywood is boknm it still is good because people want to read it."

Kings of the Turf

(Vitaphone)

Interesting

An interesting and active subject, this details the training of the aces of the sport of kings, horse racing. The camera follows the training from the time the colt is first made to feel a saddle and the weight of a boy until he leaves the post and comes into the stretch in the big race. All the important elements of the training of race horses are pictured in interesting fashion, and there is real action in the closing race sequence, which is a reproduction of the recent big Santa Anita opening on the Coast and the major race event there.—Running time, 9 minutes.

Buddy in Africa

(Vitaphone)

Amusing

An amusing Looney Tune number, in which Buddy is an African trader. He trades with the natives, with results which are amusing, judged by cartoon standards. When a small monkey tries to steal something, Buddy hits him and the little one brings his gorilla father. But when they both get the worst of it, the gorilla joins Buddy in chastising the young one. The youngsters should enjoy it especially.—Running time, 7 minutes.

Towne Hall Follies

(Universal)

Amusing

A fairly amusing cartoon in which Oswald, the Rabbit, usher in a vaudeville house of the gay Nineties, watches the man on the flying trapeze and listens to the star sing of the villain. When the villain materializes and does pursue her, Oswald goes to the rescue, routing the villain and saving the girl—for himself.—Running time, 8 minutes.

Academy Takes Up Studio Materials Study

The Academy research council's survey of the acoustic and sound proofing characteristics of all types of set and construction materials used in studios got under way last week with the first meeting of the newly appointed subcommittee.

The survey will cover the sound resisting and sound absorption qualities of all types of plasters, bricks, wood wall panels, etc., as well as a study of the characteristics of fire resistance, ease of handling in construction, etc. Upon the completion of the survey, which will include comprehensive tests of the various materials under consideration, the council will issue a report to the producing companies covering the findings, for the guidance of sound, art and construction departments.

Shumaker Vice-President Of Erpi, Foster Treasurer

Edward E. Shumaker, formerly president of Victor Talking Machine Company, has been elected a vice-president and a member of the board of directors of Electrical Research Products. He joined the company a year ago.

F. B. Foster, Jr., assistant treasurer, has been elected treasurer succeeding R. E. Anderson who resigned last week to become vice-president of Paramount Pictures.

Television Pioneer

Herbert E. Ives, in charge of experimental and development work which led to the first demonstration of television by wire and radio in 1927, has been named a fellow in research into color science at Harvard. He has been honored before for research in color photography and for his work in electrical telephotography and television.

Films in Alaska

Plans have been completed for supplying motion picture entertainment for the Midwest drought sufferers who have migrated to Alaska under the sponsorship of the government. Sales on Sound Corporation has already shipped several complete projection equipments from Seattle to Point Barrow, Alaska.

ANTITRUST FIGHT LOST BY FULLER IN TEXAS

But Independents Sue Loew's, MGM in Chicago, and Fox West Coast in Los Angeles

Distributors were one up on independent exhibitors this week in anti-trust suit court contests, winning over R. M. Fuller, in Texas, although an impending settlement of the Chicago Astor theatre complaint is expected to favor that independent, making the score even for the week.

However, distributors were faced with more court trouble when S. Pouras and A. Simos, independents operating the Rex theatre at Bakersfield, Cal., acting through counsel, Seymour Chotiner, filed in Los Angeles federal court a conspiracy and antitrust action to restrain Fox West Coast Theatres and several of the large companies from allegedly preventing their obtaining first run product. The plaintiffs ask damages of $425,000.

In Chicago the Greater Chicago Theatres Corporation filed a complaint in federal court charging Metro-Goldwyn-Mayer, Reliance Realty Corporation, Loew's, Inc., and Nicholas M. Schenck and E. A. Schiller, Loew-Metro officers, with conspiracy to coerce and intimidate exhibitors into contracting for MGM product on a preferred playing time and percentage basis by actions and threats of actions violating the interstate commerce and antitrust laws. Specifically the complainant seeks an injunction to restrain Loew's from proceeding with construction of a theatre at Oak Park and with any others contemplated in competitive zones.

The situation in St. Louis remained in statu quo, with both defendant distributors and the forces of the Government, prosecuting under a criminal indictment, marking time pending a decision from United States district judge George Moore on the demurrer filed on behalf of RKO Distributing Corporation and its president, Ned E. Depinet, and also on the distributors' request for a bill of particulars in the same case.

U. S. Investigators in Dallas

Department of Justice investigators were reported to be active on Film Row at Dallas in connection with an anticipated federal investigation of alleged distributor aggression against independent owners.

In a suit of interest to all independents, the plea of R. M. Fuller, Palestine (Texas) theatre operator, for an order restraining large distributors from refusing to sell him their product was denied by Judge W. H. Atwell in federal district court at Dallas.

The defendants were Robb & Rowley Theatres, Inc., operating theatres in several places in competition to Mr. Fuller, including houses at Palestine, Waxahachie, Sweetwater, Hillsboro, Oak Cliff and elsewhere. Co-defendants were the nine large distributors.

Counsel for Mr. Fuller contended that there existed a conspiracy between the Robb and Rowley circuit and the distributors to keep him from obtaining product and hence forcing him out of business.

Defense counsel offered to prove that the distributors had contracts to supply the theatre circuit with product exclusively in Palestine and that these contracts were made prior to the time Mr. Fuller opened his theatre at Palestine.

The plaintiff, in suing for a temporary injunction, alleged that as a result of a conspiracy the market is closed to him and that the only product he can obtain, with few exceptions, consists of westerns one year old. The court ruled that no proof of conspiracy had been shown, although it expressed sympathy for the independent.

25 Cent Admissions Argued

Analogous to the Fuller case is the Hoblitzelle "twenty-five-cent admission case," which has been occupying considerable of the distribution-exhibition limelight in Texas. In the Hoblitzelle arguments, John Maroney, Interstate Circuit attorney, placed almost his whole defense upon the right of the copyright holder (distributor) to dispose of his service as unrestrainedly as he pleases, with the corollary right of the lessee to negotiate for service exclusively in his own interest.

Paralleling this, Mike Rice, Robb and Rowley attorney in the Fuller contest, pleaded the copyright privileges of the distributor and exhibiting firm.

Again, in the Hoblitzelle case, Interstate set out that subsequent runs are damaging to the first runs and that the first runs must be allowed to make trade moves that will protect the "big" investments in metropolitan houses, both in the interest of the exhibitor owner and the distributor in connection with the larger rentals received, such rentals being necessary, it was said, to provide a steady flow of "high-class" product.

In the Fuller case, H. B. Robb, E. H. Rowley, of the R. and R. circuit, several of the Dallas branch managers, and R. J. O'Donnell, of Interstate, all testified that first-run rentals are a necessity in the business and that subsequent runs damage and jeopardize the box office returns of the first runs, and, therefore, the first run rental returns to the distributor. This condition, they asserted, justifies measures of control for the protection of the best interests of the trade as a whole.

In the Fuller case, the court did not touch the point of copyright, but it is inherent in the pleadings and will have to be adjudicated in an appeal, if one is taken.

Chicago Case May Be Settled

Judge Woodward in federal court in Chicago ordered continued until July 8th the Astor theatre case against affiliated circuits and large distributors in which the independent charges conspiracy to withhold film service.

The court, however, urged the litigants to make a settlement out of court and it was understood they were proceeding with that end in view. Judge Woodward added that if no settlement is reached he would issue a temporary injunction July 8th restraining the distributors from continuing any restrictions against the ten-cent admission price policy of the Astor, of which the distributors complained.

The case is being accepted in Chicago as a test of the distributors' right to prohibit ten-cent admissions.

Speculation in Dallas over the reported appearance of Department of Justice agents along Film Row reverted immediately to any possible connection with the demands of the Department made on the Code Authority for its records of cases and complaints filed under the code in that territory.

Although Judge Moore in St. Louis has not intimated that he will set the Government's case against distributors for trial, it is generally believed there that he probably will not depart from the custom of not holding sessions of the United States district court in either July or August.

Government counsel are seeking an early trial, while defense attorneys have asked that the case be docketed for the fall. Should Judge Moore grant the request of distributors for a bill of particulars the litigation undoubtedly would go over to September or later. Defense counsel have expressed the belief that their demurrer on behalf of RKO and Mr. Depinet will be sustained by the court.

Principally involved, as defendants, are Warner Bros., RKO, Paramount and certain of their officers and subsidiaries. The case grew out of complaints filed with the Government by the Ambassador, Grand Central and Missouri theatres, charging discrimination on product and service.

Decisions Divided On Money Nights

Merchandise devices—"Bank Nights," "Screeno" and such—employed by exhibitors as box office stimulants, received legal setbacks this week in Chicago and New Orleans, were threatened with a court test in Detroit, won a decision in Boston courts and continued the subject of a battle in Cleveland.

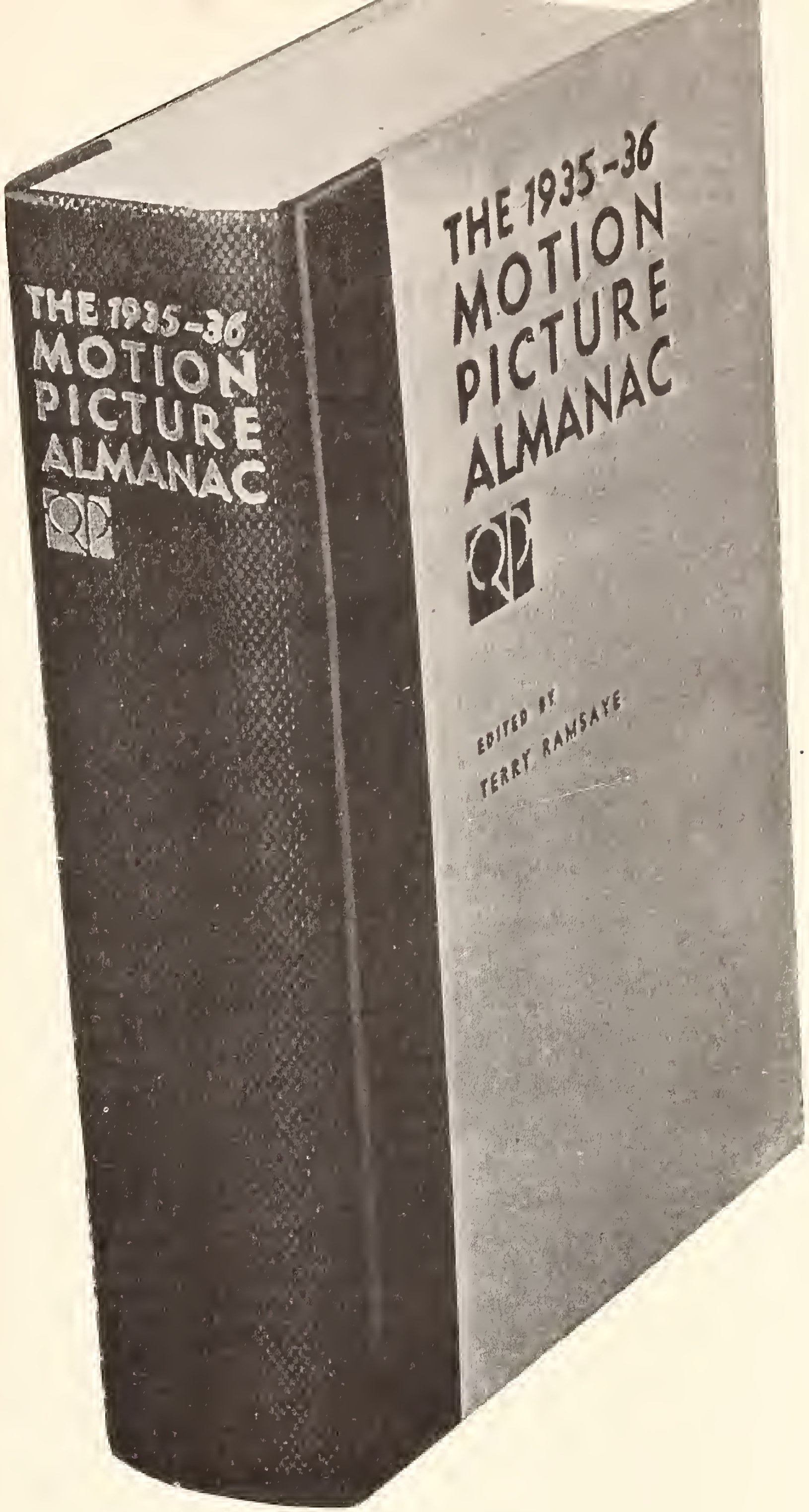
As Bank Night patent owners warned exhibitors that infringements will be prosecuted, the Louisiana state's attorney declared "Screeno" a violation of the gambling law and threatened prosecution of theatres using the plan.

Chicago's police department was campaigning against Money Nights, while in Detroit a court test on both Bank Nights and Screeno loomed as Jacob Schreiber, owner of the Colonial theatre, obtained an injunction in circuit court restraining police and investigators of the prosecutor's office from interfering with the games as played in his theatre.

Federal court at Boston denied a second demand for an injunction against "Gold Mine," premium plan handled in that territory by James Kennedy, who originally handled Bank Nights in New England.

Hearing of testimony by Saul Danaceau, appointed referee by the court of appeals in the Cleveland Bank Nights case, which was set for Monday, was postponed until July 8.

Judge Frederick Walther in common pleas court refused to grant to the Fountain theatre, operated by Myer Fischer, an injunction to stop Bank Night at the Haltnorth theatre. The court ruled that the game is not unfair competition inasmuch as it does not deceive the public. The case is a test.


THE 1935-36 MOTION PICTURE ALMANAC
QP
EDITED BY TERRY RAMSAYE

WORLD-WIDE DISTRIBUTION OF THE NEW 1935-36 MOTION PICTURE ALMANAC BEGINS NEXT WEEK

ALLIED STATES CALLS REGIONAL MEETINGS

Kansas-Missouri Theatres Association Votes to Join MPTOA; Reorganizing in Cincinnati

Allied States Association of Exhibitors will pursue solutions to independent exhibitors' problems at regional meetings, following last week's New England conference, with a meeting of vice-presidents and members at Indianapolis, on July 10 and 11, and an eastern regional at Atlantic City, August 21 to 23.

Martin G. Smith, Toledo, president of the Independent Theatre Owners of Ohio, and one of the regional vice-presidents of Allied, with which the Ohio unit is affiliated, issued invitations this week to all independents in Indiana and Kentucky to attend the open meeting at the Claypool Hotel in Indianapolis, where attempts will be made to muster nationwide independent exhibitor strength for a fight to further the Pettengill anti-block booking bill and also the Duffy copyright measure, both pending in Congress. The conference also will analyze new product and sales policies and will carry out the mandates of the recent national Allied convention at Atlanta.

Abram F. Myers, national board chairman; Sidney E. Samuelson, president, New Jersey; H. M. Richey, Detroit; Aaron Saperstein, Chicago, and Al Steffes, Minneapolis, are scheduled to speak. Others of the executive staff who are expected to be present include Ray Branch, Walter Littlefield, Newman Waters, Martin Smith and H. A. Cole.

Mr. Littlefield, Nathan Yamins and Mr. Myers attended last week's regional at Boston, held in conjunction with a meeting of Allied's local affiliate, Independent Exhibitors, at which some 65 owners were present at the Hotel Touraine.

Predicts Product Shortage

President Samuelson predicted a product shortage for 1935-36 and said that the national organization is fighting to effect lower power rates.

The Atlantic City meeting in August, to be attended by state affiliates in the east, will be presided over by Walter Littlefield, and will be held at the same time as the annual convention of Allied States of New Jersey, Mr. Samuelson's home unit, at which he will preside.

Allied of New Jersey's weekly meetings at the Hotel Lincoln in New York will be abandoned after July 16 for a single meeting monthly, to be held at various places in New Jersey, starting at Asbury Park on that date.

State exhibitor organizations were active elsewhere during the week, members of the Kansas-Missouri Theatres Association, meeting at Kansas City, Mo., voting to affiliate with the Motion Picture Theatre Owners of America. A group liability insurance plan, intended to reduce liability rates for members, was presented to the convention by John Stapel, president. Officials attending, all directors, included Tom Edwards, Eldon, Mo.; C. L. McVey, Herrington, Kan.; E. B. Danielson, Russell, Kan.; R. R. Biechele, Kansas City, Kan., and Mr. Stapel.

The KMTA set up a grievance board, consisting of Frank Cassil, St. Joseph; Tom Edwards, Eldon, Mo., and A. J. Simmons, Lamar, Mo. While carrying full authority of the organization, the committee will be "advisory."

Unit Has Grievance Board

Socalled "evil" effects of commercial motion pictures in theatres were termed vastly overrated. However, members did complain of too much advertising in distributors' feature trailers.

Votes of thanks went to Dubinsky Brothers, Missouri circuit owners, and to Fox Midwest, Kansas, for their efforts during the legislative sessions in their respective states.

A new independent exhibitor organization is being formed at Cincinnati to replace the erstwhile Greater Cincinnati Independent Motion Picture Exhibitors' League, which recently was dissolved. An organization meeting will be held within the month. It is intended to work closely with Cincinnati exchanges and the Film Board with a view to obtaining adjustments of the present clearance schedules. These are claimed to be inequitable. Membership will take in independent owners in the Cincinnati territory, which embraces northern Kentucky towns across the Ohio river, as well as border towns in other nearby states.

The West Virginia Theatre Managers' Association, meeting in annual convention at White Sulphur Springs, reelected S. J. Hyman, Huntington, president, and elected James C. Shanklin, Charleston, to succeed William B. Hines as vice-president. W. H. Holt, Richwood, continues as secretary-treasurer.

The West Virginia owners took a neutral stand on the Pettingill bill, although they named a committee to watch the activities of the American Society of Composers, Authors and Publishers. A vote authorized a fight for a preferred playing time bill similar to the measure in Ohio, and for tax reductions. It was the first annual convention, and was attended by most of the theatre owners in the state.

Government A. T. & T. Inquiry Will Not Start Before Fall

The investigation of the Federal Communications Commission into the activities of the American Telephone and Telegraph Company will not get under way officially before next autumn, reports from Washington indicated last week.

The Commission's engineers and accountants will, for the ensuing six months, be engaged in a survey of the field, during which time they are expected to gather information from all parts of the nation covering all phases of the A. T. & T.'s business, including its activities in the equipment field.

Sees Improvement In Midwest Area

There have been no seasonal closings in the western Kansas and Missouri area of the Middlewest, according to Walter Denney, manager of National Theatre Supply in Kansas City. He noted that such a situation had not occurred in any recent previous season.

The sales of his own company, considered something of an index to conditions, were greater on June 15 than for the entire month of June last year. "Prospects for the rest of the year are 100 per cent better than they were a year ago," he said. The branch also has increased its sales staff.

Mr. Denney reported further a material improvement in collections this year, which he attributes to larger grosses. He is convinced there is no overseating condition in the territory, despite the large number of new houses planned or under construction.

More theatre building in the area than any time in the past five years is reported by Larry Larsen, theatre architect and builder, who operates the Civic theatre at Webb City, Missouri.

New sound equipment is being installed by a number of houses. This is one important phase of the improvement activity which seems to be sweeping the area. Don Davis, local sales manager for RCA, reported a number of recent installations. Many theatres are being remodeled, entirely or in part.

Pennsylvania Bans "Youth of Maxim"

The Pennsylvania censor board has banned the film "The Youth of Maxim," scheduled for the Europa theatre in Philadelphia. The film is a Russian picture released in this country by Amkino. The censor board chairman, L. Howell Davis, merely referred to the morals clause of the censor code in announcing the decision.

DuWorld Pictures, American distributors of "Spring Shower," Hungarian film banned by the New York censor, plans to appeal the decision to the courts. Arthur Garfield Hays has been retained as attorney. Paul Fejos produced the film.

Aaron Fox Joins Barkley Circuit

Aaron Fox, former treasurer of Fox Film, brother of William Fox and himself a circuit operator at one time, has been appointed general manager of theatres for the newly formed Barkley Theatres Company, eastern circuit. Stanley Woolf, as unit production manager, will stage revues for the theatres. The Capitol, Albany, will be the second of the circuit, opening next week, the Warburton in Yonkers having been the first. Company offices are at 286 Fifth Avenue, New York.

State Pays Suspects

Governor Curley of Massachusetts has signed a bill authorizing payment of $2,500 each to Louis Berrett and Clement Milway as recompense for their having been wrongfully accused of the murder of an employee of the Paramount at Lynn.

AUSTRALIAN QUOTA ACTION FAILS TO BRING RUSH OF NEW PRODUCERS

Two New Flotations, However, Add Importantly to Production Roster; Expeditionary Films Increases Its Capital

by CLIFF HOLT

Sydney Correspondent

Despite the guaranteed market that the Quota Bill has given them, neither promoters nor outside investors are showing any immediate anxiety to break into the production business. Several weeks have elapsed since the bill appeared on the statute as law, but so far there has been little activity among producers and only two companies actually have registered. Perhaps the reason for this apparent apathy on the part of those who worked hardest for the quota is to be found in the fact that the immediate dissolution of Parliament has delayed the framing of the regulations by which the bill is to be operated, and the trade predicts that the first effects of the law will not be felt until the middle of next year. Furthermore, both the distributor and exhibitor will have almost another 12 months after that time in which to fulfil their quota obligations, so that the intending producer will have plenty of time to wait before rentals start coming in.

Nevertheless, two new flotations add importantly to the present list of Australian producing companies, and between now and the autumn of 1936, local studios are likely to be buzzing cheerily.

With a nominal capital of £50,000 Mastercraft Film Corporation, Ltd., has been before the public for some time, but a more recent flotation is Film Players Corporation, Ltd., which, also capitalized at £50,000, intends to produce "The Burgomaster" under the direction of Harry Southwell. Directors named in the prospectus of this company inspire confidence. They include Sir John Butters, director of Associated Newspapers, Ltd., publishers of the Sydney *Sun*, *Telegraph* and sundry publications; W. J. Bradley, K.C., well known barrister of Sydney, and George H. Rayner, society figure.

Claim Foreign Allies

In its prospectus, the company claims to have arranged release in Australia and Great Britain and declares that "an association has been formed with an overseas organization which will afford this company every facility in respect of releases in other countries. Portion of the reserved shares will be held for application by an overseas film company. In this respect, the company will have widespread and powerful interests allied to it, which will ensure successful productions and assured market."

National Studios, Ltd., will not go to the public for money. This venture has been organized for fully 12 months and is now about to start shooting. Gaumont-British engineers are in Sydney to install the British Acoustic recording equipment, together with camera truck, studio run-truck, Miviola booms and other gear.

F. W. Thring, who might justifiably claim to be the pioneer of sound film production in Australia, and who is at the head of the Efftee enterprises in Melbourne, expects the Victorian Government to follow N.S.W.'s lead and bring down quota legislation. If so, he will maintain studios in Melbourne. If not, it is his intention to move to Sydney. At the moment, however, Thring is busy with important theatrical productions and is allowing his production unit to mark time.

Cinesound, which scored sensationally with "On Our Selection," won second prize in the Commonwealth production competition with "The Silence of Dean Maitland," and also earned good revenue with "Grandad Rudd," had been awaiting the return of its production chief, Ken G. Hall, from Hollywood. Mr. Hall is back after a close study of Hollywood methods and some interesting announcements from that quarter can be expected in the immediate future. It is reported that, while in New York, Mr. Hall completed contracts that will have a direct bearing on Cinesound's productions policies and activities.

Indicating greatly increased activity, Expeditionary Films, winner of the production competition with "Heritage," has announced a capital increase from £15,000 to £50,000, and has entered into a new producing agreement with Charles Chauvel, whose work on "Heritage" won for him favorable comparisons by the newspaper critics with the leading directors of Hollywood and Elstree. There is no denying that Mr. Chauvel, who had some years' experience in Hollywood during the silent era, knows his business.

Theatre Alliance Names Elmer Rice as President

Officers and board of directors of Theatre Alliance, elected at the first annual meeting in New York recently, include: Elmer Rice, president; Sam Jaffe, vice-president; Rachel Hartzell, secretary, and George Heller, treasurer. The directors, in addition to the four officers are: Helen Arthur, Beulah Bondi, Barrett H. Clark, Philip Loeb and Vincent Sherman, who will serve from one to three years each.

The organization will start shortly on production for its first repertory season to open in September. A seminar on theatre problems will be part of the curriculum of the apprentice group of Theatre Alliance. Leading theatrical figures will lead the discussions.

Universal Wins Suit Brought by John Hix

Universal, defendant, recently won the suit brought in Los Angeles court by John Hix, who charged infringement of the title of his cartoon feature "Strange As It Seems." He has asked $250,000. Judge Leon R. Yankwich ruled that there is no originality or monopoly in novelty films to a degree sufficient to make them exclusive property.

Mexican Boycott Affects Theatres

by JAMES LOCKHART

Mexico City Correspondent

A boycott, the result of difficulties between theatre operators and employees, threatens to leave Monterey, rapidly becoming an industrial center near the Texas border, without motion picture shows of any kind. The boycott, against all exhibitors, was started as a protest against the dismissal of 22 employees because of alleged demands for a new collective labor contract, and was ordered by the National Federation of Cinematographic Industry Workers. Federation workers in Mexico City are preventing the movement of film from there to Monterey.

The action practically closed the theatres, since direct importation of films from the United States is impossible, in view of the regulation requiring that all films first be previewed by the federal government in Mexico City.

The strike in Mexico City of union employees is expected to extend to eight more neighborhood theatres this week, four large neighborhood houses already having been closed. The strike is considered likely to extend to September as a result of injunctions obtained by the union in the local district court restraining the application of a federal conciliation and arbitration board decree holding the strike to be unjustified, and ordering the houses to open.

The strikers' union posted a bond of $8,000 with the court to guarantee that it will carry out its obligations under the injunction. One house reopened but intimidation by pickets caused patrons to leave. Owners of the theatres involved contend that their business does not warrant the salary increases asked by the strikers.

Queen Asks for Cartoon

The Queen of Italy has addressed a letter to Paramount asking to purchase a print of the Max Fleischer Color Classic, "The Song of the Birds" for her private use. The print is to be presented to the Queen with the compliments of Paramount and the Fleischer organization.

Boston Distributor Moves

Franklyn Productions, independent distributor managed by Gene Gross, has moved its Boston office from Piedmont street to Melrose street, where it has taken quarters with the Wholesome Film Exchange, which becomes physical distributor for Franklyn.

Joins Macfadden

Edward Lethen, formerly with Modern Magazines, has joined the western office of Macfadden Women's Group, publications.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

THE REAL McCOY

Warner

This is a newspaper story glorifying the sport page star columnist, made famous by such notables as Runyon, Grantland Rice, Mark Kelly, Dan Parker. The production is spun of swift moving ingredients in which comedy, romance, drama and pathos are combined, highlighted by colorful picturizations of widely diversified sports events.

The yarn is an original by George Bricker, who collaborated with Joel Sayre on the screen play. Direction is by Robert Florey, maker of the recent "Not on Your Life" and "Crashing Society." Bryan Foy is supervising production.

James Dunn, star of many Fox pictures, will be seen in the leading role as McCoy, whose honest writings, particularly in unmasking racketeer influence in amateur and professional sport, have won for his works the sobriquet of "the real McCoy." He is supported by Claire Dodd, a faithless wife, whose associations with the underworld fraternity get Dunn into a jam. Dramatic romance centering about them, the more appealing love interest is carried by Patricia Ellis, with Alan Dinehart in the heavy role. Principal supporting players are Joseph Crehan and Frankie Darro.

Sport production features running through the story cover such events as the annual Rose Bowl football game, prize fight and wrestling matches, baseball, hockey, crew and kindred athletic happenings. While they are worthy as topical exploitation assets, there is also much in story content which should be productive of interest-creating showmanship as it relates to the character dramas of the principal players.

WOMAN WANTED

MGM

In step with the new season's trend, this is a dramatic action picture. It moves to the tune of surprising romance and the menace of racketeering gangdom. The story has a unique premise which sets the stage for its excitement. A lawyer carries on an across-the-light-well flirtation with a girl. Gangsters wreck a police car. The girl of the flirtation dashes into the lawyer's car. She is a convicted murderess, framed by a mob which, before she gets beyond its clutches, thinks she holds a secret dangerous to their safety. Believing the girl's story of innocence as romance is born, the lawyer and girl set out to find the real killer. Harried by the mob, both lives in continual danger, with a triangle situation lent to the romantic angle, the pair outsmart the mobsters, one of whom in dying confesses that he is the perpetrator.

The production teams Maureen O'Sullivan, as the woman wanted both by the law and its enemies, and Joel McCrea. It supports them with a cast of better than usual name value. Lewis Stone is the district attorney; Louis Calhern, the big shot racketeer; Adrienne Ames, the sophisticated socialite who loses McCrea to Miss O'Sullivan, Edgar Kennedy, carrying the principal comedy relief, with Robert Grieg and Noel Madison, William B. Davidson, Granville Bates, Richard Powell and Erville Alderson.

Combining the elements that made gangster pictures such popular attraction, a quality which the federal man cycle has revived, the production majors in action which features several thrilling chases and smashups, but also incorporates an intriguing love story. Publicity that accentuates the entertainment value of these two qualities, together with the value of cast names, should not be a difficult thing to concoct.

SMART GIRL

Paramount

This is a modern story of tangled romantic affairs, embellished by an all-is-not-gold-that-glitters angle. The yarn is an original screen play by Frances Hyland, with added dialogue by Wilson Collison and directed by Aubrey Scotto. Combining an atmosphere of fairy tale fantasy and imaginative realism it concentrates its action on six principals. Two girls, victims of the depression and family charity, meet and fall in love with an equally out of luck youth. Suddenly elevated from poverty to pseudo-riches, one girl, the wrong one, of course, marries him. Then, chiseling with a city slicker stock broker, a smart hick from the sticks outslicks the smart guy from the city in a phoney gold mine deal. Thus the way is opened for the real girl and the real boy to get together after the wrong girl, proving she has a heart of gold, sails to Europe for divorce purposes.

Ida Lupino and Gail Patrick are the rival sisters, with Kent Taylor the one who brings them to the parting of the ways. Sidney Blackmer is the villain whose suave manner is too strong a temptation for Gail to withstand. Pinky Tomlin, creator of "The Last Round Up" and seen in MGM's "Times Square Lady," is the boy who, just as a favor to his pal Taylor, plays upon Blackmer's avaricious tendencies and sells him the goldless gold mine. Most important of the supporting players are Joseph Cawthorn and Greta Meyer, who, together with Tomlin, are entrusted with the story's comedy angles.

The title, which means that the smart girl was dumb and the apparently dumb one smart, in the ways of her sex where a man is concerned, seems to have quite a value when adapted in such a connection as an exploitation feature.

SILK HAT KID

Fox

Although the title may create the impression that this is something sophisticated, it is actually a stirring drama, revolving about six persons and localed in that dangerous section of New York where one minds his own business. It's the story of an ex-trigger man who, brought back to New York to protect a gambling syndicate, is reclaimed by a kindly old character operating a settlement house, to fight a new kind of battle. As an athletic trainer to the budding America of the teeming tenement districts, he becomes one side of a menacing triangle when, brought into open conflict with a gambling czar who is a rival for a girl's affections, he is inspired by the settlement worker to discard guns for the elemental power of fists in deciding the age old better man questions.

The production is adapted from a story by Gerald Beaumont with screen play by Edward Eliscu, Lou Breslow and Dore Schary. Direction is by H. Bruce (Lucky) Humberstone, maker of the recent "Ladies Love Danger."

Lew Ayers, last seen in "Spring Tonic," has the title role. The girl in the case is Mae Clarke, who returned to the screen after a prolonged absence in "The Daring Young Man." Paul Kelly, seen in "Public Hero," is the heavy appearing as the gambler rival for Miss Clarke's affections. William Harrigan, seen in "G Men," has the role of Brother Joe, the settlement house worker, and Billy Lee, the 4-year-old child actor seen in many Our Gangs and in "Wagon Wheels," is the sixth principal. Supporting players include John Qualen, Warren Hymer, Vince Barnett and William Benedict.

Tense drama, accented by unusual romantic interest, both of which qualities are contrasted by an atmosphere of kindly humanness, are the essentials about which a showmanship campaign readily can be adapted.

ALICE ADAMS

Radio

This production is adapted from one of Booth Tarkington's best known stories. It is a dramatic and romantic love story. Unlike most of the author's recent fiction, it deals with adult characters. As the title indicates it is the story of a girl. Maturing, the child of a family in moderate circumstances aspires to elevate her social position and to attain the objective of every maiden, a happy and secure marriage. Rebuffed by new found friends, but terribly in love with a boy, her family suffering financial reverses, her brother succumbing to temptations, her life is a strange mixture of heavenly happiness and worldly despair until the triumphal climax.

Katharine Hepburn is starred in the title role. The supporting cast is of more than ordinary value, as it lists such known performers as Fred MacMurray, currently in Paramount's "Men without Names" and remembered for his performance with Claudette Colbert in "The Gilded Lily"; Frank Albertson, Charles Grapewin, Ann Shoemaker, Evelyn Venable, Hedda Hopper, Janet McLeod and Fred Stone of the noted Montgomery and Stone stage team.

The screen play is by Jane Murfin, whose previous Hepburn picture credits are "Spitfire" and "The Little Minister," and also a collaborator on "Roberta" and "The Fountain," and by Dorothy Yost, who worked on "Roberta" and "The Gay Divorcee." Direction is by George Stevens, whose most recent credit is "Nitwits."

The picture has a small town locale and deals in a deft way with personalities and conditions which Tarkington is an expert in depicting. The prestige of his name, and that of Katharine Hepburn, appear to be the outstanding publicizing features.

FORBIDDEN HEAVEN

Republic

There is something of unusual showmanship value in this production that has the star of "Seventh Heaven," Charles Farrell, in "Forbidden Heaven." In theme, the Christine Jope-Slade story is essentially dramatic and marked by deeply human characterizations on the part of all the players. The locale is London and the subject matter deals with the experiences

(*Continued on following page, column 2*)

Announce Winners Of MGM Contest

Six high school students were announced this week as the winners among 300,000 participants in the contest started six months ago under the auspices of the Motion Picture Producers and Distributors of America and Metro-Goldwyn-Mayer for the best essays on the recent MGM picture, "Sequoia." An elaborately planned summer vacation is the prize for the winners.

They are: Sonja Harding, East Orange, N. J., High School; Sydney A. Cahusac, Erasmus Hall High School, New York; Pearl A. Goerdeler, Bushwick High School, New York; Isobel Tuomey, Aquinas High School, La Crosse, Wis.; Oline A. Dandurand, St. Patrick's High School, Kankakee, Ill.; Charles E. Woodhouse, Kent State High School, Kent, Ohio.

To Visit Scene of Film

The six winners will leave New York on July 9 after a sightseeing trip of the city, travel to New Orleans by boat, go from there to Los Angeles where they will be the guests of MGM at the studio, and finally visit Sequoia National Park, scene of the picture, where they will stay at the Giant Forest Lodge.

Alternates selected by the judges were: Ruth Hartquist, St. Patrick's High School, Kankakee, Ill.; Madison Farnum, Mount Pleasant High School, Schenectady, N. Y.; Doris Rae Curtis, Grover Cleveland Junior High School, Tulsa, Okla.; Miles Mitchell, Oakdale High School, Oakdale, Cal.; Ellerie Edwards, Lakewood High School, Lakewood, Ohio; John Vernay, Pacific Military Academy, Los Angeles, Cal.

With a range of subjects to select from, the winners wrote on a variety of topics relative to the film. Miss Harding and Miss Goerdeler described scenes from the picture. Mr. Cahusac and Mr. Woodhouse wrote pleas for the preservation of the giant sequoias, Miss Dandurand contrasted the performing ability of animals and humans, and Miss Tuomey discussed the film as "A Magnificent Social Study of Animals."

Mrs. Roosevelt Among Judges

The judges, in addition to Mrs. Franklin D. Roosevelt, were: Horace M. Albright, former director of the National Park Service; Arno B. Cammerer, director of the National Park Service; John D. Coffman, chief forester of the National Park Service; F. Trubee Davison, president of the American Museum of Natural History; Lee F. Hanmer, director of the Recreation Department of the Russell Sage Foundation; Vance Hoyt, author of "Malibu," novel from which "Sequoia" was taken; Mrs. James F. Looram, chairman of the Motion Picture Bureau of the International Federation of Catholic Alumnae; Mrs. Charles Cyrus Marshall, president of the National Life Conservation Society; John S. McGroarty, Congressman from the 11th California District; Thomas Gilbert Pearson, founder and president of the International Committee for Bird Protection; Miss Josephine Schain, National Director of the Girl Scouts, Inc.; Mrs. William Dick Sporberg, former president of the National Council of Jewish Women; Miss Isabelle F. Story, editor in chief of the Division of Public Relations of the National Park Service; Trentwell Mason White, president of Lothrop, Lee & Shepard Co., publishers of "Malibu"; John R. White, superintendent of Sequoia National Park; Mrs. William L. Wilson, chairman of Conservation for the General Federation of Women's Clubs; George J. Zehrung, director of the Motion Picture Bureau of the Y. M. C. A.

In announcing the winners Mr. Albright expressed enthusiasm for the value of the contest. "It is impossible to overestimate the value of this to the conservation movement," he said.

THE CUTTING ROOM

(Continued from preceding page)

of four depression-wrecked persons. Realistic in the way human experiences happen, with little effort made to inject anything that smacks of theatrical pollyannaism, it has something of a quality reminiscent of that of "One More Spring." Four individuals, one of whom, the girl, is rescued from suicide, eke out a meager living while living in a park summer house into which they have broken. The hero, politically ambitious, has an opportunity to rise in his chosen career, but when his success threatens the precarious security of his confreres, he sacrifices his hopes to go along to jail, with the surviving two of the group after one has died.

Supporting Farrell are Charlotte Henry, with whom he shares the romantic drama; Beryl Mercer, who sells to the rich that she may give to the poor; Fred Walton, a noted veteran of the American and British stage. Other players are Eric Wilton, a member of Parliament, who befriends Farrell; Phyllis Barry, seen in several Fox pictures, his daughter who is romantically drawn to the silver tongued Farrell, Barry Winton and Eric Snowden.

The screen play is by Sada Cowan and continuity and dialogue by Jefferson Parker. Direction is by Reginald Barker, who made the current "The Healer."

CURLY TOP

Fox

The combination, Shirley Temple and "Curly Top," clues this production's showmanship caliber. It's the kind of show in which Shirley does everything her legions of admirers like to see her do. She sings a couple of songs —"Animal Crackers In My Soup" and "When I Grow Up." She has three Jack Donohue created dance routines, a tap atop a piano, a jump rope feature and a hula-hula. She's a little orphan girl who, along with her older sister, Rochelle Hudson, is adopted from an asylum by John Boles and introduced to a happy colorful life that is everybody's ideal. A picture that features a smiling fascinating Shirley, it is one also rich with charming romantic love interest and chockful of comedy.

It features John Boles in several song numbers, including the theme song, "Curly Top," and "It's All So New to Me." It permits Rochelle Hudson to sing one number, "The Simple Things in Life."

The supporting cast is composed of well-known screen names. Included are Jane Darwell, Rafaela Ottiano, Esther Dale, Etienne Girardot, Arthur Treacher, who made such an audience impression in "No More Ladies," and Maurice Murphy, who was seen in "Private Worlds." Additionally Shirley has two private actors of her own, a trained pony and a trained duck.

The production is an original screen play by Patterson McNutt and Arthur Beckhard. Music is by Ray Henderson of the DeSylva, Brown, Henderson trio, with lyrics by Ted Koehler, Edward Heyman and Arthur Caesar. Direction is by Irving Cummings, maker of "The White Parade" and "It's A Small World."

Locales are an orphanage and a swanky beach front home, in which not only Shirley finds a dreamland of happiness, but Boles finds romance and love with Rochelle Hudson.

EVERY NIGHT AT EIGHT

Paramount

This, a comedy, capitalizes on the current radio amateur talent craze, lifts the curtain on a lot of behind-the-scenes radio broadcasting and injects just enough of a combative love interest to make the romantic angle novelly intriguing. Promising to be lively, as well as tuneful, in values that are topically familiar, it also boasts a cast and list of production credits of more than ordinary value.

It features George Raft, currently in "The Glass Key," with Alice Faye, star of several Fox pictures, particularly the "George White Scandals," Patsy Kelly and the newcoming screen personality, Frances Langford, who has quite a radio reputation. Additionally it will present the Three Radio Rogues, popular imitators of ether wave celebrities, the singer Harry Barris, Walter Catlett, seen in many recent short subjects, and Eddie Conrad.

The story is an original by Stanley Garvey, with screen play by Gene Towne and Graham Baker, who have a lengthy list of successful stories to their credit, and is being directed by Raoul Walsh. It is a Walter Wanger production.

Centering on the activities of a national amateur hour, Raft, a band leader, discovers hidden talents in the three girls. Taking them under his wing, he becomes a sort of business man chaperon romantically inclined towards Miss Langford. Building them up, in disguise, as a trio from the South, after wining a cash prize the girls rebel at Raft's ironhanded tactics and run out for a round of night club and kindred pleasure long denied them. When they hear the m.c. announcing to the music of their theme song they dash back to fame and fortune willing to admit that Raft's love for Miss Langford is genuine.

Localizing exploitation on the stuff of which the production is being made looks to be easily adaptable.

LEANDER CLICKS

(Tentative Title)

RKO-Radio

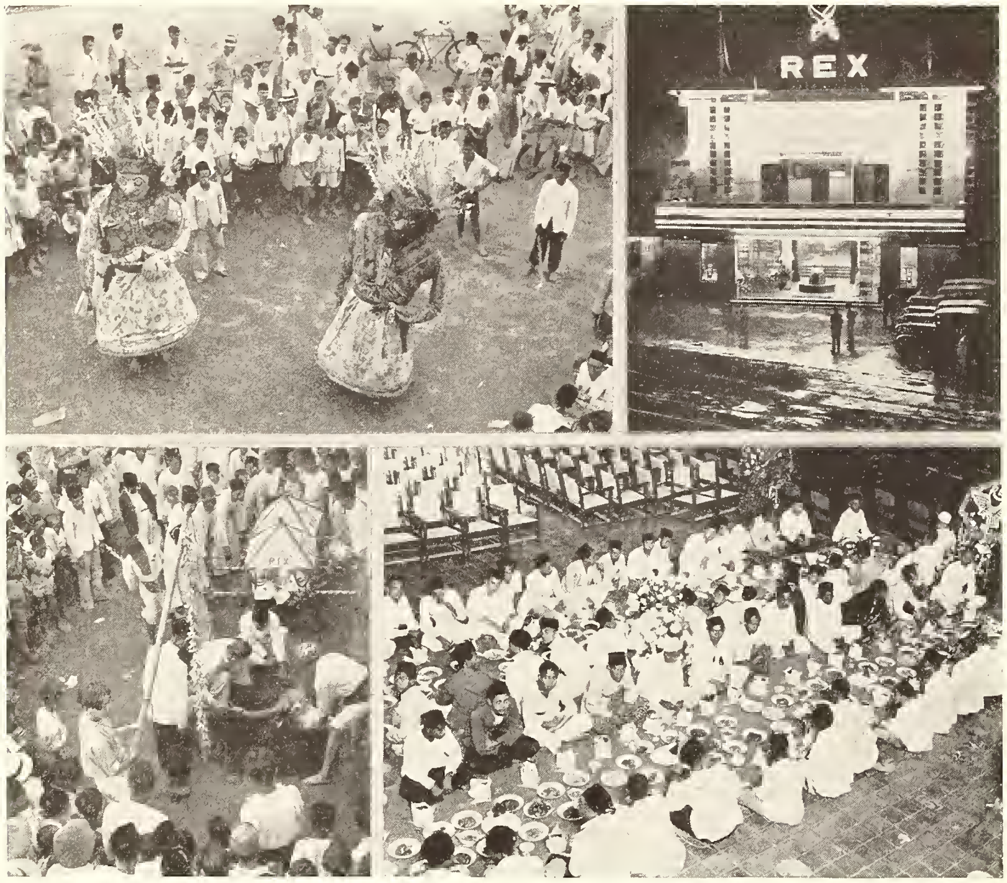
Comedy is the amusement and commercial essence of this production. It's the yarn of a henpecked father, proprietor of a short order restaurant, who, to make easier the romantic pathway of his favorite daughter, resorts to the precarious practice of playing the ponies as a get-rich-quick medium. Knowing all about the runners, and quite like all those so well informed, he always came out a loser until the final coup, which accidentally returns a fortune and turns the worm into a hero. Additionally to the hilarious situations of the story content, the story moves to the speedy action of several thrilling horse races.

The original story is by William Slavens McNutt, who during his screen career has contributed many amusing yarns in addition to having worked on "Mrs. Wiggs of the Cabbage Patch" and "Lives Of A Bengal Lancer," and is well known as a popular fiction writer. The screen play is by Hugh Cummings and Olive Cooper. Direction is by Ray McCary, a specialist in comedy production, short and feature length, and James Gleason, who also plays the leading role.

The cast to be seen with Gleason includes Zasu Pitts; Margaret Callahan, a promising young newcomer, who carries the romantic angle with Russell Gleason; Ray Mayer, in the heavy role; J. M. Kerrigan, Rollo Lloyd, Willie Best, Arthur Stone and Del Henderson.

While there is a great deal of racetrack atmosphere to the production, the story is more a romantic domestic comedy than a racing yarn. As it majors in the disappointments that accrue to its hero while trying to pull the wool over his wife's eyes, it develops a lot that is intimately familiar to many. A combination of exploitation that joins the value of story content with the comedy prestige of its leading pair of names, looks to be the angle to follow in creating patron interest.

Java Dances Evil from Box Office



Java goes in for ritualistic ceremonies on all important occasions, including those attendant on the opening of the redecorated Rex theatre, in Batavia.

The ceremonial dances in the upper left picture, and the burial of a kerbau head (lower left), are intended to expel the evil spirits which might threaten the good luck of the theatre. The kerbau head—a sacrifice—is buried in the ground directly in front of the theatre. Two heads are also buried at the back of the house. Following the dance, participated in by natives in costume, patrons are permitted to enter the theatre.

The lower right picture depicts "Slametan," a religious dinner with prayers, another form of evil-spirit-chasing. The banquet is offered to the natives, especially to the personnel, by a priest or medicine man, who offers thanksgiving to their gods. On this occasion only the men are allowed to participate and no women are allowed to enter the theatre until the dinner is over. The upper right picture is a night shot of the front of the rehabilitated Rex theatre, indicating a modernistic treatment.

Humorously ironic in its relation to the impressive native ceremonies is the fact that the theatre opened with Warners' "Here Comes the Navy."

Urges Parents Select Child's Film Program

Mrs. Harriet B. Adams, city amusement supervisor of Birmingham, Ala., in a letter published in the *Birmingham News* recently, pointed out that it is of vital importance that mothers select the motion picture entertainment of their children, and offered to assist in that selection if parents will communicate with her. "You have a wonderful opportunity now to create a taste for the best. The producers are making better pictures now than ever before," she wrote.

She declared that producers cannot be expected to make films entirely for children, and that the exhibitor cannot be expected to keep children out of the theatre.

Sees Building on Increase in Australia

Theatre building is gaining in Australia, most of the construction having been undertaken by independent operators, according to Alfred Daff, Universal branch manager at Melbourne, in New York on a visit to the home office. Independently operated houses in the Melbourne area have increased from five to 27 within the past two years, he said.

Admission levels were maintained throughout the depression, from which Australia has already emerged, said Mr. Daff. He declared the minimum admission of 25 cents in all houses had been made effective through agreements with exhibitor organizations and in film contracts. Enforcement is handled by the organizations, he said.

Pooling Deal Set For Ratification

The plans for the pooling of independent theatres in the Metropolitan New York area into one large circuit are ready for ratification by the board of directors of the Independent Theatre Owners' Association, local unit, according to Milton C. Weisman, attorney for the organization. Following approval, the proposal was to be put before the membership at a meeting at the Hotel Astor late Wednesday.

Some 200 houses would be involved, with reputed purchasing power of $5,000,000, aimed at "excessive major circuit protection," especially Loew and RKO.

Papers closing a pooling deal between M. E. Comerford, Ed Fay and RKO in Providence will be signed next week, the deal to become effective September 1. Involved are the Albee, Victory, Fay's, Majestic and Carlton.

On September 1 contracts will be signed for the pooling of Century and Skouras on Long Island. Skouras asked for the delay in signing, although the two circuits are already operating on a cooperative basis. Each will have seven houses in the pool. The contract will be a 10-year deal and will be retroactive to January 1. Involved are Century's Bliss, Sunnyside; Merrick, Jamaica; Franklin, Franklin Square; Fantasy, Rockville Center; Freeport and Grove, Freeport; Huntington, Huntington. The Skouras houses are the Sunnyside, Sunnyside; Valley Stream, Valley Stream; Lynbrook, Lynbrook; Rivoli and Hempstead, Hempstead; Jamaica, Jamaica; Cove, Glen Cove.

Rodney Pantages is in New York from Hollywood and is reported discussing a pool involving the RKO Hillstreet, Los Angeles, and the Pantages, Hollywood.

RKO in Accessory Deal With American Display

RKO has affected a cooperative arrangement whereby, under exclusive lisenses, RKO exchanges will exhibit American Display Corporation special accessories, available directly to the exhibitor from distribution points throughout the country. Charles L. Casanave, general manager of American Display, explained the aims of the service to the RKO convention in Chicago last week. It is believed the RKO arrangement is the first of a series to include all major companies.

American Display offers the exhibitor 40 special advertising and exploitation items on each picture. The cost is said to be half what it would be if the items were made individually, rather than in quantity.

Eleven-Theatre Deal Reported

It is understood a deal is underway in Boston whereby Charles A. Goldreyer will take over 11 theatres north of Boston now operated by M. & P. for Paramount.

Farnsworth Continues

William P. Farnsworth, formerly deputy administrator of the film code, is continuing with the government at Washington temporarily on the skeletonized NRA.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 272—(A) How far ahead of the picture is the corresponding sound recording placed on the film? (B) Why is it important to thread the projector mechanism and sound head using only loop sizes specified by the manufacturer of the equipment being used? (C) Just what effects will dirty or scratched film sound track have on the reproduced sound and what precautions should be taken to keep the films clean and unscratched while in the projection room?

Answer to Question No. 266

Bluebook School Question No. 266 was: (A) What are the main requirements of proper storage battery maintenance which should receive constant attention of projectionists? (B) What are the two most important things to be remembered about lubrication?

The engineers say: (A) (1) Keep the electrolyte at proper level. (2) Adjust charging rate so that specific gravity (as measured by a hydro-meter) just comes up to the proper value at the end of the normal charging period. This holds good except at those periodic intervals when it is desirable to give the battery an overcharge. The service inspector should be consulted on this. (3) Keep battery tops scrupulously clean of all dirt, moisture and other accumulations that might form paths for current leakage. (4) Keep all screw terminal contacts clean and tight. (5) Keep the terminals and connecting straps covered with heavy grease to prevent corrosion. (6) Examine battery cases occasionally to make sure cracks do not develop therein, thus permitting leakage of electrolyte. (7) See that proper and ample ventilation is maintained in the battery room. (8) Keep a battery log (record) indicating the charging rate and values of specific gravity at beginning and end of each charge period, as well as any other important data that may aid in checking the operation of the battery and predicting its future life. Such a record, carefully kept, is invaluable.

(B) The three most important things to be remembered about lubrication are: First, use only the proper lubricant, as specified by the equipment manufacturer; Second, use only the proper amount of lubricant, as specified by the equipment manufacturer. This is of high importance. An oversupply of lubricant is the cause of many common troubles in sound reproduction equipments. Such troubles result in noise, loss of volume and poor quality of sound. Third, lubricate the equipments at regular intervals, as specified by the manufacturer."

(Note: With that last I cannot altogether agree, as sound equipments must and do operate under rather widely varying conditions; also it could hold good only in cases where the lubricant specified by the equipment manufacturer is used—as it should be, but in very many cases I am sorry to say is not.—F.H.R.)

We have a goodly list of correct answers, as follows: S. Evans and C. Rau; A. F. Sprafke; D. H. Danielson; G. E. Doe; J. Wentworth; B. DeVietti; T. Van Vaulkenburg; H. Edwards; L. Hutch and D. Goldberg; E. Mantol and H. Hughes; M. and J. DeVoy; E. Hodson and J. Johnson; F. H. S. and P. Dalbey; L. H. Joy; D. Lally and F. Ferguson; L. M. and C. B. Traxler; J. Jurts and D. Howard; D. L. Sinklow; R. Geddings and L. Grant; J. Willis, T. L. Stein and J. Kirkpatrick; H. Pitchkey and C. Mellinger; P. Itt; O. L. Daris and F. Simms; R. and K. Wells; N. C. Bandman; A. L. Andrews; S. Spooner and B. H. Thaller; T. N. Onby; O. Allbright; B. S. Howard; J. O. McClellan; J. Gensen, K. Y. Spencer, D. L. Lode and B. H. Sanders; L. Klar and F. H. Klar; R. D. Oberleigh and J. Lansing; A. L. Dodson and F. L. Benton; L. R. Doty; P. L. Stone and R. Carmody; F. L. Savlor and G. N. Guidotti; P. and L. Felt; N. L. Haynes and A. Richardson; T. Turk; M. and S. T. Gibson; M. Mitchell; R. S. Danielson, R. D. Jackson and B. L. Korda.

A most excellent list for the hot summer dull months, what? The total of answers is several times this, of course.

I have selected the reply of Messrs. H. Pitchkey and C. Mellinger for publication, with compliments to Evans and Rau, Danielson, G. Doe, DeVietti, Sprafke, and L. and F. H. Klar. Pitchkey and Mellinger say: "It is very difficult to select any 'main' requirements as all requirements in care of equipments are important. We would regard the things most important of all as the following: (a) Keep the liquid at its proper level, using only distilled or approved water. (b) Keep the liquid at proper strength as per bi-weekly hydrometer test. (c) Keep all parts of the battery clean. This has to do with the tops especially. They must not be permitted to become dusty, dirty or to be and remain wet. Nothing must be laid on them. (d) Keep all contacts clean and tight and well covered with vaseline; this last including the connecting wires or straps. (e) Never permit the battery to become discharged below the point stipulated by its manufacturer. (f) If acid (electrolyte) gets on top of battery or elsewhere, neutralize it by washing with a saturated solution (all the water will take up) of ordinary baking soda and water or with a 50-50 solution of water and household ammonia. (g) Never charge at any other rate than that stipulated by the battery manufacturer. (i) Do not overcharge except at stated intervals recommended by manufacturer. (j) Don't imagine you know more about batteries than the makers of them. You probably don't. (k) By hydrometer test make certain that all cells are at the same level of strength. (l) If the battery be an old one, charge fully, draw off into a clean glass or porcelain container all electrolyte. Clean out sediment in bottom of all cells. Flush out with approved water. Fill with same and place on charge until all sulphate deposit in plates has disappeared. Empty water and again flush. Refill with new electrolyte and let remain idle a few hours. The battery life will thus be renewed and extended. (m) Do not continue a defective battery cell in use. Such procedure will injure the whole battery. (n) Have battery installed on table or shelf at convenient height and the battery room well ventilated. (o) Take hydrometer readings only after adding water and charging until the liquid starts to give off gas, as this assures proper mixing of the water and live liquid and that the reading is therefore reliable."

As to section B, Messrs. O. L. Daris and F. Simms say: "The two most important items in lubrication are to select the best type and quality of lubricant for the item to be lubricated, and to use only enough to accomplish the purpose of lubrication."

B. DeVietti says: "Projector and sound equipment bearings should receive exactly the right amount of the oil or grease recommended by the equipment manufacturer."

Evans and Rau say: "Never use more than one drop of oil in a bearing at a time, unless it be a wick lubrication bearing. This is plenty of oil and there will be no surplus to be thrown off and get smeared around, very possibly on the film. Use only the best grade of oil available for such bearings."

May I add this thought. Modern equipment manufacturers, realizing how very often poor performance of their equipments is traced to the use of poor or unsuitable oils and greases, and that such failures seldom are charged to their true cause but react against the equipment itself, have mostly all made careful experiments to determine just what oil or grease is most suitable for their machines. They recommend and in many cases offer themselves to supply the right lubricant.

Gentlemen, it is pure nonsense to imagine these manufcturers do this to "make money." True they must be paid for the oil or grease, and may make some small profit on its sale. The prime motive, however, is not profit, but to assure maximum performance of their equipments. *There is nothing I know of that is more foolish and costly than refusing to buy the lubricant recommended by equipment manufacturers, substituting instead some lubricant concerning whose relative value you are totally unable to judge, in an endeavor to save money.* For every dime you save by that sort of procedure it is almost a cinch you will lose at least one dollar in the end.—F.H.R.

J. C. JENKINS--HIS COLYUM

Omaha, Nebraska

Dear Herald:

When going through Genoa the other day we stopped and called on Ma and Henry Peterson. Ma runs the theatre and Henry runs a grasshopper train from Columbus to Loupe City, and doggone him, he always manages to be at home when we call.

They say that business has been fairly good there because of the employment of a number of men who are digging a canal from Genoa to Columbus, for two purposes, to give some men work and to develop power. Henry don't like it very well because he says it is going to interfere with catfish fishing, and Ma is a great catfisher, too. Ma said they had been trying to struggle along without the HERALD but found it impossible to keep up with the procession and now they are members of the family.

▽

Whatever else they say about him, there is this they will have to acknowledge: When a man will pay back $240 to the government which had been paid him on relief, he is entitled to a whole lot of credit. We know of a lot of them who wouldn't do that. What this country needs is more prize rings and less panhandlers.

▽

M. Bemond, who operates the theatre at Ord, Nebraska, was in town today and was sober, as usual. He brought along F. Slomenski, his theatre manager at Loupe City, to look after him. Bemond is strong for the HERALD and says if they would cut out this colyum it would be quite a paper. He told us that right to our face and the doctor at the hospital said that with good care he thought he might recover.

▽

Both Sides Lose

Headlines in the papers say that they have put South Omaha under martial law and called out the militia.

The reason for doing this seems to be because of a street car employee's strike, which has resulted in the death of two persons and the injury of 88 more in rioting and destroying property to such an extent that it was beyond police control. There has never been a strike but what both parties lost.

Our neighbor's Plymouth Rock hens went on strike sometime ago, because of the low price of eggs, and the roosters all went out into that "shelterbelt" to roost with the blue pelicans.

▽

If the court ever gives a man a chromo for stealing the Declaration of Independence we are going to make a kick about it.

▽

We have spent a lot of summers in Nebraska and have had reason to observe crop conditions but we don't believe we have ever seen better prospects for wheat, oats, rye and alfalfa than the state has today. Corn prospects don't seem so good because of the wet and cold weather, which has put back planting, and many farmers have had to re-plant, some on account of the seed rotting and some because of the cutworms. Well anyhow, if the "theorists" will keep hands off and give the state a chance she will come out of the brush and into the alfalfa carrying her banner of "Equality Before the Law."

▽

Variety Club Rooms Deluxe

They have opened headquarters for the Variety Club here in the Paxton hotel and the clubrooms are about the last word in elegance, in fact there is nothing nicer between Chicago on the east and Neligh on the west. Last night Bob Ballentyne, the manager for National Theatre Supply Company, drove around to our hotel with his wife and took us up to the club rooms, where we spent a delightful evening meeting old friends and acquaintances. Bob is always doing something like that. This club is exclusively for those engaged in some way with the theatre business. Bob and Mrs. Ballentyne put themselves out to a considerable extent to show us a good time (and they succeeded, too).

We met a number of theatre boys, some we had not seen in a long time, some we had never met before. We met Carl Reese and Mrs. Reese. Carl used to sell us film years ago and always refused to accept the keys to the theatre when we offered them to him. Carl is still selling film and says he doesn't have the keys to a single theatre. Mrs. Reese says she is the mother of a boy 17 years old. She don't look it. We also met Mr. T. Emmerson, who is the manager of the Omaha theatre and who tendered us the freedom of his theatre, which was very much appreciated. Then we met Evert Cummings, the district manager for Tri-State Theatres, another 100% Nebraskan and no discount. We are inclined to think that Mrs. Cummings is a little better than that. Well, anyhow, we had a delightful time and met a lot of delightful folks (including their wives) and the Variety clubroom is "a thing of beauty" and, we hope, "a joy forever."

▽

Ducks, Pelicans, Mudhens

If the "Brain Trust" expects to put a setting of duck eggs under a Plymouth Rock rooster and hatch out some young pelicans they shouldn't be surprised if they turned out to be mudhens.

▽

In case some of you projectionists should want to brush up on projection we would advise you to get in touch with the Book Department of the HERALD and ask for Richardson's new book on projection. When you get that you have gotten the last word on the subject.

▽

Will Rogers told an audience of colored folks recently that the outlook for his party (and we have our doubts about him being a Republican) was very dark and hazy. It must be that the "Grass Roots" boys have sent him a pair of smoked glasses.

▽

The morning after they had the opening of the Variety Club we were told that cracked ice went up 50%. "Oh Gorsh."

Elmer Gailey, who used to operate the two theatres in Wayne, Nebraska (until the fish went to biting), came into the hotel yesterday and told us about fishing up in Big Stone lake at Ortonville, Minnesota. He said that he hooked a northern pike that was so big that he had to get a span of mules to help pull him out, and after he got him out the lake dropped six feet. And we said, "Oh, for gosh sakes Elmer, haven't you been up with H. J. Longaker at Glenwood, Minnesota." Those two boys are mighty good fishermen.

▽

Jevver come over the mountain with Kate Smith and the moon?

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Ennis Quits Paramount To Enter Production

Bert Ennis, writer and pioneer in motion picture press agentry, resigned this week from the writing staff of Paramount's eastern short subjects studio, to enter production. Mr. Ennis before joining Paramount had been advertising manager for some of the large companies in New York and was in charge of the Roxy Theatre publicity department.

During the past 18 months Mr. Ennis has been writing the gags and off-screen comment for Paramount's "Screen Souvenirs," and various scripts for Paramount "Varieties," including some novelties for fall release—"Laugh These Off" and "Movie Milestones." In "Milestones" the company will present some of the biggest scenes from outstanding silent successes: "Covered Wagon," "Beau Geste," "Blood and Sand" and "The Miracle Man."

Consolidated Opens New Oklahoma House

Consolidated Theatres, Inc., subsidiary of the Griffith Amusement Company, recently opened the new Washita theatre, at Chickasha, Okla., containing the most modern equipment throughout, including air conditioning apparatus. George Limerick is manager of the house, which was constructed virtually within the old walls of the Sugg theatre, one of the oldest theatres in southwestern Oklahoma.

"Tom Mix Clubs" for Juveniles

The "Tom Mix Miracle Riders' Club" has been started as an exploitation idea for Mascot's "Miracle Riders," a serial, by the Lieb-Gold Company, New York, which now is conducting a "Frankie Darro Club." "Tootsie Pops" and "Uncle Sam Talkie-Movie Projectors" are tied in, and the sponsors will also use Tom Mix cowboy accessories.

Heads Equipment Division

Edmund T. Dawson has been appointed in charge of the theatre division of the Cable Chair Corporation, New York, headed by the John L. Cable steel furniture manufacturing interests.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

LAW BEYOND THE RANGE: Tim McCoy, Billie Seward—Very good western and McCoy is finally establishing himself if the box-office is any barometer. Used this in June, ordinarily a very poor month, but it drew more dough than any other "McCoy" we have played. These Columbia McCoy's are certainly better westerns than the Buck Jones' that Universal is turning out.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

LET'S LIVE TONIGHT: Lilian Harvey, Tullio Carminati—Set this in for four days starting on Sunday and after the matinee tried hard to secure another picture more suitable but was unable to do so. First of all, the recording does not reproduce satisfactorily owing to a lot of imitation French and possibly some real French. I have this to say, Lilian Harvey and Tullio Carminati do not come close to being star material. Their performance is ridiculous. Business quite poor during the run.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

PARTY WIRE: Jean Arthur, Victor Jory—This one pleased everyone. For a program picture it is far above the average. Running time, seven reels. Played June 14-15.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

PARTY WIRE: Victor Jory, Jean Arthur—Satisfying comedy drama that will go well in small towns. —John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

First National

FLIRTATION WALK: Ruby Keeler, Dick Powell, Pat O'Brien—A-1 musical that everyone liked but did not do any extra business. Why, I don't know. Possibly it's getting a little old. Running time, 97 minutes. Played June 1.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

G MEN, THE: James Cagney, Margaret Lindsey, Ann Dvorak—Well done "government vs. gangster" film that pleased. OK.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

GOLD DIGGERS OF 1935: Dick Powell, Gloria Stuart—Not up to Warner Bros. standard in regard to musicals. Picture failed to please more than 50%. Picture drew way above average business but what good does it do if the patrons are not satisfied? Running time, 95 minutes. Played June 16.—Phil Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

LIVING ON VELVET: Kay Francis, George Brent, Warren William—This is a good program picture. Was well liked. But did not do much business on account of storm and rain. Running time, eight reels. Played June 16-17.—E. D. Luna, Cozy Theatre, Wagoner, Olka. Small town patronage.

MAYBE IT'S LOVE: Gloria Stuart, Ross Alexander—Ross Alexander has built himself plenty of patronage since his performance in "Flirtation Walk." Young folks here would go to see him no matter what the picture might be. Good business but just program picture. Running time, 62 minutes. Played May 8-10.—W. M. Allison, Mission Theatre, Clayton, N. M. General patronage.

Fox

BABOONA: Mr. and Mrs. Martin Johnson—One of the best animal pictures we've played for a long time. However nobody got excited over it. There are some very comic scenes of animals and some very beautiful photography from the air as this picture was taken from airplanes. It's something new. Played June 7-8.—Chas. Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

BLACK SHEEP: Edmund Lowe, Claire Trevor, Tom Brown, Eugene Pallete—Another "aboard ship" story, but well done, and my audience was satisfied. Good mixture of suspense and comedy. OK.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

GEORGE WHITE'S 1935 SCANDALS: Alice Faye, James Dunn—Dancing, singing, laughing, all in all a clever show. It takes a large city to totally appreciate a good picture like this, where otherwise a western would substitute in a small city. Running time, 83 minutes. Played June 19-20.—G. E. Shannon, Swissland Theatre, Woodsfield, Ohio. General patronage.

GREAT HOTEL MURDER: Edmund Lowe, Victor McLaglen—Is our public fed up with this pair? I'll say they are. The same old technique as in "The Cockeyed World' and all the others that have come out since. Picture fair but they are tired of the old bickering and wisecracking that always goes with their pictures. Too much of a good thing—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LIFE BEGINS AT 40: Will Rogers—Here is one of Will Rogers' best pictures. It pleased everybody that came to see it. Played in a rainy spell and yet drew above average business. Keep up the good work, Will, and the weather man may give us a break yet. Boost it to the limit fellows, and clean up on it. Running time, 79 minutes. Played June 9.—Phil Billiet, Colisium Theatre, Annawan, Ill. Small town patronage.

LIFE BEGINS AT 40: Will Rogers—For genuine entertainment would say that this is Rogers' best. But as one country editor to another, suggest that they show Will how to hold a printer's "stick"; also that linotype had a sound entirely foreign to any self-respecting machine. Plenty of other technical faults, overlooked, of course, by the layman. Played to fine business. Running time, 79 minutes. Played June 9-11.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

LITTLE COLONEL, THE: Shirley Temple, Lionel Barrymore—It's the answer to the exhibitor prayers. We sponsored a Shirley Temple Safety Club a week ahead, giving the boys and girls pins who joined it. When the last few minutes in color appeared everybody was hypnotized. It puts new life in the theatre, when Shirley comes to town.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. Small town patronage.

LITTLE COLONEL, THE: Shirley Temple, Lionel Barrymore—Hit the spot picture. Who wouldn't like Little Shirley? I'll tell you who does like her, true honest-to-nature people and the wiser of the younger generation. Kids of course. Fairer business. Running time, 80 minutes.—G. E. Shannon, Swissland Theatre, Woodsfield, Ohio. General patronage.

LITTLE COLONEL, THE: Shirley Temple, Lionel Barrymore—Just wowed 'em as usual. This one drew a few more comments than "Bright Eyes," however, they seem to like her in any role just as long as it's Shirley Temple. They think nothing of driving 60 miles out here to see Temple or Rogers. Packed the house twice in one night in a town of about 500. Sent out postcards about two weeks ahead of picture to rural customers and got returns from same. Played May 19-20.—Chas. Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

OUR LITTLE GIRL: Shirley Temple—Usual Temple, except that its cast and story are not as good as previous Temples. Obviously a lot cheaper, but should do business.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

PECK'S BAD BOY: Jackie Cooper, Thomas Meighan—A typical family picture, with a popular title which did a very good business. It had some star value, but would call it a program picture and not a special.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. Small town patronage.

SPRING TONIC: Lew Ayres, Claire Trevor—Comedy, romantic picture. You saw "Doorway to Hell" starring Ayres but he wasn't as good as in the former picture although he loves to tame untamed tigers that have already been tamed. Fair business. Running time, 58 minutes.—G. E. Shannon, Swissland Theatre, Woodsfield, Ohio. General patronage.

$10 RAISE: Edward Everett Horton—A swell comedy. If there was ever a darn fool of the screen Horton is the one of the best beyond the darn fool. Laughs, pauses, but no Al Jolson sobs. Fair business. Running time, 70 minutes.—G. E. Shannon, Swissland Theatre, Woodsfield, Ohio. General patronage.

WHEN A MAN'S A MAN: George O'Brien—Good western. Something that is quite different than the old see-through westerns. Fair business. Mostly our Monroe County faithful farmers. Running time, 66 minutes.—G. E. Shannon, Swissland Theatre, Woodsfield, Ohio. General patronage.

MGM

AFTER OFFICE HOURS: Clark Gable, Constance Bennett—Personally I found this one hard to follow but many reported quite favorably on it. As a high-priced special, I consider it not up to much. Running time, 78 minutes. Played June 21-22.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

AFTER OFFICE HOURS: Clark Gable, Constance Bennett, Stuart Erwin, Billie Burke—Gable has a role that he can sink his teeth into in this one and that makes it a good picture. He is no matinee idol and our audiences were getting fed up on him as the great lover. Billie Burke was her own fluttery self, slightly ga-ga as always. She dates back a long way with her work. It may have been all to the good in the old days but the excessive fluttering and her squeaky voice does not register with our audience and they are very vocal in their panning of her.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

AFTER OFFICE HOURS: Constance Bennett, Clark Gable—A fast moving and entirely satisfying picture. Okay both as to entertainment and at the B.O. Running time, 73 minutes. Played June 13-15.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

AFTER OFFICE HOURS: Constance Bennett, Clark Gable—Good program picture. Not a special and did only average business for us. Running time, 84 minutes. Played June 2-3.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

AFTER OFFICE HOURS: Constance Bennett, Clark Gable—Romantic, vacational, adventure type of picture. The average New Yorker might go for it but farmers hate it. The exhibitor likes it but the public pays for it. Fair business. Running time, 73 minutes.—G. E. Shannon, Swissland Theatre, Woodsfield, Ohio. General patronage.

BABY FACE HARRINGTON: Charles Butterworth—Not enough in this one for a two-reel comedy. A misfire if there ever was one. A lot of them held their noses as they came out and that don't make an exhibitor feel any too good. Better have the exits open for they will go for them as that is what they did with us. The lowest gross for a Saturday for a long time. Friday patrons advertised it for us adversely.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CASINO MURDER CASE: Paul Lukas—There are too many of these murder stories being produced, the vicious cycle. This picture is okay and interesting but we have had some six of the same type in the last sixty days and this one flopped at the box office. And the only reason, as I see it, is that the public is getting fed up on this type.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CASINO MURDER CASE: Paul Lukas—The usual murder story. A series of murders, the obtuse district attorney, dumb police detective and the smart private detective with the super power brain. And of course our hero solves the mystery in the last reel and gets the gal. However, it's fairly entertaining and can be classed as a program picture. If your patrons like murder mysteries it will get by OK. Did average business here. Played June 5.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

CASINO MURDER CASE, THE: Paul Lukas—Murder mystery. I could see through some but the most had me guessing, though. Believe me, though, it was a clever murder mystery and were the detectives marvelous though! Fair business. Running time, 84 minutes.—G. E. Shannon, Swissland Theatre, Woodsfield, Ohio. General patronage..

MARK OF THE VAMPIRE: Lionel Barrymore, Bela Lugosi—A horror film that was laid on a little too thick and as we see it they forgot to end it. We had the first experience of at the end of show people waiting and wondering when the end would come after the film had run out.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MURDER IN THE FLEET: Robert Taylor, Jean Parker, Una Merkel, Ted Healy, Nat Pendleton—Well balanced comedy murder mystery aboard ship. Suspense and comedy combined to make an entertaining picture. Week end OK.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

NAUGHTY MARIETTA: Jeanette MacDonald, Nelson Eddy—Excellent. The music in this is superb and the story is fair. This musical is so good it almost deserves the raves you read about it in the press sheet. Pleased 100% here and did very good business. Running time, 104 minutes. Played June 15.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

NAUGHTY MARIETTA: Jeanette MacDonald, Nelson Eddy—It was beautiful, but only a few knew what it was all about. Don't lose any sleep, if you haven't bought this. They got real restless on this picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. Small town patronage.

NAUGHTY MARIETTA: Jeanette MacDonald, Nelson Eddy—Personally liked this as well as "Les Miserables" but your shoot-'em-down and ride-'em-rough crowd will not go for it. However, it is a picture that should grace the screen of every exhibitor as it is the best of its kind to date. Light opera. Played June 4-5-6.—Ivan W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

RECKLESS: Jean Harlow, William Powell—This picture has a high priced cast and that helps to get them in. The picture is just fair. Harlow as a singing and dancing star is terrible. The picture would have been much better if the singing and dancing had been left out, or if they had put someone in the role that could really sing or dance. Did average business here. Played June 8.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SEQUOIA: Jean Parker, Russell Hardie—An almost unbelievable picture. Beautiful outdoor shots and completely captivating. Pleased everyone and played to good business. At the risk of being called sentimental, hope every deer hunter sees it. Running time, 72 minutes. Played June 16-18.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

SHADOW OF DOUBT: Ricardo Cortez, Virginia Bruce—Well made picture and well acted but slow at box-office. Running time, 70 minutes. Played June 19-20.—Ivan W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

TIMES SQUARE LADY: Virginia Bruce, Robert Taylor, Pinky Tomlin, Nat Pendleton—Just a fair program picture. Tomlin was well liked, nice voice, sang a couple of songs. It will get by as a program picture. Some action, some comedy.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TIMES SQUARE LADY: Robert Taylor, Virginia Bruce—Fairly good program picture. Nothing to write home about but seemed to please. Average business here. Played May 29.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

VAGABOND LADY: Robert Young, Evelyn Venable—Average programmer with just about enough comedy to get it by.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y.—Small town patronage.

WEST POINT OF THE AIR: Wallace Beery, Robert Young—Romantic, adventure, love, thrills, and heart throbs. A swell show with Wallace at partially his best, like "Villa." Young played well and the planes were swell with all the grinding noises. Fair crowd, but liked it. Running time, 90 minutes. Played June 16-17.—G. E. Shannon, Swissland Theatre, Woodsfield, Ohio. General patronage.

WINNING TICKET, THE: Leo Carrillo, Louise Fazenda—No good. Only got film rental and a lot of kicks. Running time, seven reels.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

Paramount

ALL THE KING'S HORSES: Mary Ellis, Carl Brisson—No good. Did the poorest business this year. Several walkouts. Running time, eight reels. Played June 11-12.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

BEHOLD MY WIFE: Sylvia Sidney, Gene Raymond—Far above the average program entertainment, everything here to provide good screen fare. The story is exceptionally strong, ranging from light comedy to heavy melodrama. The title is absolutely all that I can find any fault with and that because the show gave us a very poor midweek gross. I should have used this for my Sunday change.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

DEVIL IS A WOMAN, THE: Marlene Dietrich, Cesar Romero—No business, no friends. Lots of black looks for showing such a picture. What could be worse? Don't play it, it'll do you harm. It's clever but can't be understood by our farmers. I think some will never come back. Well acted but story didn't take.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. Small town patronage.

GILDED LILY, THE: Claudette Colbert, Fred MacMurray—Very good in every way. Running time, 80 minutes. Played May 26-28.—W. M. Allison, Mission Theatre, Clayton, N. M. General patronage.

GLASS KEY, THE: George Raft—Not up to Raft's standard. Running time, 77 minutes. Played June 8.—W. M. Allison, Mission Theatre, Clayton, N. M. General patronage.

GOIN' TO TOWN: Mae West—While this was not the production of "Belle of the Nineties," this did better for us at the box-office. Only thing I might suggest was that there was too much Mae West. Running time, 64 minutes. Played June 16-17-18.—Ivan W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

IT'S A GIFT: W. C. Fields, Baby LeRoy—I read several rather unfavorable reports on this and was more than pleased when it was so much better than I expected. Mostly slapstick comedy but it seems that is what the majority of the fans here love. The laughs follow each other in rapid succession and all in all I can say that this pleased as much as any W. C. Fields we have played.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

LOVE IN BLOOM: Gracie Allen, George Burns, Joe Morrison, Dixie Lee—Played on Family Night and went over all right. Very good comedy. Running time, seven reels. Played June 19-20. —E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

MISSISSIPPI: Bing Crosby, Joan Bennett, W. C. Fields—Went over very well and pleased about 80% of our patronage. Running time, 86 minutes. Played June 9-10.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

PRIVATE WORLDS: Claudette Colbert, Charles Boyer—Many favorable comments on this picture. Well acted and directed.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

PURSUIT OF HAPPINESS, THE: Joan Bennett, Francis Lederer, Charles Ruggles—One of the most delightful screen entertainments in many a day. Being a costume picture, it has considerable to overcome in gaining the favor of the fans, but it establishes itself as a real hit before the end of the first reel. Comments were numerous and enthusiastic in praise. In my own opinion, the best comedy drama in Paramount's line-up this year.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone—Even the women went for this one, without the romance, which was never missed. Running time, 89 minutes. Played May 19-21.—W. M. Allison, Mission Theatre, Clayton, N. M. General patronage.

RUGGLES OF RED GAP: Charles Laughton, Mary Boland—This without a doubt is the best since "Cabbage Patch." While it will not have the general appeal and box-office draw that the "Cabbage" had, nevertheless, it ranks right up in the same class. Just one of those pictures that has positive entertainment. The cast is overwhelmingly good.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

RUMBA: George Raft, Carole Lombard—Played this on Bargain Night and for some reason failed to draw. Raft is not so well liked here and for that reason picture failed to please although George Raft tried hard to put the picture over. Running time, 71 minutes. Played June 12.—Phil Billiet, Colisium Theatre, Annawan, Ill. Small town patronage.

RUMBA: George Raft, Carole Lombard—A typical Geo. Raft picture and if your patrons like Raft should go over big. Done a little extra business for us. Running time, seven reels. Played June 5-6.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

WINGS IN THE DARK: Myrna Loy, Cary Grant—Just in time for what my patrons had been asking for. Good action, and pleased all. Business above average. Running time, 75 minutes. Played May 4.—W. M. Allison, Mission Theatre, Clayton, N. M. General patronage.

RKO

ANNE OF GREEN GABLES: Anne Shirley—Well directed and played, but business way off. Got the children and 400, which is slight in this situation. Running time, 79 minutes. Played May 12-14.—W. M. Allison, Mission Theatre, Clayton, N. M. General patronage.

DOG OF FLANDERS: Frankie Thomas, Helen Parrish—Here is a good little picture that pleased everyone. Did not draw film rental because of rain. If the weather man don't give us a break pretty soon, we'll have to close up and it has rained exactly six straight days, and you know what that does to show business. Running time, 72 minutes. Played June 19.—Phil Billiet, Colisium Theatre, Annawan, Ill. Small town patronage.

DOG OF FLANDERS: Frankie Thomas, Helen Parrish—An honest-to-goodness picture. One that should be compulsory to see in all schools and churches. The church organizations asked for a decent show, now they have it. Pure life, as it is with all its hardships. Why don't the church going public give RKO a break now? Paramount made Mae West in "Goin' to Town" and the public flocked to see her and her fantasy. We played a picture of Our Saviour Himself and got very few. After all I guess it's life. Running time, 72 minutes. Played June 21-22.—G. E. Shannon, Swissland Theatre, Woodsfield, Ohio. General patronage.

GAY DIVORCEE, THE: Fred Astaire, Ginger Rogers—Strange as it seems, I had a number of decided kicks on this from the Saturday night fans. I can easily see that this is a picture that will not be appreciated by all classes. Although it is above average fare, I think it has been rated just a hit too high. Monkey suits and dance scenes never go over very big here.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

GRAND OLD GIRL: May Robson, Hale Hamilton—Good one to tie in with the schools. Will click that way. Running time, 72 minutes. Played May 30-31.—W. M. Allison, Mission Theatre, Clayton, N. M. General patronage.

GRAND OLD GIRL: May Robson—The general patronage seemed to like this one pretty well. However, it is no more than just a picture to fill a date. It's not so bad and not so good. Think it over a while before you play it. Pleased some and some it didn't. Played May 31-June 1.—Chas. Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

LADDIE: Joan Beal, Gloria Stuart—I consider this an exceptional picture since my second night doubled my first night. If your patronage is like mine, step on this one a little extra. Running time, 69 minutes. Played June 13-14.—J. M. Lakeman, Princess Theatre, Haleyville, Ala. Small town and rural patronage.

LITTLE MINISTER: Katharine Hepburn—Just some more evidence that RKO is producing more fine pictures than any other exchange this year. Somewhat of a "class" show but anyone that would kick on this would have an awfully low "I Q." Should be on everyone's list of the ten best of the year. Hepburn does the best work of her career in this. Lots of good comedy in this that one might not look for on account of the title.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

MURDER ON A HONEYMOON: Edna May Oliver, James Gleason—A hilarious comedy. Not much of a plot but you'll see the two peas in a pod for Laurel & Hardy, who are Gleason & Oliver. Fair business. Running time, 74 minutes.—G. E. Shannon, Swissland Theatre, Woodsfield, Ohio. General patronage.

RED MORNING: Steffi Duna, Regis Toomey—I thought this about average, not quite, but the considerable number of complaints I had on this must mean that I had it over-rated. I still think it a pretty fair show but the customer is always right.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

ROMANCE IN MANHATTAN: Ginger Rogers, Francis Lederer—This pleased all the way around. Not a growl nor grumble from the patrons. This is a delightful comedy romance. Not heavy comedy but thoroughly entertaining throughout the picture. Ginger Rogers is as always adorable, even though she doesn't dance or sing. Lederer is likewise very convincing in his characterization. Played June 2-3.—Chas. Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

STAR OF MIDNIGHT: William Powell, Ginger Rogers—I do not need to tell you that there are many fine players in this one. If you ask me, I am here to tell you "Star of Midnight" makes one of the best film fares in quite some time. You will make no mistake in setting this in your best playing time.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

STAR OF MIDNIGHT: Ginger Rogers, William Powell—Very good picture. Very much on the order of "Thin Man" and is every bit as good. Did very good business on this one. Running time, 97 minutes. Played June 12.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SILVER STREAK, THE: Sally Blane, Charles Starrett—Picture lacks stars, but has plenty of action. Did exceptionally good business due to a railroad shop town close by. Running time, 72 minutes. Played May 23-24.—W. M. Allison, Mission Theatre, Clayton, N. M. General patronage.

WEST OF THE PECOS: Richard Dix—A natural for this part of the country. And should go anywhere. Running time, 69 minutes. Played May 11.—W. M. Allison, Mission Theatre, Clayton, N. M. General patronage.

United Artists

CLIVE OF INDIA: Ronald Colman, Loretta Young—The history students raved about it, others walked out. Running time, 90 minutes. Played June 17-18.—J. M. Lakeman, Princess Theatre, Haleyville, Ala. Small town and rural patronage.

LES MISERABLES: Fredric March, Charles Laughton—Truly a credit to the industry. If your patrons are the type to appreciate good acting, fine production and top direction, you cannot over-advertise this one. It is not arty or talkie, just get them in. Played June 11-12-13.—Ivan W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

LOOKING FOR TROUBLE: Spencer Tracy, Jack Oakie—This picture is rather old. Didn't set the world on fire but seemed to satisfy those who saw it. We do not double bill our pictures. I imagine it should be double billed.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. Small town patronage.

MIGHTY BARNUM, THE: Wallace Beery, Adolphe Menjou, Janet Beecher, Virginia Bruce—Beery excellent as usual. Have never missed with any of his pictures. Running time, 105 minutes. Played May 5-7.—W. M. Allison, Mission Theatre, Clayton, N. M. General patronage.

WEDDING NIGHT, THE: Gary Cooper, Anna Sten—A fair picture but very little draw. A less than average crowd seemed to enjoy it. Running time, 90 minutes. Played June 10-11.—J. M. Lakeman, Princess Theatre, Haleyville, Ala. Small town and rural patronage.

Universal

BRIDE OF FRANKENSTEIN: Boris Karloff—Don't give it your best playing time although it may not disappoint. Played June 2-3.—Ivan W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

CRIMSON TRAIL, THE: Buck Jones—The poorest Jones I ever saw to the best midweek business in several years. Not a single laugh, just riding, riding, and a halfwit to throw in a little of the terror element. We certainly hope Universal gives Jones better material than this for his future horse operas.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

GOOD FAIRY, THE: Margaret Sullavan, Herbert Marshall—This one only did average business. Frank Morgan really saved the picture and put it in a class slightly above programmer. The majority seemed to enjoy the comedy in it although one patron walked out saying "worst show yet." Played June 20-21.—J. M. Lakeman, Princess Theatre, Haleyville, Ala. Small town and rural patronage.

GOOD FAIRY, THE: Margaret Sullavan, Frank Morgan, Herbert Marshall—Played this picture weekend to an average business but the farmers would have much preferred a westerner. It certainly is no special in my estimation.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. Small town patronage.

PRINCESS O'HARA: Jean Parker, Chester Morris—Very good entertainment with a good cast. Played June 10.—Ivan W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

THERE'S ALWAYS TOMORROW: Binnie Barnes, Lois Wilson, Frank Morgan, Elizabeth Young—Very pleasing. Played June 15-16.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

TRANSIENT LADY: Gene Raymond, Henry Hull—Hull's performance put this one over. Running time, 72 minutes. Played May 29.—W. M. Allison, Mission Theatre, Clayton, N. M. General patronage.

Warner

SWEET MUSIC: Rudy Vallee, Ann Dvorak—This is a very good musical picture. But Rudy Vallee is not so hot on the screen. Did only average business. Running time, 96 minutes. Played June 23-24.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

WHITE COCKATOO: Jean Muir, Ricardo Cortez—Just fair. Running time, 70 minutes. Played May 22.—W. M. Allison, Mission Theatre, Clayton, N. M. General patronage.

Short Features

Columbia

MAKE BELIEVE REVUE, THE: Color Rhapsodies Series—A delightful cartoon, by far the best color cartoon to date. It should prove to be added entertainment on any program.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

UNCIVIL WARRIORS: 3 Stooges—If you want a crazy comedy, here it is. This got a lot of laughs and I gave it my OK. Not high class, but plenty of fun.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

Educational

PEG LEG PETE, THE PIRATE: Terry-Toons—Slightly above the average as a cartoon. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

SHE'S MY LILY: Will Mahoney—Booked this for return engagement, that's how good it is. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

MGM

CHASES OF PIMPLE STREET: Charley Chase—Good comedy. Running time, 20 minutes.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

COLORFUL GUATEMALA: FitzPatrick Travel Talks—Good colored short.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

FIXER UPPERS: Laurel and Hardy—Good comedy but not as good as some of the comedies they have made. Running time, two reels.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

GOOD LITTLE MONKEYS: Harman-Ising—Another excellent color cartoon with originality far above

(*Continued on following page*)

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the average. Great for both children and adults.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

LOS ANGELES, WONDER CITY OF THE WEST: FitzPatrick Travel Talks—Very good. B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MEMORIES AND MELODIES: Musical Revues—Directed by James A. FitzPatrick. Well done two-reeler based on the melodies of Stephen Foster. Essentially a high class musical that will appeal to the appreciative class. Very good.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

MIKE FRIGHT: Our Gang—Good. Boost it. Will please the kids. Running time, 20 minutes.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

OKAY TOOTS: Charley Chase—Not up to the standard of the usual Chase. Running time, 17 minutes.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SHRIMPS FOR A DAY: Our Gang—Just about the best Our Gang comedy yet. Patrons still raving about it. Laughs galore. You can boost it to the skies. Running time, 19 minutes.—Clarke Gurley, Ritz Theatre, Bainbridge, Ga. General patronage.

Paramount

PARAMOUNT NEWS: Very good and the Chicago office gives you good service on it. I have already signed up for next year for this news and I am not sorry I did, as I think it is the best news on the market. Running time, 9 minutes.—Phil Billiet, Colisium Theatre, Annawan, Ill. Small town patronage.

WE AIM TO PLEASE: Popeye The Sailor—Another good one from Popeye. He is our most popular cartoon character. Running time, 9 minutes.—Phil Billiet, Colisium Theatre, Annawan, Ill. Small town patronage.

RKO

DUMBBELL LETTERS: Too dumb to be good. This is one of RKO's weakest points, their shorts. Why don't they get some orchestra acts instead of wasting film on something of this nature. Running time, 5 minutes.—Phil Billiet, Colisium Theatre, Annawan, Ill. Small town patronage.

United Artists

BAND CONCERT: Mickey Mouse—Stepped out on this and business justified expense. Mickey in class by himself and color has added 100 per cent. Musical score on this splendid and crowds applauded. Would say that it is by far the best one-reeler I have played. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Universal

SKY LARKS: Oswald Cartoons—A good filler on any weak program. Running time, 7 minutes.—Phil Billiet, Colisium Theatre, Annawan, Ill. Small town patronage.

Vitaphone

RADIO SCOUT: Big V Comedies—Got a good many laughs. So must have been pretty good comedy. Running time, two reels.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

RIMAC'S RHUMBA ORCHESTRA: Melody Masters—Very good band reel. Very good.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

RUFUS JONES FOR PRESIDENT: Ethel Waters—Good short but the all colored cast makes it plenty hot for child patronage. Running time, 19 minutes.—Phil Billiet, Colisium Theatre, Annawan, Ill. Small town patronage.

SHOESTRING FOLLIES: Eddie Peabody—Why, oh, why, do producers pad a swell one-reeler into a mediocre two-reeler? Take the last five minutes out of this and there would be nothing left but drivel. Running time, 21 minutes.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

SYNCOPATED CITY: Broadway Brevities—About average. Our patrons don't care so much for these. Wish we could get some good two-reel comedies once more. Running time, 20 minutes.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

VACATION DAZE: Big V Comedies—Pretty good comedy. Running time, 20 minutes.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

VAUDEVILLE REEL NO. 3: Pepper Pot—Better than average Vaudeville Reel that pleased my patrons.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

Serial—Universal

CALL OF THE SAVAGE: Noah Beery, Jr.—Very good serial. On the eighth episode and same has held up pretty good. Running time, two reels.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

NEW COMPANIES INCORPORATED....

Among motion picture and amusement companies incorporated during June at Dover, Del., are included the following:

Edison Film Corporation to deal in motion pictures, listing capital of $1,100,000. Incorporators are C. S. Peabbles, L. H. Herman and Walter Lens of Wilmington.

Fox Janesville Corporation to carry on the business of theatrical proprietors, listing capital of $1,000. Incorporators are Raymond J. Gorman, Brooklyn, N. Y.; C. N. Caldwell, Jr., Nutley, N. Y., and Arthur W. Britten, West Orange, N. J.

Varsity Theatre Company to do a general theatrical and amusement business, listing a capital of $21,000. Incorporators are James N. Gilchrist, L. M. Taby and J. A. Lauridsen of New York City.

Cascade Theatres Corporation to operate theatres, listing capital of $60,000. Incorporators are C. N. Caldwell, Jr., Nutley, N. J.; Raymond J. Gorman, Brooklyn, N. Y., and David J. Jackman, New York City.

Imperio Azteca Studios, Inc, to deal in motion pictures, listing a capital of $1,100,000. Incorporators are Roberto Farfan, Sr., Baja Cal, Mexico; John C. Donlevy, San Diego, Calif., and Clarence Eubanks, New York City.

Pennsylvania Avenue Corporation to operate theatres, apartment houses, etc., listing capital stock of $1,000, no par value. Incorporators are C. S. Peabbles, L. H. Herman and Walter Lenz of Wilmington.

Rainer Theatres Corporation to operate theatres, listing capital of $1,000. Incorporators are David H. Jackman, New York City; C. N. Caldwell, Jr., Nutley, N. J., and Raymond J. Gorman, Brooklyn, N. Y.

United Radio Features, Inc., to do a general radio, telephone, telegraph and cable business, listing capital stock at 250 shares, no par value. Incorporators are L. H. Herman, Walter Lenz and C. S. Peabbles, of Wilmington.

Western Pictures Corporation to deal in motion pictures listing capital stock of 5,000. Incorporators are Howard E. Roos, Brooklyn, N. Y.; Benjamin F. Tracy and C. Truman Thomson, of New York City.

Multomah Theatres Corporation to operate theatres, listing capital of $1,000. Incorporators are C. N. Caldwell, Jr., Nutley, N. J.; Raymond J. Gorman, Brooklyn, N. Y., and David H. Jackman, New York City

Prudential Theatres Company, Inc., to deal in stocks, bonds, etc., listing capital of $100,000. Incorporators are Jacob Schaum, David Coral and Edith H. Kuen, New York City.

Surrey Sports Enterprises, Inc., to produce sports of all kinds in motion pictures, listing capital stock of 200 shares, no par value. Incorporators are Julian T. Abeles, Leopold Bleich and William Lieber, of New York City.

Massachusetts Broadcasting Corporation to deal in radio and broadcasting supplies of all kinds, listing capital stock of 25,000 shares, no par value. Incorporators are C. S. Peabbles, Walter Lenz and L. H. Herman, of Wilmington.

Mayfair Sports Enterprises, Inc., to produce sports of all kinds in motion pictures, listing capital of $5,000. Incorporators are Julian T. Abeles, Leopold Bleich and William Lieber, of New York City.

Glen W. Dickinson Theatres, Inc., of Lawrence, Kan., increased its capital from $220,000 to $320,000. The Corporation Service Company was the incorporating company.

DEVELOPMENTS IN THEATRE FIELD

Minnesota Amusement Company plans three new theatres, making a total of 71 for the circuit. The new houses are: El-Jay, Mankato, Minn., 400 seats; Gem, Winona, Minn., 400; O'Klare, Eau Claire, Wis., 500.

E. N. Collins has opened the Lindell, Texas.

W. H. Hall plans a new theatre at Karnes City, Texas.

W. H. Allen will open the Primrose, Poth, Texas.

R. and L. Hansard will open a new theatre at Moran, Texas.

John Richardson has opened the Royal at Archer City, Texas.

Harry Roth will open the Morris at Naples, Texas.

Charles Barker will open a new house in Frost, Texas.

R. Z. Glass has taken over the Oak Lawn, Dallas suburban house.

Hall Industries of Beeville has taken over the entire Mart Cole Circuit and the Guild at Crystal City, Texas.

A syndicate headed by Maurice Davis plans to lease a new 1,200-seat house in St. Louis, being built by S. D. Rossi, Inc.

Edwin S. Raffile has acquired the Globe from Moses J. Slepak.

M. A. Lightman of Malco Theatres, Memphis, has taken over the Central, Hot Springs, Ark., and will erect a new house on the site. The new theatre will bring the Malco total to 41 theatres.

Fred Wehrenberg, operating several St. Louis theatres, plans the erection of a new house, seating 1,500, in St. Louis.

A new house, on the site of the present Studio in St. Louis, is planned by E. E. Rudolph, Jr. It will seat 650.

Wometco Theatres will erect a new theatre at Miami Beach, Fla., seating 1,000.

W. S. Butterfield plans two new theatres in Lansing, Mich., seating 500 and 700.

Berly Theatres Company plans a $200,000 house in Berwyn, Chicago suburb.

Arthur Siegel and Max Cohen, operating a group of houses in the Metropolitan New York area, have taken over two Philadelphia houses.

Rawles Named Coast Head for International

Wallace X. Rawles has been named director of the Pacific Coast division of the International News Service, succeeding E. H. Martin, retiring because of ill health after 20 years with the service. As division manager Mr. Rawles has a staff of 200 men from Denver to the Philippines and from California to Alaska. He will continue to handle Hollywood picture news. Approximately 1,000 words go out daily over the Hearst wires and 4,000 words weekly over the INS fast news service.

Redeems Securities

The directors of Western Electric Company have voted to redeem on October 1 at 105 and accrued interest the entire issue of $35,000,000 five per cent gold debenture bonds outstanding. No new financing is involved.

Joins Paramount

Ruth Schwerin, formerly of First Division, has joined the Paramount publicity department of New York.

THEATRE RECEIPTS

The total number of theatre receipts for the calendar week ended June 29, 1935, from 101 theatres in 18 major cities of the country, reached $850,150, a decrease of $85,620 from the total for the preceding week ended June 22, when 103 theatres in 18 major cities aggregated $935,770.

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Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1934). (Dates are 1934 unless otherwise specified.)
Boston							
Boston	3,246	25c-50c	“Ladies Love Danger” (Fox) and “No Ransom” (Liberty) (6 days)	4,000	“People’s Enemy” (Radio) and “The Healer” (Monogram)	7,500	High 4-27-35 “Transient Lady” 31,000 Low 6-29-35 “Ladies Love Danger” and “No Ransom” (6 days) 4,000
Fenway	1,382	30c-50c	“College Scandal” (Para.) and “Under the Pampas Moon” (Fox)	4,000	“The Girl Who Came Back” (Chesterfield) and “Doubting Thomas” (Fox)	3,500	High 1-6 “Lady Killer” and “ Girl Without a Room” 12,000 Low 3-9-35 “One More Spring” and “Lottery Lover” 2,500
Keith’s Memorial	2,907	25c-65c	“Becky Sharp” (Radio)	20,000	“Hooray for Love” (Radio)	7,000	High 3-23-35 “Roberta” 30,000 Low 6-22-35 “Hooray for Love” 7,000
Loew’s State	3,537	25c-55c	“No More Ladies” (MGM) (6 days-2nd week)	8,000	“No More Ladies” (MGM) (1st week)	18,000	High 4-7 “Riptide” 22,000 Low 6-1-35 “Age of Indiscretion” and “Eight Bells” 8,000
Metropolitan	4,332	35c-65c	“Oil for the Lamps of China” (F.N.)	18,000	“The Glass Key” (Para.)	24,000	High 4-6-35 “Private Worlds” 41,000 Low 6-29-35 “Oil for the Lamps of China” 18,000
Paramount	1,793	25c-50c	“College Scandal” (Para.) and “Under the Pampas Moon” (Fox)	6,500	“The Girl Who Came Back” (Chesterfield) and “Doubting Thomas” (Fox)	5,500	High 1-6 “Lady Killer” and “Girl Without a Room” 12,000 Low 3-23-35 “Love in Bloom” and “Car 99” 4,000
Buffalo							
Buffalo	3,500	30c-55c	“Becky Sharp” (Radio)	16,400	“No More Ladies” (MGM)	13,900	High 1-6 “Design for Living” 26,000 Low 12-19 “Music in the Air” 5,000
Century	3,000	25c	“Under the Pampas Moon” (Fox) and “Mary Jane’s Pa” (F. N.)	5,000	“The Daring Young Man” (Fox) and “Dinky” (W. B.)	4,800	High 5-11-35 “Mark of the Vampire” and “Gigolette” 8,200 Low 12-29 “I Am a Thief” and “Side Streets” 4,000
Great Lakes	3,000	25c-40c	“Public Hero No. 1” (MGM)	6,900	“Alibi Ike” (W. B.) and “The Age of Indiscretion” (MGM)	6,300	High 9-29 “Belle of the Nineties” 18,800 Low 12-22 “Gentlemen Are Born” and “Marie Galante” 3,800
Hippodrome	2,100	25c-40c	“Oil for the Lamps of China” (F. N.)	6,400	“Escape Me Never” (U. A.)	7,100	High 5-19 “The House of Rothschild” 18,000 Low 7-28 “Here Comes the Navy” 4,800
Lafayette	3,300	25c	“My Heart Is Calling” (GB Pictures) and “Eight Bells” (Col.)	5,900	“Chinatown Squad” (Univ.) and “Alias Mary Dow” (Univ.)	6,400	High 3-10 “It Happened One Night” and “Before Midnight” 16,700 Low 11-17 “Jane Eyre” and “Young and Beautiful” 4,200
Chicago							
Apollo	1,400	25c-50c	“The Scoundrel” (Para.)	9,000	“High School Girl” (Bryan Foy)	4,000	High 9-8 “The Cat’s Paw” 16,000 Low 6-22-35 “High School Girl” 4,000
Chicago	4,000	25c-68c	“Public Hero No. 1” (MGM)	34,000	“In Caliente” (F.N.)	32,000	High 8-11 “She Loves Me Not” 66,000 Low 5-26 “Thirty Day Princess” 19,000
Garrick	900	25c-40c	“In Caliente” (F. N.) (5 days)	4,000	“The Girl from Tenth Avenue” (F. N.)	4,500	High 2-23-35 “Baboona” 8,500 Low 5-4-35 “One New York Night” 3,000
Oriental	3,940	25c-40c	“The Daring Young Man” (Fox)	22,000	“Stolen Harmony” “Para.)	20,000	High 1-5-35 “Big Hearted Herbert” 25,000 Low 6-16 “Registered Nurse” 12,000
Palace	2,509	25c-50c	“Becky Sharp” (Radio) (2nd week)	19,000	“Becky Sharp” (Radio) (1st week)	26,000	High 3-30-35 “Roberta” 30,000 Low 12-1 “Kentucky Kernels” 8,000
Roosevelt	1,591	25c-50c	“Under the Pampas Moon” (Fox)	11,000	“Oil for the Lamps of China” (F. N.)	9,000	High 1-5-35 “Forsaking All Others” 27,000 Low 8-18 “Paris Interlude” 6,000
State-Lake	2,776	20c-35c	“Headline Woman” (Mascot)	13,000	“The Man Who Knew Too Much” (GB Pictures)	13,000	High 9-8 “The Most Precious Thing in Life” 19,000 Low 6-8-35 “The Whole Town’s Talking” 11,000
United Artists	1,700	30c-50c	“No More Ladies” (MGM)	15,000	“Let ’Em Have It” (U. A.) (2nd week)	10,000	High 5-5 “House of Rothschild” 30,000 Low 4-13-35 “Vanessa: Her Love Story” 10,000
Cleveland							
Allen	3,300	30c-42c	“Charlie Chan in Egypt” (Fox) (9 days)	5,500	“The Daring Young Man” (Fox) (5 days)	1,300	High 6-8-35 “Let ’Em Have It” 7,250 Low 12-15 “Silver Streak” 1,400
Circle	1,925	15c-30c	“The Thin Man” (MGM) (repeat run)	5,400	“The Awakening of Jim Burke” (Col.)	3,500	....
Hippodrome	3,800	30c-42c	“Stranded” (W. B.)	7,000	“Oil for the Lamps of China” (F. N.)	9,000	High 3-16-35 “Roberta” 23,000 Low 3-17 “Journal of a Crime” 2,900
RKO Palace	3,100	30c-42c	“Escape Me Never” (U. A.)	6,800	“The Informer” (Radio)	6,000	High 4-6-35 “Transient Lady” 39,000 Low 5-19 “Where Sinners Meet” 4,000
State	3,400	30c-42c	“Private Worlds” (Para.)	8,900	“No More Ladies” (MGM)	16,000	High 1-12-35 “Forsaking All Others” 28,000 Low 12-29 “Private Life of Don Juan” 3,500
Stillman	1,900	30c-42c	“No More Ladies” (MGM) (25c-35c)	6,500	“Public Hero No. 1” (MGM)	4,500	High 9-15 “Chained” 10,000 Low 1-12-35 “Our Daily Bread” 2,000
Denver							
Aladdin	1,500	25c-60c	“Charlie Chan in Egypt” (Fox)	2,000	“Nell Gwyn” (U. A.) (3 days) “My Heart Is Calling” (GB Pictures) (3 days)	200 400	High 5-5 “House of Rothschild” 9,000 Low 6-22-35 “Nell Gwyn” and “My Heart Is Calling” (6 days) 600
Broadway	1,500	25c-40c	“No More Ladies” (MGM) (5 days)	1,200	“Doubting Thomas” (Fox)	2,000	....
Denham	1,500	25c-50c	“College Scandal” (Para.)	6,000	“The Virginian” (Para.)	4,000	High 9-29 “Belle of the Nineties” 16,500 Low 4-7 “She Made Her Bed” 800
Denver	2,500	25c-50c	“Public Hero No. 1” (MGM)	5,000	“No More Ladies” (MGM)	8,000	High 1-13 “Roman Scandals” 17,500 Low 6-8-35 “Under the Pampas Moon” 4,000
Orpheum	2,600	25c-40c	“Baby Face Harrington” (MGM)	5,500	“Mark of the Vampire” (MGM) (25c-50c)	5,000	High 2-17 “Hi Nellie” 19,500 Low 12-29 “Hat, Coat and Glove” 1,000
Paramount	2,000	25c-40c	“Black Sheep” (Fox)	3,000	“The Flame Within” (MGM)	3,000	High 5-11-35 “Bride of Frankenstein” 7,000 Low 6-9 “Uncertain Lady” 400
Hollywood							
Chinese	2,500	30c-55c	“Public Hero No. 1” (MGM) and “Vagabond Lady” (MGM) (6 days)	7,250	“Black Sheep” (Fox) and “No More Ladies” (MGM) (6 days-2nd week)	11,500	High 4-14 “House of Rothschild” 25,171 Low 12-29 “Mnsic in the Air” 4,292
Pantages	3,000	25c-40c	“Mark of the Vampire” (MGM) and “Honeymoon Limited (Monogram)	2,900	“Keeper of the Bees” (Monogram) and “Air Hawks” (Col.)	3,500	High 12-8 “Imitation of Life” 12,200 Low 3-3 “Fugitive Lovers” and “The Poor Rich” 1,500
W. B. Hollywood	3,000	25c-40c	“The Informer” (Radio) (6 days)	9,300	“Oil for the Lamps of China” (F. N.) (6 days-2nd week)	8,500	High 9-8 “Dames” 25,000 Low 4-13-35 “Laddie” 5,700

[THEATRE RECEIPTS—CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1934). (Dates are 1934 unless otherwise specified.)**	
Indianapolis								
Apollo	1,100	25c-40c	"Doubting Thomas" (Fox) (2nd week)	4.000	"Doubting Thomas" (Fox) (1st week)	6,000	High 4-13-35 "Life Begins at 40" Low 5-4-35 "Thunder in the East"	7,500 1,600
Circle	2,800	25c-40c	"Hooray for Love" (Radio)	4,500	"The Informer" (Radio) and "The Nitwits" (Radio)	3,300	High 12-15 "Lady By Choice" Low 1-19-35 "The President Vanishes" and "Enter Madame"	8,500 2,000
Lyric	2,000	25c-40c	"Alibi Ike" (W. B.)	8.000	"The Devil Is a Woman" (Para.)	5,500	High 4-6-35 "Traveling Saleslady" Low 7-28 "Half a Sinner" and "Embarrassing Moments"	11,000 2,000
Palace	3,000	25c-40c	"No More Ladies" (MGM)	6,000	"Age of Indiscretion" (MGM) (25c-55c)	12,500	High 6-22-35 "Age of Indiscretion Low 4-6-35 "Casino Murder Case"	12,500 2,750
Kansas City								
Mainstreet	3,100	25c-40c	"Oil for the Lamps of China" (F. N.)	7,000	"The Informer" (Radio) (6 days)	6,000	High 6-23 "Glamour" Low 1-12-35 "I Sell Anything"	23,000 2,000
Midland	4,000	15c-40c	"No More Ladies" (MGM) (6 days-2nd week)	7,900	"No More Ladies" (MGM) (1st week)	18,500	High 4-7 "Riptide" Low 12-22 "Private Life of Don Juan".	21,400 4,000
Newman	1,800	25c-40c	"The Girl from Tenth Avenue" (F. N.)	7,000	"The Virginian" (Para.)	6,500	High 9-29 "Belle of the Nineties" Low 4-13-35 "Rocky Mountain Mystery"	14,000 3.500
Tower	2,200	25c	"Under Pressure" (Fox)	7,100	"Alias Mary Dow" (Univ.)	7,000	High 1-12-35 "Broadway Bill" Low 5-5 "Let's Fall in Love"	14,000 4,000
Uptown	2,000	25c-40c	"Ginger" (Fox)	3.700	"The Daring Young Man" (Fox)	2,400	High 10-27 "Judge Priest" Low 1-27 "Good Bye Again"	9,200 1,700
Los Angeles								
Filmarte	800	40c-50c	"Song of Happiness" (Amkino) (4 days)	800	"Spring Parade" (Univ.) (4 days-2nd week)	1,000	High 4-14 "Moon Over Morocco" Low 6-30 "Island of Doom"	7,600 160
Four Star	900	30c-55c	"Escape Me Never" (U. A.) (6 days-2nd week)	3,800	"Escape Me Never" (U. A.) (6 days-1st week)	5,300	High 5-18-35 "Les Miserables" Low 12-15 "Have A Heart"	7,800 2,500
Loew's State	2,500	30c-55c	"Public Hero No. 1" (MGM) and "Vagabond Lady" (MGM) (6 days)	8,200	"Black Sheep" (Fox) and "No More Ladies" (MGM) (6 days-2nd week)	14,700	High 4-7 "Riptide" Low 12-29 "Music in the Air"	28,500 4,206
Paramount	3,596	30c-55c	"College Scandal" (Para.)	12,500	"People Will Talk" (Para.)	12,500	High 9-1 "Now and Forever" Low 6-22-35 "People Will Talk"	29,998 12,500
RKO	2,700	25c-40c	"The Informer" (Radio) (6 days)	9.200	"Oil for the Lamps of China" (F. N.) (6 days-2nd week)	12,000	High 3-16-35 "Roberta" Low 1-27 "Let's Fall in Love"	16,000 1,800
Minneapolis								
Century	1,650	25c-40c	"Stranded" (W. B.)	4.000	"The Scoundrel" (Para.)	5,000	High 10-20 "Barretts of Wimpole Street" Low 6-29-35 "Stranded"	6,500 4,000
Lyric	1,238	20c-25c	"The Virginian" (Para.)	2.000	"High School Girl" (Bryan Foy)	1,500	High 6-29-35 "The Virginian" Low 1-27 "Jimmy and Sally"	2,000 500
RKO Orpheum	2,900	25c-40c	"Becky Sharp" (Radio)	7,000	"The Informer" (Radio)	6,000	High 6-29-35 "Becky Sharp" Low 8-25 "The Lady is Willing"	7,900 2,700
State	2,300	25c-40c	"No More Ladies" (MGM)	6,000	"Doubting Thomas" (Fox)	6,500	High 8-18 "She Loves Me Not" Low 5-4-35 "Private Worlds"	7,000 5,000
Time	300	20c-25c	"Werewolf of London" (Univ.)	1.500	"Without Children" (Liberty)	1,500	High 10-20 "Girl of the Limberlost" Low 12-8 "Cimarron"	3,500 1,000
World	400	25c-55c	"Waltz Time in Vienna" (Ufa)	3,000	"Brewster's Millions" (U. A.)	3,500	High 6-8-35 "Thunder in the East" Low 3-23-35 "Narcotic"	5,000 2,000
Montreal								
Capitol	2,547	25c-60c	"Doubting Thomas" (Fox) and "Loves of a Dictator" (GB Pictures)	8,500	"Black Fury" (F. N.) and "Case of the Curious Bride" (F.N.)	9,000	High 2-24 "Queen Christina" Low12-22 "Great Expectations" and "Wake Up and Dream"	13,500 3,500
Imperial	1,914	20c-34c	"Casino Murder Case" (MGM) and "The Marines Are Coming" (Mascot)	3.000	"Society Doctor" (MGM) and "The Forbidden Territory" (GB Pictures)	5,500	High 6-23 "Wine, Women and Song" and "Pride of the Legion" Low 3-3 "Fanny"	6,500 1,500
Palace	2,600	25c-65c	"Reckless" (MGM)	9,000	"Our Little Girl" (Fox) and "The Daring Young Man" (Fox)	10,000	High 4-27-35 "Roberta" Low 7-21 "Shoot the Works" and "Friday the 13th"	15,[illegible] 6,000
Princess	2,272	30c-65c	"Let 'Em Have It" (U. A.) and "Party Wire" (Col.)	6,500	"The Informer" (Radio) and "Adventure Girl" (Radio)	8,000	High 1-5-35 "Kid Millions" and "Fugitive Lady" Low 8-4 "House of Rothschild" and "Most Precious Thing in Life"	10,500 4,500
New York								
Capitol	4,700	35c-$1.65	"No More Ladies" (MGM)	47,000	"Public Hero No. 1" (MGM) (2nd week)	25,000	High 10-6 "Barretts of Wimpole Street" Low 12-29 "The Band Plays On"	65,860 4,500
Palace	2,500	25c-75c	"Goin' to Town" (Para.)	8,000	"People Will Talk" (Para.)	10,500	High 7-21 "Of Human Bondage" Low 12-22 "Babbitt"	16,200 6,500
Paramount	3,700	35c-99c	"The Glass Key" (Para.) (2nd week)	16,000	"The Glass Key" (Para.) (1st week)	23,750	High 8-25 "Cleopatra" Low 8-11 "Elmer and Elsie"	72,000 10,500
Rivoli	2,200	40c-99c	"Nell Gwyn" (U. A.)	8.100	"Let 'Em Have It" (U. A.) (3rd week)	13,600	High 4-27-35 "Les Miserables" Low 4-13-35 "Brewster's Millions"	60,115 13,400
RKO Music Hall	5,945	35c-$1.65	"Becky Sharp" (Radio) (2nd week)	67.750	"Becky Sharp" (Radio) (1st week)	95,000	High 1-5-35 "The Little Minister" Low 1-19-35 "Evergreen"	110.000 52,000
Roxy	6,200	25c-55c	"Charlie Chan in Egypt" (Fox)	25.000	"Vagabond Lady" (MGM)	25,000	High 12-1 "Imitation of Life" Low 6-30 "Affairs of a Gentleman"	44,000 13,700
Strand	3,000	25c-55c	"Stranded" (W. B.)	14,450	"Oil for the Lamps of China" (F. N.) (2nd week)	15,770	High 5-11-35 "The G Men" Low 1-20 "Easy to Love"	60.138 9,271
Oklahoma City								
Capitol	1,200	10c-41c	"The Girl from Tenth Avenue" (F. N.)	2,200	"The Devil Is a Woman" (Para.)	1.500	High 1-6 "Going Hollywood" Low 9-8 "You Belong to Me"	4,100 800
Criterion	1,700	10c-55c	"The Nitwits" (Radio)	3,700	"Doubting Thomas" (Fox)	5.500	High 1-27 "Dinner at Eight" Low 10-13 "Madame Du Barry"	9.000 3,000
Liberty	1,500	10c-36c	"One New York Night" (MGM) (4 days) "Air Hawks" (Col.) (3 days)	1.500 600	"Shadow of Doubt" (MGM) (4 days) "Catherine the Great" (U. A.) (3 days)	1,800 600	High 4-6-35 "While the Patient Slept" and "We're Rich Again" Low 3-23-35 "The Winning Ticket"	4,100 400
Midwest	1.500	10c-56c	"Under the Pampas Moon" (Fox)	3.400	"No More Ladies" (MGM)	6.500	High 12-29 "Bright Eyes" Low 5-26 "Merry Wives of Reno"	9,540 2,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934). (Dates are 1934 unless otherwise specified.)	
Omaha								
Brandeis	1,200	25c-40c	"Break of Hearts" (Radio) and "Party Wire" (Col.)	4,000	"Oil for the Lamps of China" (F. N.) (2 days-2nd week) "The Girl from Tenth Avenue" (F.N.) (5 days)	500 3,800	High 1-12-35 "The Little Minister" Low 2-16-35 "Babbitt" and "Murder in the Clouds"	9,100 3,000
Omaha	2,200	25c-40c	"Alibi Ike" (W. B.) and "Times Square Lady" (MGM)	5,200	"No More Ladies" (MGM) and "A Notorious Gentleman" (Univ.) (10 days)	7,800		
Orpheum	3,000	25c-40c	"Public Hero No. 1" (MGM) and "Age of Indiscretion" (MGM)	8,000	"The Flame Within" (MGM) and "It's a Small World" (Fox)	6,800	High 3-10 "Easy to Love" Low 12-29 "Babes in Toyland" and "Home on the Range"	17,250 5,000
Philadelphia								
Arcadia	600	25c-50c	"The Scoundrel" (Para.) (6 days)	2,900	"Goin' to Town" (Para.) (6 days)	1,800	High 1-6 "Duck Soup" Low 1-27 "Women in His Life"	6,500 400
Boyd	2,400	40c-55c	"No More Ladies" (MGM) (6 days-2nd week)	13,000	"No More Ladies" (MGM) (6 days-1st week)	14,000	High 1-6 "Little Women" Low 2-23-35 "The Night Is Young" (5 days)	30,000 6,500
Earle	2,000	25c-50c	"Murder in the Fleet" (MGM) (6 days)	12,000	"The Nitwits" (Radio) (6 days)	12,000	High 4-7 "Harold Teen" Low 7-21 "Cockeyed Cavaliers"	40,000 11,000
Fox	3,000	40c-65c	"Black Sheep" (Fox) (6 days)	13,000	"Doubting Thomas" (Fox) (6 days-2nd week)	13,000	High 12-29 "Bright Eyes" Low 7-28 "She Was a Lady"	28,500 7,000
Karlton	1,000	25c-40c	"Oil for the Lamps of China" (F. N.) (6 days)	2,700	"The Virginian" (Para.) (6 days)	2,500	High 11-3 "One Night of Love" Low 4-20-35 "One New Work Night"	8,500 2,100
Keith's	2,000	30c-50c	"In Caliente" (F. N.) (6 days)	2,800	"Public Hero No. 1" (MGM) (6 days)	2,800	High 3-3 "Carolina" Low 1-5-35 "Sweet Adeline"	8,000 1.500
Stanley	3,700	40c-55c	"Hooray for Love" (Radio) (6 days)	8,500	"Oil for the Lamps of China" (F. N.) (6 days)	9,000	High 1-5-35 "Broadway Bill" Low 12-29 "Behold My Wife"	22,000 7,500
Stanton	1,700	30c-50c	"Werewolf of London" (Univ.) (6 days)	5,200	"The Informer" (Radio) (6 days)	6.700	High 3-31 "The Lost Patrol" Low 1-5-35 "Man Who Reclaimed His Head"	9.000 2,000
Portland, Ore.								
Blue Mouse	700	15c-25c	"Lover Divine" (GB Pictures) (25c-40c)	1.700	"My Heart Is Calling" (GB Pictures)	1,400		
Broadway	1,912	25c-40c	"Keeper of the Bees" (Monogram) (2nd week)	6.000	"Keeper of the Bees" (Monogram) (1st week)	8,000	High 4-7 "Wonder Bar" Low 7-14 "The Circus Clown" and "I Give My Love"	13,000 3,900
Mayfair	1,700	25c-40c	"Oil for the Lamps of China" (F.N.)	3,000	"Eight Bells" (Col.) and "The Mysterious Mr. Wong" (Monogram)	3,000	High 6-8-35 "Our Little Girl" Low 1-19-35 "Behold My Wife" and "Defense Rests"	4,000 1,600
Orpheum	1,700	25c-40c	"The Arizonian" (Radio) and "Going Highbrow" (W. B.)	6.000	"Werewolf of London" (Univ.) and "Dinky" (W. B.)	5,000	High 12-1 "Kentucky Kernels" Low 11-10 "Wednesday's Child"	8,000 3,500
Paramount	3,008	25c-40c	"Ginger" (Fox)	6,000	"Doubting Thomas" (Fox)	6,000	High 3-24 "David Harum" and "Once to Every Woman" Low 6-30 "Now I'll Tell" and "Springtime for Henry"	12.000 4,000
United Artists	945	25c-55c	"No More Ladies" (MGM)	6.000	"Public Hero No. 1" (MGM)	6,000	High 4-28 "House of Rothschild" Low 8-4 "Paris Interlude"	9,800 3,700
San Francisco								
Clay	400	25c-50c	"The Merry Monarch" (Roesner S.F.)	800				
Embassy	1,200	25c-35c	"The Man Who Knew Too Much" (GB Pictures)	3.000	"Lover Divine" (GB Pictures) (2nd week)	4,000		
Fox	4,600	15c-40c	"Age of Indiscretion" (MGM) and "Rendezvous at Midnight" (Univ.) (10c-35c)	7.800	"Charlie Chan in Egypt" (Fox) and "Men of the Hour" (Col.)	7,000	High 3-3 "Son of Kong" Low 8-18 "Sin of Nora Moran" and "Along Came Sally"	14,000 4,500
Golden Gate	2,800	25c-40c	"The Arizonian" (Radio)	13,000	"Mark of the Vampire" (MGM)	14,000	High 3-16-35 "Roberta" Low 7-7 "Cockeyed Cavaliers"	23,000 10,200
Orpheum	3,000	15c-40c	"The Raven" (Univ.) and "Keeper of the Bees" (Monogram)	5.500	"The Virginian" (Para.) and "Headline Woman" (Mascot)	6,000	High 6-9 "Sing and Like It" Low 6-30 "Affairs of a Gentleman" and "Orders is Orders"	19,500 5,000
Paramount	2,670	25c-40c	"Stranded" (W. B.) and "Behind the Green Lights" (Mascot)	9,500	"The Glass Key" (Para.) and "Black Sheep" (Fox)	11,000	High 9-29 "Belle of the Nineties" Low 1-20 "Four Girls in a Boat" and "Fugitive Lovers"	19,000 8,000
St. Francis	1,400	15c-40c	"No More Ladies" (MGM)	5,000	"Oil for the Lamps of China" (F. N.)	7.000	High 1-19-35 "The County Chairman" Low 4-14 "Registered Nurse" and "Murder in Trinidad"	11,000 3,500
United Artists	1,200	15c-40c	"Les Miserables" (U. A.) (4th week)	4.000	"Les Miserables" (U. A.) (3rd week)	8,000	High 1-6 "Roman Scandals" Low 3-9 "Private Life of Don Juan"	15,000 4.000
Warfield	2,700	25c-55c	"Doubting Thomas" (Fox)	18,500	"No More Ladies" (MGM)	24.000	High 12-29 "Bright Eyes" Low 3-31 "Gambling Lady"	29,000 15.500
Seattle								
Blue Mouse	950	25c-55c	"In Caliente" (F. N.) (4 days-3rd week) "Thunder in the East" U.A.) (3 days)	2,100 1,650	"In Caliente" (F. N.) (2nd week)	3.750	High 2-17 "Roman Scandals" Low 7-7 "Tomorrow's Children"	7.500 2,550
Fifth Avenue	2,500	25c-55c	"Public Hero No. 1" (MGM)	7,200	"Our Little Girl" (Fox)	7,000	High 4-14 "Riptide" Low 3-24 "Fashions of 1934"	12,750 3,500
Liberty	1,800	10c-35c	"The Healer" (Monogram) and "The Mysterious Mr. Wong" (Monogram)	3.900	"Unknown Woman" (Col.) and "Border Brigands" (Univ.)	3,600	High 2-16-35 "Broadway Bill" (2d week) Low 4-13-35 "White Lies" and "Happy Landing"	7.100 2.700
Music Box	950	25c-55c	"Oil for the Lamps of China" (F. N.) (3rd week)	3.750	"Oil for the Lamps of China" (F.N.) (2nd week)	4.100	High 4-14 "Spitfire" Low 1-26-35 "Man Who Reclaimed His Head"	6,500 2.850
Orpheum	2,450	25c-55c	"The Nitwits" (Radio) and "Dog of Flanders" (Radio)	6.100	"The Man Who Knew Too Much" (GB Pictures) and "Strangers All" (Radio)	5,200	High 5-18-35 "The G Men" Low 4-21 "Two Alone" and "I Believed in You"	9.700 3.750
Paramount	3,050	25c-55c	"Age of Indiscretion" (MGM) and "Four Hours to Kill" (Para.)	4.100	"People Will Talk" (Para.) and "Great Hotel Murder" (Fox)	4,900	High 3-23-35 "Shadow of Doubt" Low 12-8 "Peck's Bad Boy" and "Menace"	8.700 3.300

WABASH AVENUE

CHICAGO

When box office grosses begin ballooning with the arrival of hot weather and what used to be called dog days, then golf, ponies and who-you-were-with-last-night give place in Film Row gossip to reasons why, causes of, and how come. The experting has been going on for better than two weeks now, with business not only mounting steadily but certified by exhibitors pointblank into the teeth of the heavy contracting season. Winnowed out as chief reasons for all the theatregoing are two of the oldest and best: pictures good enough to pull people in and weather bad enough to push them in. And of course there's that Recovery thing, which Republican and Democrat are equally hard pressed to explain to the satisfaction of either or both. Thus Chicago in July, 1935, and small wonder that Loew's is of the opinion it's a good time and place to build.

▽

James Coston of Warner theatres is back in town after attending the Warner convention on the Coast and leisurely touring Canada on the way home.

▽

Steve Fitzgerald, formerly assistant manager of the Stratford, has been made manager of the remodeled, redecorated and otherwise revivified Cosmos, reopened after being closed several months for these operations.

▽

There was sound of revelry by night, also morning, and nothing but a Technicolor camera was lacking to make the press agents association's party in the Josef Urban Room of the Congress hotel on June 29 a Rouben Mamoulian production of the first water (if so plain a fluid may be mentioned in this connection) and a perpetual tribute to the standing and stamina of the aggregation sponsoring it. Four hundred of the industry's finest were on hand and George Givot, the Three Stooges and a flock of other acts entertained.

▽

Larry Stein is back from Hollywood, where he studioed, and from the San Diego Exposition, which he says is a miniature Chicago Fair in a niftier setting, and from Caliente, where he nicked the roulette wheel for fifteen smackers and escaped with a whole skin. As this has not been done previously in the memory of the oldest white settler, to Larry goes this week's Weaver Award for valor under fire, retreat with profit and a cool head in a hot spot.

▽

Aaron Saperstein goes to Indianapolis next week for a meeting of the regional vice presidents of Allied.

▽

The expanded and modernized quarters of Joe Goldberg on Wabash Avenue get handsomer and swankier day by day, and a steady stream of visitors moves through the showrooms, inspecting new lines of equipment, wishing the management well. Attendance at the formal dedication, still to be set, should set an all-time record.

▽

Bill Gehring, sales manager for Clyde Eckhardt at Fox, has left for New York to take charge of the S. R. Kent Drive.

▽

All Balaban & Katz theatres, 36 in Chicago and vicinity, and all Great States houses in Illinois and Indiana towns, formerly booked from the William Morris office here, are now to be booked from the new B. & K.-Paramount office known as the Theatre Booking Office, Inc. Louis R. Lipstone of B & K is president; Dick Bergen, who has handled Great States bookings for years, is vice-president; Walter Immerman, secretary-treasurer, and Elmer C. Upton, treasurer. Nan Elliott, with the Morris office for several years, will join the new organization after her vacation in August.

▽

Lou Abramson of the Allied office is scheduled to undertake an intrepid invasion of the Wisconsin wilds on the 15th. Armed to the gunwales with rod, net and rifle, he authorizes this column to serve due notice on the natives that they hain't seen no fishin' yet.

▽

With installation of new equipment and facilities in its special service laboratory, National Screen Service is now supplying direct to exhibitors a type of special announcement trailer not formerly obtainable save from the New York work plant. It is in use by Balaban and Katz and other large circuits.

▽

There's a guy in town with two (count 'em) suits of clothes, one brown, one gray, neither new. He's important because he controls the temperature and the temperature has a lot to do with the annual competition between bathing beaches and picture shows. When he wears the gray suit it turns cold and rains. When he wears the brown suit, which he has to now and then in the name of common decency and the cleaners' and dyers' union, it turns hot and dry. He's willing to be incorporated, but as yet has received no bids, so he's wearing the brown suit this week and the heat's on. His name is

WEAVER

Engineer Demonstrates Transmission of Sound

Sound was translated into visible waves by Dr. J. O. Perrine, New York, associate editor of the Bell System *Technical Journal*, at a free public lecture in Salt Lake City recently. The subject of his lecture was "Seeing Speech and Music." He is on a nationwide tour and is appearing in the intermountain states under the auspices of the Mountain States Telephone and Telegraph Company.

By means of an oscillograph, a device which takes sound waves from an amplifier and focuses them on a screen, Dr. Perrine demonstrated the comparative intensity of various types of vocal and musical sounds. Vowels, he showed, have a more intensive sound effect than consonants, and unvoiced consonants, such as s, h, f and p, have comparatively little sound effect.

SHORT PRODUCT PLAYING BROADWAY

Week of June 29

CAPITOL		
	Fixer Uppers	MGM
MUSIC HALL		
	Who Killed Cock Robin?	United Artists
PARAMOUNT		
	Dancing on the Moon	Paramount
	Broadway Highlights No. 2	Paramount
	Pictorial No. 12	Paramount
RIVOLI		
	Who Killed Cock Robin?	United Artists
ROXY		
	The Tortoise and the Hare	United Artists
STRAND		
	Kings of the Turf	Vitaphone
	Two Boobs in a Balloon	Vitaphone
	Buddy in Africa	Vitaphone

TRAVELERS

Al Lichtman and Hal Horne, United Artists executives, are en route to the Coast from New York.

Arthur W. Kelly left New York for the United Artists Coast convention.

Dave Barrist has left for a 30-day ocean cruise.

Jack Oakie and Norman Taurog are due in New York to make scenes for "The Big Broadcast of 1935" for Paramount.

Cliff Work, RKO western division manager, is in New York for home office conferences.

William Heineman, Universal western division manager, is in New York.

Lynn Farnol leaves this week for the United Artists convention on the Coast.

John E. Otterson, Paramount president, left for the Coast after meeting with members of the theatre department in Chicago.

Bela Lugosi has arrived in New York to attend the opening of "The Raven" at the Roxy before sailing for Europe.

Lester Sussman, United Artists manager in Porto Rico, left New York for the United Artists Coast convention.

Charles A. Morla leaves shortly for South America as a sales representative for Republic International.

Frank Lawton, English player, has arrived in Hollywood with his wife, Evelyn Laye, to appear in Universal pictures.

W. L. Parker, Amity exchange manager in Atlanta and Charlotte, left for his headquarters after a visit to New York.

Joseph C. Gilpin, assistant general manager of the Warner Coast studio, and Mrs. Gilpin, arrived in New York from the Coast.

Max Reinhardt, his wife, Helene Thinig, Dr. Marcel Abribat, of Eastman; the Boswell Sisters, Arthur Tracy, Loretta Young and her mother, Mrs. Loretta Withers, Felix Ferry, Archie Andrews, Janet Cohn, Jake Wilk and D. E. Griffiths, Warner; Max Milder, London head for Warner; R. Schless, Warner French representative, left for Europe.

John D. Clark, Fox general sales manager, is due from the Coast next week.

Frank E. Kolbe, president of Pathe Exchange, is in Chicago.

Dr. Herbert T. Kalmus, president of Technicolor, has returned from Europe.

Joe Penner has left New York for the Coast to begin work in Paramount's film, "Collegiate."

May Robson has returned to the Coast after a New York vacation.

Howard Cullman, operator of the Roxy in New York, and Mrs. Cullman have returned from a European honeymoon.

J. R. McDonough, president of RKO Radio Pictures; B. B. Kahane, president of RKO Studios; Howard S. Benedict, head of the Radio studio publicity department, left New York for the Coast last week.

Lugosi to London for GB

Bela Lugosi has been signed by Gaumont British for one picture with an option for another on a contract secured by the Hal Kingston office of Hollywood in association with the Wieland Agency of London, of which Al Sherman is the American representative. He sails this week.

RKO Appoints Kennedy

Frank Kennedy, formerly of the home office staff of RKO Distributing Corporation, has been appointed company representative in China and Japan, by Phil Reisman, vice-president of RKO Export. M. Gerassy has been placed in charge of the Paris office, and Michael Havas has been named sales representative for Central Europe.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

SLACKER-MEMBERS

Over 4,500 theatre managers from all over the world have applied for and received membership in the Round Table. And as has been stated frequently, there are no dues to pay, no obligations to fulfill outside of those that members voluntarily undertake in reporting what they are doing to stimulate business.

The letter below from Round Tabler Wm. P. ("Bernie") Bernfield, United Artists exploiteer in Kansas City, deals with those members who do not contribute. Copy of our reply follows his comments:

Dear Mike:

Coming in contact as I do with different managers in the various states I travel, I as a firm believer in the Round Table pages, make it my business to ask the theatremen how they regard this department of Motion Picture Herald.

It is surprising that while these managers read the Round Table universally, in fact almost religiously, not too many admit to being regular contributors.

This is hard for me to understand, especially in these days. The average manager whom I contact will admit he has no one to go to bat for him in trying to secure for him a better break. He will agree in the Round Table section he can discover what the other fellow is doing to put over his pictures, but when taxed with the charge he is not doing his share by not contributing, the manager takes refuge in that old, old chestnut of an excuse, he doesn't want to three-sheet himself.

How foolish a statement that is! Some months ago I remember Mr. J. J. Fitzgibbons of the Famous Players Canadian circuit made a statement in the Round Table to the effect that any manager who did not take advantage of the publicity he could receive through your department was dissipating an invaluable asset, or words to that effect.

However, getting away entirely from the publicity angle, to my way of thinking, any manager who voluntarily applies for membership in the Club, should obligate himself as a matter of plain duty to his brother managers to forward at least once or twice a month details of his exploitation activities.

It is all wrong to be content to sit back and profit by what the other managers report and not do anything in return.

And it is your duty to sit down and give these timid brothers a thorough shaking for taking so much and giving so little.

* *

Dear Bernie:

There is plenty of truth in what you say and accept our thanks for saying it. But we doubt the efficacy of giving the timid brothers as you suggest a strenuous shaking "for taking so much and giving so little." Maybe the guilty parties need to be reminded rather than whipped.

As far as the fear of three-sheeting is concerned, we do not doubt but that there are spots where managers play safe in keeping out of print. Although quite a few executives of the Fitzgibbons type encourage their men in this respect, there also are superiors who do not regard these activities with too much enthusiasm. But we do agree with you that the "three-sheet alibi" in too many instances is worn a bit thin.

Perhaps we should feel flattered by the lack of cooperation from the "timid brothers," for it may be that they believe your chairman a magicman who reaches into the air for campaigns, or pulls them out of a top-hat, like rabbits.

Were there handy an Aladdin's lamp, we'd rub it vigorously to transform slacker-members into active contributors. But for the lack of so charming a device, such exhortations as yours, Bernie, will serve we trust to point out to the wayward brothers the error of their ways.

▽ ▽ ▽

HE RATES AN INVITE

Okay, gentlemen of the distribution forces. You've gathered from coast to coast in convention. Your branch managers, film salesmen, advertising staffs, studio and theatre heads and sich-like came together, digested your next season's product, were feted and stimulated and returned to their respective posts, pepped up to make this the big year.

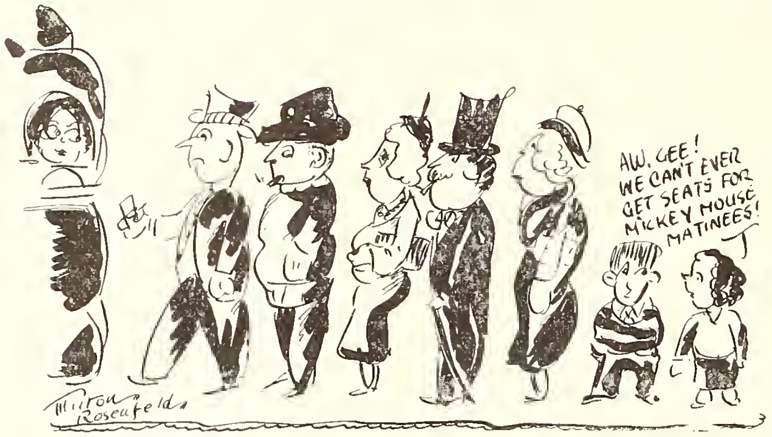
Well and good, sez we. But why not go all the way and bring to your gatherings a representation of those men who in the final analysis bring in the grosses you've gotta have? Yes, folks, we mean the manager. Doesn't he also rate a shot of that inspiration?

No matter how resourceful and talented your smart theatreman may be, he is bound to become somewhat dizzy on that high pressure week after week merry-go-round. A bit of conventioning would do wonders in clearing his head.

Naturally, any mass movement of managers to distributor sponsored gatherings is not possible nor is it to be expected. But we do favor some practical plan by which worthy and outstanding showmen would be given these trips if only to inspire them to yet greater effort in building up the new season's returns.

a-Mike Vogel

SHOWMEN'S LOBBY LAFFS!



Patrons "Mail" Letter For Black's Mobster

That lad Black, up in New Haven, at Loew's Poli, brought the jailhouse right into the lobby on his advance for "Public Hero." Full-blown mobster was stuck in the "can" (see photo) and armed guard paraded back and forth. Naturally, the folks would gather to see what was what, at which time the "prisoner" would stop them with: "Hey, if you're going out, mail this letter for me, will yuh?", passing through the bars missives addressed to Mrs. Moviegoer.

Letter signed Sonny Black, head-mobster in the picture, was addressed to his Ma, and told of his difficulties with the law, tieing in cleverly with the picture and the date at the Poli. Snapper in the letter advised mother to bring the kids so they could find out for themselves that crime does not pay.

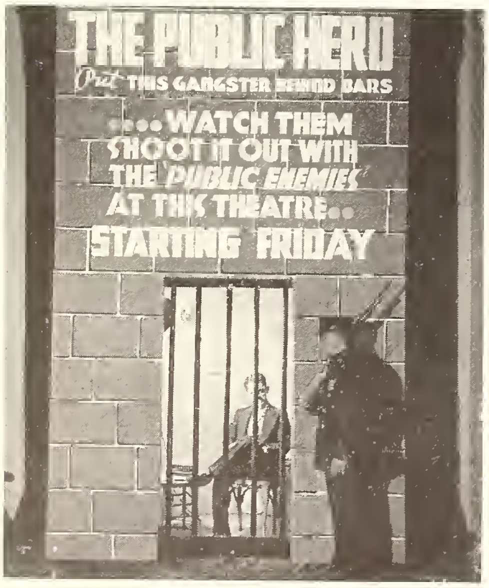
For outside bally, Harry had a prison parapet erected on the roof next door to the theatre, with armed guard patrolling the defenses. Banner covered front of building.

"Have You Contributed Lately?"

Owens' Clean Coin

For change of five dollar bills, Fred Owens, Loew's Lexington, N. Y., has prepared packages of crisp new one dollar bills wrapped in cellophane envelopes. These carry appropriate tiein copy.

"Have You Contributed Lately?"



Harry Black's Jailhouse Lobby

Flowers Distributed On "Caliente" Opening

Gals in Mexican costume gave away roses promoted by Irv Windisch for the premiere of "In Caliente" at the New York Strand. Florists also carried windows on the tiein. Merchant tieups were effected with some of the ace department stores, Macy's going for a swim suit co-op, with large window showing Mexican beach scene and live models wearing new Mex beach hat.

Other similar promotions were arranged in Fifth Avenue locations, and helpful in the advance buildup was a series of radio stunts, including interview with some of the players who appeared in person at opening.

"Have You Contributed Lately?"

Public Fingerprinted For "Let 'Em Have It"

The highlight of Charlie Schlaifer's "Let 'Em Have It" campaign at the Omaha, Omaha, Neb., was tieup with local police wherein Bertillon expert spotted in lobby fingerprinted patrons. Each day various fingerprints were reproduced in papers and persons identifying their own prints received guest tickets. Vacant store adjoining theatre contained display of latest type machine guns, tear gas bombs and other such implements.

Newspaper also cooperated by plugging benefit show held at the Omaha for local milk fund and telegraph companies carried display in branch office windows.

"Have You Contributed Lately?"

Comedy Parade Tops "Town" Date

Comedy parade was staged by Irv Stein, Bay Theatre, Green Bay, Wis., on Mae West's latest, leading off with police escort and 25 high school boys in a marathon race starting at theatre. Boys wore "Goin' to Town" back banners and were followed by another riding donkey bannered with "don't be an ass" copy. Other youngsters on old-fashioned tandem bikes and tricycles carrying gag comedy banners also took part.

"Have You Contributed Lately?"

Burns' One-Man Rodeo

On "Miracle Rider," Charlie Burns, Loew's, Yonkers, N. Y., secured the services of Texas Charlie Carter, rope thrower, and had him throwing steers in lot.

Native Dance Bally Put On At Rivoli

The New York Rivoli went quite native on "Sanders of the River," what with African dances, exhibits, records, and displays borrowed from the Museum of Natural History.

Five savages (?) dressed in African costumes, put on a vivid street bally in the performance of native dances accompanied by tribal music and tom-toms, on a platform built high above the theatre marquee. (See photo.) Put on during the rush hours, the stunt did well in helping to congest the Broadway traffic.

Special lobby display included large war-shield, spears, poison darts, tom-toms, bows and arrows and native head dresses, these all labelled for the information of the curious. Helpful too was a special record by Paul Robeson of the native chants, played over the theatre loudspeaker.

Cooperation of the Museum brought other native material for exhibit, which followed a screening for that institution's department heads. Group of scientists known as the "Africanders" through their interest in the Dark Continent, were present on the opening night.

"Have You Contributed Lately?"

Salmon's "Kill" Contest

"What would you do if you had four hours to kill" formed the basis of a contest engineered by Monty Salmon, district manager Tower Theatres, Philadelphia, for that date at the Tower Theatre. Contest was plugged in trailer, programs and heralds with tickets awarded those presenting most unusual answers.

"Have You Contributed Lately?"

Warnerites Inaugurate Star-Interview Slant

Newest publicity angle worked out by Charlie Einfeld at Warner's, is a new service for "personal" star interviews to local newspapers.

According to the plan, motion picture editor of recognized paper prepares list of questions for interview as if the star were in town. Questionnaire is then mailed to Eddie Selzer, publicity head, at the Coast studios, who will take them direct to the stars.

Service is pointed to be exclusive and each interview will be timed to break with local opening of star's latest film. Inaugurates in "Broadway Gondolier" press book.

"Have You Contributed Lately?"

War-dancing Natives on Rivoli Marquee

Chairman Weekends In Boston, New Haven

To visit with New England members, to discuss with ad chief Harry Browning, the coming M and P Theatres Round Table guest section plus other Club matters, and to attend that circuit's second annual outing, your Chairman stepped off the merry-go-round and hied himself last week-end to Boston and New Haven.

Under the wing of the hospitable Browning, in Boston, a round of the executive offices was first in order, to greet headmen M. J. Mullin, Sam Pinanski and others, including Division Manager E. A. Cuddy, Bill Selesky, Ed Canter, W. R. Lynch, Hy Fine and Charley Branham. Then an informative "look-see" at Harry's excellent advertising files, explained by Secretary Nan Cohen, a system five years in the making and recommended as tops to aspiring theatremen.

The afternoon was given over to stops around town, guided by the amiable Dave Perkins, and brief visits were enjoyed with RKO adman Jack Goldstein, Phil Di Petro, at the Modern, and a pause at the Paramount to leave cards for absent Harry Brown and John McConville. A phone call to Joe Di Pesa, at Loew's State, and after a lobster dinner with Browning, we ran out to catch Abner Pinanski's bathing beauty show at the Jamaica.

Next call was upon Charley Bassin, at the Oriental, in time to see the customers coming out to his famed promenade in the rear of the theatre for gingerale and cigarettes. Then on the way to the hotel hellos were said to Sam Feinstein, at the Liberty, and Harry Goldstein, at the Shawmut.

Big Time at Outing

Early next morning (Saturday) was picked up by Browning and Perkins to go picnicking with the folks at Plymouth for an all-day outing of swimming, golf and baseball, shore-dinner, dancing and amusing theatrical skits taking off home office executives.

Among those on hand during the day, including the notables mentioned above, were District Managers Harry Wasserman, Chet Stoddard, Francis MacManus, Bob Sternberg and Leo Levison, Kendall Way, Henry Swartzberg, Marion Coles, Jake Laurie and Joseph P. Brennan. Business out of town prevented the attendance of Messrs. Mullin and Pinanski. Over 100 of the M and P personnel were on hand for the festivities.

On the way back we stopped to chat with Paul Kunze and the Missus, of the Old Colony and Plymouth theatres, in Plymouth, and found those charming people in good spirits and doing nicely.

New Haven Active

Sunday caught your hard-breathing Chairman in New Haven to visit with Division head Harry Shaw's Loewmen. Greetings were exchanged with division publicity head Erle Wright, and with Harry Black and assistant Elder at the Palace; Ben Cohen, at the College; Frank Henson, at the Bijou. Regards to Lou Schaefer and Ted Smalley were left at the Paramount through George Reising, and then to the "choo-choo" again and home.

Our regrets and apologies to the members we missed but our time of necessity was limited and we'll be seeing you next trip.—A-MIKE.

Showmanship not only compels persons, but governments as well, to stop, declares Carter Barron, Loew's Theatres Eastern Division Chief, referring to the presentation of June 27, of the Quigley Bronze for May by Governor Harry C. Nice, of Maryland (center) to Herb Morgan (left). The ceremonies held in the Governor's office, were also attended by William K. Saxton, Baltimore, Loew's Theatres City Manager (right) and Edward Arnold, Universal star.

The Governor indicated great admiration for the purposes of the Quigley Awards in recognizing the abilities of theatre managers and publicity directors throughout the world and expressed himself as being pleased to make the presentation. Morgan, won the Bronze for May on "Les Miserables' 'at the Century Theatre, Baltimore.

Lawrence's Contest Honors Late Ruler

In view of the great interest shown in the motion picture by the late King Albert, of Belgium, and to aid in keeping his memory alive, Laudy Lawrence, MGM chief in continental Europe, sponsored a nation-wide competition among Belgian sculptors for the production of a medallion representing the late monarch, to be placed in the lobby of each MGM theatre in that country.

On the occasion of the first anniversary of the king's death, the winning medallion with appropriate ceremonies was placed in the lobby of the Cameo Theatre, Brussels. Many prominent Belgians were on hand, and in the accompanying photo are shown from left to right, M. Rousseau, head of the Belgium Academy of Arts; M. Trussart, MGM Brussels branch head, and M. Ernest Salu, sculptor, and laureate of the national contest.

Dedicating Winning Belgian Medallion

Boucher Tieins Introduce New Low Summer Prices

The new low summer price policy at the Paramount, Lynchburg, Va., was introduced by Frank Boucher with a series of stunts, one of which was tieup with sweet shop. Confectioner supplied candy in imprinted bags, copy hooking up the "sweet surprise for you" angle to the new price change.

Frank has a lucky number stunt working with another store also using the bag angle with winning numbers posted on counters. Invitations to honor students in graduating classes was another builder-upper Boucher put across.

"Have You Contributed Lately?"

Lewellen Scoops Newsreels

W. C. Lewellen, America Theatre, Colorado Springs, Colo., recently scooped the newsreel by exhibiting shots of the recent floods exactly 16 hours later. Shots were made by local cameraman and rushed to theatre. Pictures were shown so soon after the catastrophe that patrons asked Lewellen if they were "stills."

"Have You Contributed Lately?"

Gregory Hosts Shut-Ins

R. A. Gregory, Rivoli Theatre, St. Joseph, Mo., secured some excellent newspaper breaks as a result of a special "Bright Eyes" matinee held for shutins. Gregory contacted various clubs in the city to supply transportation to and from the theatre. Local columnist gave Gregory and theatre some extra bows for the idea.

Siegal Builds Death Chair For "Crime Doesn't Pay"

On "Crime Doesn't Pay," Ed Siegal, Warner's Ritz, Pittsburgh, sent letters to all police inspectors and officials of the sheriff's office calling attention to the date and expose of the crime racket. For his lobby display Ed constructed an electric chair with all the appurtenances (see photo), usher distributed "Do you, or do you not believe in capital punishment?" ballots, which patrons filled out and deposited in ballot box.

Vividly colored tabloid heralds, crime headlines and picture copy were distributed at fights, roller skating rink and dance halls and small gage police department passes to see the show were handed out.

"Have You Contributed Lately?"

McCord Secures Plane Trips on "Devil Dogs"

As part of his model airplane contest on "Devil Dogs of the Air," Nevin McCord, city manager at the Orpheum, Twin Falls, Idaho, had newspaper cooperate by standing half cost of all expense plane trips to Cedar Rapids. Schools in and around Twin Falls tied in by publishing bulletins and urging students to enter contest. Winners were announced from stage with Chamber of Commerce handling presentation, with prominent speaker stressing advisability of city working for an army air-field.. Air line provided judges to select winning planes and papers carried stories and photos.

Merchants distributed heralds plugging contest and planes were attractively displayed in lobby at base of miniature airport set piece.

"Have You Contributed Lately?"

Ladies' Club Endorses "Ruggles" for Dilley

Contacting the head of the local Cinema Council for Women, C. Dilley, Colonial Theatre, Port Arthur, Can., secured letter of commendation on "Ruggles" which was mailed to women's clubs, leading organizations and societies. Magazine carriers wore imprinted back banners, fleet of boys on bannered bicycles covered main streets and bookmarks were distributed house to house.

For street bally Dilley promoted an old Colonial coach with theatre cards tacked on either side and two cowboys as passengers. At busy corners boys alighted and performed rope stunts for onlookers. Gordon Carson assisted on the campaign.

"Have You Contributed Lately?"

Rotsky Stages Cycle Parade on "Goin to Town"

Day ahead of opening George Rotsky, Montreal Palace Theatre secured the cooperation of local bicycle club for a "Goin' to Town" cycle parade, boys with title cards on handle bars covering downtown sections of city. Specially printed folders with picture plug and listing of horses were distributed at the Montreal Jockey Club, theatre presented trophy to winner of special race, thus gaining additional publicity on sports page.

Hat shop tied in by featuring Mae West chapeaux and devoting window to display with scene stills. For his front George used huge cutouts of Mae atop his marquee and at either side of entrance.

CRIME A HEADS TO THE HOT SEAT
Crime Doesn't PAY

Siegal's "Hot Seat" Lobby Display

MAE'S A LADY NOW-SHE'LL LICK ANYONE IN THE HOUSE WHO SAYS SHE AIN'T
MAE WEST
MAE WEST
GOIN TO TOWN

Grist's "Goin' to Town" Front

SHIRLEY TEMPLE
THE LITTLE COLONEL

Alper's "Colonel" Birthday Party

Rotsky's "West" Bicycle Parade

On "Naughty Marietta" hits were featured over radio, various bands were supplied orchestrations and all music store counters and windows contained displays. Five and 10 devoted window to cosmetics tying in photo of Jeannette MacDonald and advertising matter on the attraction, while leading beauty salon featured a coiffure as worn by the star, using cut in ads.

Grist Goes to Town On "Goin' To Town"

Down in Charlottesville, Va., Willis Grist at the Paramount Theatre for his "Goin' to Town" date, made an enlargement of the Mae Calendar which was mounted on easel and planted out front during run. Attractive front was constructed with large cutout of La West (see photo).

Druggist tied in with imprinted paper bags, catchline on all printed matter reading "If at any time You're Not 'Goin' to Town' telephone us." Promoted victrola played tune hits in lobby and parade of cars with attendant fanfare toured through city streets, also playing song hits.

"Have You Contributed Lately?"

Alper Promotes Temple Dresses on "Colonel"

A tieup with local merchant for promotion of "Little Colonel" dresses was arranged by Murray Alper at the Brooklyn Commodore Theatre. Dresses were given to kiddies writing best essays on "Why Shirley Temple Is My Favorite Star."

Birthday party was arranged in lobby and accompanying photo shows kiddies disporting themselves. Cake with six candles was promoted from baker, Shirley photos were distributed and large book in foyer was used by the children for congratulatory messages to be sent to Hollywood for the starlet's birthday.

"Have You Contributed Lately?"

Waiting Stunt Used For "Ruggles" Opening

Week ahead of opening of "Ruggles of Red Gap," Manager Al Smith, aided by Assistant Fordyce Kaiser at the State, Winona, Minn., put on the "Waiting" stunt, out front man seated in bannered chair at box office. All flag poles on main street carried cards welcoming Ruggles to Red Gap, and two of Al's staff dressed as Laughton and Ruggles circulated through business section distributing personal message calling cards.

Cash prizes were offered for best posters submitted, with tickets for runnersup. The ad writing contest was also staged with cooperating newspaper. Local theatre group presented 15-minute broadcast and double truck page was secured from merchants.

"Have You Contributed Lately?"

Caldwell Invites Police To View "Public Hero"

"Did Al Capone have a master mind?" "Do you think the present parole system a good thing?" These and similar questions were included in a questionnaire sent out by Wally Caldwell, Loew's Valentine, Toledo, for "Public Hero" and mailed to heads of various branches of the local police department. Recipients were informed that these questions were answered in the picture, the questionnaire being an invitation to attend preview screening.

Huge gun display in lobby loaned by police department week ahead was later shifted to prominent store window and set of the Weyerhaeuser ransom serial numbers were posted on easel in lobby with the reward angle played up as was done in New York. Old newspapers containing Dillinger and Nelson headlines were mounted and placed in lobby.

Silver Calls Patrons; Tells 'Em Mae's in Town

Nathan Silver at the Strand in Lowell, Mass., put his cashier to work three days ahead on "Goin' to Town" calling numbers asking "Is Mae West at the Strand on Saturday?" and on opening day call was repeated with "this is Mae West speaking. I hope to see you at the Strand today." Accompanying photo shows attractive lobby display used five weeks in advance, measuring 15 feet by 14, against which was placed a full length figure of West, surrounded by scene stills.

Several prominent stores came through with window displays featuring the full-length standee of Mae, and bus company devoted window to cutout of star with "if you're going to town use our bus" tiein copy.

"Have You Contributed Lately?"

Houpe's Lobby Displays

Anna Bell Ward, Phoenix Amusement Company, Lexington, Ky., forwards photo illustrated, showing attractive lobby display with mounted poster heads created by Artist Ralph Houpe for "Love in Bloom." Ralph is doing interesting work for his house, utilizing the mirrors in the lobby on backgrounds of which he applies water colors, over which he pastes star cutouts and scene stills.

"Have You Contributed Lately?"

Charninsky Stages Revue For "Ladies Love Danger"

On "Ladies Love Danger," Louie Charninsky at the Capitol, Dallas, held a bathing beauty revue, with cooperating merchants presenting latest models in beach wear. The ten best lookers were selected by audience applause on opening night and following night prizes were awarded winners.

Recent good-will builder that Louie used was announcement of a day's entertainment, including a luncheon and screening of "Dinky" to the boy scoring highest scholastic honors of those attending the various orphanage schools in Dallas.

"Have You Contributed Lately?"

Roy's Roving Cameraman Snaps 'Em for "Richelieu"

"Walk right into Luck" says Andy Roy at the Strand, Albany, in his newspaper tieup for "Cardinal Richelieu," in which photographer snapped photos which were run in daily. Those identifying themselves were ducated at the theatre.

Shoe store wrapped all packages in imprinted paper bags containing cut of Arliss and picture plug, bookmarks were distributed to all public libraries and photos of the star were given out at leading stores.

"Have You Contributed Lately?"

MAE WEST
in
GOIN' TO TOWN
with
PAUL CAVANAUGH
MONROE OWSLEY
IVAN LEBEDEFF
STARTS SATURDAY
EVERYONE IS ... MAE DAY

Silver's "Town" Lobby Setpiece

FIRST AID STATION
DURING THE SHOWING OF MARK OF THE VAMPIRE
at this Theatre Starting Friday May 10

Suits' First Aid "Vampire" Station

It's LOVE IN BLOOM
GEORGE BURNS
GRACIE ALLEN
TUNEFUL! TERRIFIC!
DIXIE LEE
JOE MORRISON

Houpe's "Love in Bloom" Lobby Display

Smalley's "West" Gowns Window

Store Features West Gown For Smalley on "Goin' to Town"

Borrowing gown worn by West in the picture from the Paramount studios, Ted Smalley, publicity director, New Haven Paramount, started off his "Goin' to Town" campaign by contacting leading department store, which gave window to life-size photo of Mae in the gown and model wearing original (see photo). Motor company supplied sound-equipped, bannered cars for parade, baker placed picture inserts in bread packages and fountains featured a "Mae West Sundae."

Midget auto equipped with radio supplied the street bally and local gas stations were furnished with West Silhouettes for distribution to patrons. Local Yale student made a cartoon poster of the star which the school authorities permitted to be hung on bulletin board, a first time that material of this nature was permitted.

Suits Offers First Aid To "Vampire" Patrons

A city ambulance was parked in front of Loew's Colonial, Reading, Pa., by Bob Suit, as part of his "Mark of the Vampire" bally, copy on sides informing all that theatre was ready for any emergency that might occur. Inside lobby (see photo) contained first-aid station with stretcher, oxygen tank and nurse in constant attendance.

Tieup with coffee merchant brought use of their sound truck which was bannered with "drink a large cup of Blank coffee to steady your nerves before witnessing," etc. Truck toured city and suburban sections, with mike attachment making picture announcements. Druggist window displayed bottles of smelling salts advising purchasers to be prepared and take a bottle along to the theatre with them. Ads were run in dailies addressed to "women who are not afraid" and a short radio dramatization was given.

"Have You Contributed Lately?"

Co-op Ads Aid Elliott In Selling "Diggers"

Two pages of co-op ads were secured by Doc Elliott on "Gold Diggers," opening at the Alhambra in Canton, Ohio, all ads carrying theatre and picture plug. Five and ten devoted window to sheet music and large cutout head of Powell with department store using hosiery window and scene stills.

On "Let 'Em Have It" Doc contacted police chief, who had department ballistics expert give fifteen-minute radio talk, mentioning picture and theatre.

"Have You Contributed Lately?"

Nelson Capsules Patrons

"Folks used to think a man past forty was ready for the boneyard, but not these days," says Charlie Nelson, Fay Theatre, Jasper, Fla., who distributed cards on "Life Begins at Forty" to which were attached capsules with copy inserted reading, "If you can't laugh at Will Rogers, rush to the nearest doctor."

"Have You Contributed Lately?"

Packwood Issues Magic "Frankenstein" Heralds

Attractive four by ten red magic heralds with cut of Frankenstein were distributed by Norman Packwood, Florissant Theatre, St. Louis, Mo., for that date. Instructions were given to dip paper in water and the monster's message would appear. (P. S.—We tried it and it works.)

"Have You Contributed Lately?"

Gonzalez Converts Lobby Into "Bordertown" Scene

Esteban C. Gonzalez, Nogales Theatre, Nogales, Ariz., converted his lobby into a cabaret scene for "Bordertown," through cooperation of leading cafe. Bar was installed and soft drinks dispensed by girls in Mexican attire. For the amusement of patrons roulette wheel, card tables, etc., were set up.

Entire staff was dressed in costume and Mexican school band played in front of theatre before each show. "Welcome to Bordertown" arrows were nailed to telegraph poles outside city limits and opening night mayor and chief of police attended.

"ON BOSSING AN ART SHOP"

Abilities of Department Head and Flexibilities of Shop Operation Discussed in Second Art Article

by HAL KOPPLIN
Wometco Theatres, Miami, Fla.

Few realize the part an art department plays in theatre operation. In importance it goes hand in hand with the advertising department in selling the attraction. As the newspaper space sells the outside world, just so the art department creates the necessary attractiveness in selling it "at the point of purchase." And, while the advertising department is creative, the art shop is even more so, for here we handle color, depth, lighting and motion. Almost anything can be created that can be imagined. And is.

So to boss an art department is quite an undertaking. The workman himself must be an artist, carpenter, an electrician, an inventor, a lover of work and a master of speed. The fellow who runs the shop must be all of these plus the necessity for being a business-man, a buyer, an executive and a diplomat. The least of these is not diplomat. He must bridge the gap between the manager and the artist. He must smooth the sailing when the work piles up. He has to pacify the manager who brings a week's work and wants it "yesterday." He must realize that the manager has a problem, while not forgetting that he has one, too. Both the manager and the artist are temperamental, I find, and sometimes it requires a considerable amount of strategy to right things. But that's part of the job.

Boss Should Not Boss

The main idea in bossing an art department is not to boss at all. Any man with brains enough to be an artist can pretty well know what's required of him. Naturally, each man must have his responsibilities, which he alone is accountable for. To boss an art department is to know just how much work a man can do in a specified time, and how well. He must understand the peculiarities so prevalent in the various types of work to be done, and therefore, he must give a certain job to the artist he knows is most capable of handling it.

In some theatre art shops it is customary for each artist to be responsible for from one to three theatres by himself. I do not follow this procedure for this reason: very few men can do everything well. One man can do beautiful pictorials; another man does excellent lettering, while still another man can run rings around them in making set-pieces and displays. I try to allocate the work to suit each particular man's adaptability. In other words, I plan each part of a job for the man who excels in that particular thing; i.e., one man does pictures, another does lettering, another makes displays, while still another does newspaper work.

Endeavors to Classify

Of course, in many cases it's not possible to follow this method precisely, because no one knows just how much of each type of work will be needed as the day proceeds. Only then, when a certain thing becomes particularly heavy, do the men work at other than their classification. I find that in doing this the work is speeded up and the finished job is of much higher quality than by having one man begin and finish the entire job by himself.

To satisfactorily run an art shop is to understand artists. Many of them will state quite emphatically that they are not temperamental. True; many of them do not show it outwardly as far as the average person can see. But, just the same they become quite irked when everything is not a happy hunting ground. And it usually isn't. I do not believe that exact hours should be maintained in a theatre art shop. (I suppose I'll be called to time by quite a number of art department heads for saying that.)

Does Not Favor Factory Methods

I do not believe that a law should be applied that each man must be at work at a certain specified time each day. But neither do I expect him to stop when a certain whistle blows. An art shop is not a factory (sweat shop, yes, but still not a factory), and no one can definitely state just how much work will have to be done during the coming day at nine in the morning.

Naturally the workman must be made to realize that he has forty hours ahead of him each Monday morning and that a certain work must be completed at a specific time. If he comes to work at ten, that's his business, as long as the results are the same. For instance, sometimes the boys would like to see the air-races, boat-races, parades, etc., and ordinarily they happen during what would be known as working hours, we try to get together and arrange the work so that they are able to attend. And usually succeed. Until this day we have never had a miss-out under this arrangement.

Artists Appreciate Setup

I believe the boys appreciate this consideration enough to really do better work in the realization that they can get out and see something whenever the occasion permits. If the working hours were maintained just as they are in an office or a factory it would mean that some days the boys would be hanging around idle just because they were filling in their quoted time schedule. On other days there would be too much work for this same group to handle.

As I have outlined above, even if there are but four hours' working time one day, tomorrow in all probability will be twelve. To a business man this arrangement might seem screwy, but to my mind an art department should work when there's work to do. And because the work is as important as it is, it must be done on time. Unlike many other things it cannot be left for tomorrow. For, as funny as it is, tomorrow there may be just as much.

Showmen's Calendar

AUGUST

1st	Beginning of World War—1914 Colorado Admitted to Union—1876
2nd	Myrna Loy's Birthday
3rd	Dolores Del Rio's Birthday Adrienne Ames' Birthday
5th	Battle of Mobile Bay—1864 Tennyson Born—1809 Francis Scott Key Born—1780
7th	Ann Harding's Birthday
8th	Sylvia Sidney's Birthday Pauline Lord's Birthday
9th	Charlie Farrell's Birthday Farina's Birthday
10th	Missouri Admitted to Union—1821 Herbert Hoover (31st President) Born—1874 Norma Shearer's Birthday
11th	Fulton's First Voyage to America—1807 Hobart Bosworth's Birthday Jean Parker's Birthday
12th	Ann Dvorak's Birthday Patents for Sewing Machines Granted—1851
13th	Gene Raymond's Birthday Regis Toomey's Birthday
14th	Robert Woolsey's Birthday
15th	Panama Canal Opened—1914 Sir Walter Scott Born—1771 Napoleon Born—1769
17th	First Atlantic Cable Message—1858 Discovery Day (Yukon Territory) Mae West's Birthday
19th	Madame DuBarry Born—1587 June Collyer's Birthday
20th	Benjamin Harrison (23rd President) Born—1833
23rd	First Steamer to Cross Atlantic—1818
26th	First Kindergarten in America Established in St. Louis—1873 U. S. Gave Suffrage to Women in 19th Amendment—1920
28th	Alice White's Birthday
29th	Oliver Wendell Holmes Born—1809
31st	Fredric March's Birthday Bert Wheeler's Birthday

AMERICA'S FINEST
GRACE MOORE
NEW LAFAYETTE
BRIDE OF FRANKENSTEIN
HERE

FLAT CAR BALLY. This 24-sheet illuminated rolling bally was put on by Dick Walsh, for the "Frankenstein" date at the Lafayette, Buffalo, through tieup with car lines.

"MERCHANT EXPECTS ALL BREAKS"

—*EARLE M. HOLDEN, Capitol, Atlanta, Ga.*

BLAMES ERRORS ON WRONG MANPOWER

Dear Mike:

Floyd Bell's article is so self-evident in the field of sales of any commodity, be it pictures or potatoes, it is almost elementary. Every man who was once six years of age, and that includes theatre managers and publicity men, remembers how he "fooled" his mother with an imaginary stomach ache for the prize of staying home from school—and how he paid for his bad judgment by remaining in bed with a diet of castor oil. The only difference between Floyd Bell and those who persist in "fooling" merchants is that Floyd realizes that he'd only be fooling himself and the others don't.

If some of the so called high powered theatre men and publicity experts would put themselves in the position of the merchant for just five minutes—they would realize the value of promoting only those projects where the merchant profits equally with the theatre. They would experience the ideal situation of having the merchants in their communities call upon them for material for windows, space on programs, and the many opportunities that merchants have to cash in on the glamour of the movies and screen personalities. Give your people an even break and you can always go back again! That doesn't sound difficult, does it? Why a man representing a theatre which must operate in a community three hundred and sixty-five days a year, will jeopardize the advertising possibilities, the life blood of his business, for the sake of a little eye wash will always remain a mystery to me.

Floyd's reference to the job-fearing publicist who prepares his lengthy report on some inane tie-up, brings to my mind the fact that no small amount of these advertising abortions which we charge to managers and ad men can be laid at the doorstep of the Home Offices of some of our chains, where the powers that be demand campaign outlines with "proof" of activity on every picture.

"Leave Good Man Alone"

It seems to me that the placing of a theatre in a manager's or publicist's hands, carries with it the confidence that that man has the theatre's interest at heart—that he has the ability to carry on the work assigned to him and the resourcefulness to properly exploit the attractions he has to sell! If we don't have that confidence in the man he should not be handling the theatre. It doesn't take long to find out if a man has the stuff it takes to sell pictures combined with sincerity of effort.

If he has the stuff let him alone. If he doesn't, in fairness to the man, release him to find some work he's fitted for. He's wasting his own precious years and your dollars. All the outlined reports of advertising and publicity activities and all the samples of exploitation will not put a theatre over *if the wrong man is on the job!*

I would say that the solution to Floyd Bell's problem "Why Tieups Flop" lies in *manpower, the right man in the right job!*—SID HOLLAND, Elkhart Amuse. Co., Elkhart, Indiana.

When Floyd Bell, in the June 22 issue, placed the blame for merchant tieup flops upon the shoulder of the theatreman, this old time Round Tabler started a heap of discussion among the members regarding a topic they evidently feel is in need of plenty of airing.

Earle Holden, of Atlanta; Sid Holland, of Elkhart, and Gus Lampe, of Syracuse, have their say on this page, and others will be heard from later.

"LESS PROMISED, LESS DELIVERED"

Dear Mike:

Answering your letter of June 19, there is no doubt in my mind that Mr. Bell is correct in most of his contentions. However, there is one important item which he did not touch upon; that is, in tying up with any merchant, the manager should be sure that there is a motive for tying in. The idea of swapping lobby space for window space is unshowmanlike. In other words, don't approach a merchant unless you have something that can honestly tie in with the product the merchant sells and the product the theatre sells. Then it will not be necessary to offer any inducements to this merchant but the merits of the tieup will more than repay the merchant for any expenditure he may lay out.

It is a fine thing for a manager to have a reputation with a merchant to the extent that when he goes into their place of business for a tieup, the merchant knows he will get an equal break. Another evil is the exchange of screen credit for a newspaper cooperative page. It is my humble opinion that our screen is too valuable to sell anything but our attractions.

It has always been my custom to contact a merchant after the tieup has been finished either in person or by letter, thanking him for his cooperation, trusting that it has helped him to some extent, and that all agreements made by me were carried out.

I also find that the less promised to a merchant the less must be delivered. I have also made a practice of laying out the entire idea for the particular merchant and submitting it to him in full in writing so there is no misunderstanding.

I think that some managers do try to fill their press book, as Mr. Bell states, but in most cases I honestly believe that the manager gets so enthusiastic temporarily that he forgets all bounds of balance and in his endeavor to put a campaign over he sometimes promises more than he can deliver.

It is my belief that if managers will sit down and thoroughly analyze the product they have to sell and then pick out the progressive merchant who may fit into the picture, go to that merchant with the entire campaign in black and white, he can really go back time and time again for further cooperation. The main thing however is for a manager to instil in these merchants confidence. And he should never under any circumstances promise this merchant that the idea will build the merchant's business up to a tremendous volume, but rather sell the angle that this patricular tieup will keep the merchant's name in front of the public.—GUS LAMPE, Schine's Eckel, Syracuse, N.Y.

STORES WISED UP TO TIEUP BENEFITS

Dear Mike:

Floyd Bell is absolutely correct and he had the nerve to be absolutely frank in his discussion, now that he no longer is connected with the theater game. One really wonders just how many theater managers have all along felt the same way as does Bell, but being on the other side of the fence, never just wanted to admit this, even to themselves.

I honestly believe that the whole question of merchant tieups with theaters, goes back a good many years, at the time when we theater men, were taking all from the merchants and giving little in return. It took the merchants these several years to finally get wise, but now that they have, they certainly expect a 50-50 break.

Shoe Now on Other Foot?

As I do not keep any elaborate scrap books to which Mr. Bell refers, I do not necessarily have to worry about my clippings when approaching a merchant for a tieup. However, Mr. Bell did fail to mention that present day sales selling on the part of merchants has become somewhat like showmanship methods, and, if anything, when you contact a merchant for a tieup, it is the merchant now who expects all the breaks, and from past experiences he, the merchant, will get them, if he can. Sort of putting the shoe on the other foot.

No doubt, we all have had our individual experiences with merchants and tieups. And when we stop to think in just how many of these tieups did we really give a merchant a half break, that is if we were able to wiggle free from so doing? So you really cannot blame a merchant who has had it rubbed into him for squawking and refusing to cooperate, especially if he has been roped in before on a tie in where the theater promised him everything and gave nothing.

In the past, when merchants' tieups were proposed in press books, really didn't the theatres get the best of the bargain? Naturally when so called publicity experts prepared press books, they naturally had the interest of the theatre at heart and not the merchants. This was only natural.

There are many pictures made today, which theatres and merchants can get together on, to good advantage. But I honestly believe that when a manager, of today, attempts to make tieups with merchants, he should at least take into consideration that the merchant is entitled to his share of the bargain. And with this thought in mind, and by actually giving the merchant a break, there is no reason why the merchant and the theatre cannot become life long friends, with more tieups to follow.—EARLE M. HOLDEN, Capitol, Atlanta, Ga.

personalities

W. P. BERNFIELD
that dynamic United Artists exploiteer in Kansas City, Mo., paid us that long deferred and anticipated visit. Hope to see more of you, Bernie.

▽

DAN KRENDEL
pilot of the Tivoli in Toronto, Canada, also came into Club headquarters to get acquainted. Nice to have known you, Dan.

▽

ROBERT KAY
is now managing the newly reopened Community Theatre in Kent, Conn.

▽

JOHN L. CROVO
has left the Paramount, Tampa, to manage the Arcade in Miami, with JOHN N. THOMAS switching posts with him and going to the Paramount.

▽

CHARLES KIRKCONNELL
has gone to Fort Myers, Fla., to manage the Sparks houses there and HOWARD JAUDON has been transferred from the Tampa to the Seminole.

▽

BEN KATZ
manager of the Warner Theatre in Milwaukee will be married to Miss Renee Silver of Ravine.

▽

TOM WALL
transferred from the Allston Theatre to manage the Paramount in Newton, Mass.

▽

EDDIE WELCH
promoted from assistant at the Capitol to manager of the Allston Theatre, Allston, Mass.

▽

LAWRENCE THOMPSON
has also been promoted from assistant of Loew's Midland, Kansas City, Mo., to manager Loew's State in Columbus.

▽

J. D. L'ESPERANCE
is back managing the California in San Diego, Cal.

▽

ACE BERRY
has been engaged to handle publicity for the Mid West Theatres in Louisville, Ky.

▽

RICHARD PIERSON
succeeds GEORGE MORROW as manager of the Brown Theatre, Louisville, Ky.

▽

J. G. NEWKIRK
of Loew's Granada, Cleveland, was another welcome visitor. Always glad to know you boys personally, Newkirk, thanks for dropping in.

▽

BERT JACKSON
at the Corning Theatre in Corning, N. Y., was also in to see us and promises to come soon again.

▽

JOE HICKEY
formerly at the Riverside in Milwaukee is managing the Valencia in Waukegan, Ill.

▽

HERBERT BLOOM
formerly of Worcester, is now managing the Ware Theatre in Beverly, Mass., and NAT GOLDBERG has been appointed manager of the Family, in Worcester.

ROBERT WELLS MARQUIS, son of Mr. and Mrs. Joseph Marquis, born May 20th, "with mother and dad doing nicely, but the baby kicking about film costs already."

▽

NANCY JO BROWN, daughter of Jewel and H. J. Brown, 7 pounds. First appearance made May 17th. Daddy pilots the Capitol Theatre, Martin, Tenn.

Birthday Greetings

Byron E. Abegglen
Russell Allen
Nelson S. Amos
Tom Arthur
Joseph P. Avila, Jr.
Y. L. Bain
Abie Beter
William S. Biscoe
Irving Blumberg
Milton Brenner
Milton Bundt
William G. Burke
Leo Albert Buskey
Julian E. Campbell
Thomas Cleary
Daniel C. Clinton
Corwin C. Collins
Merrill I. Cowan
Nelson Creswell
Rodney L. Cron
Ed C. Curdts
George A. Damon, Jr.
Norman J. Dietel
Roland Douchette
Irving Dreeben
R. E. Eason
George Feder
Wally Feist
Milton O. Field
Paul A. Fiset
Charles H. Franklin
Harold Gabrilove
L. Hayes Garbarino
J. B. Giachetti
M. J. Gilfillan
Ray Gingell
David Ginsburg
Jack Golladay
Paul Gottschall
Clarence Groetke
L. A. Graversen
J. Stoner Hadden
C. Spencer Hedge
Paul Hefner
Leo H. Henderson
L. G. Hertl
Ken Henry
S. S. Holland
M. Honnaker
J. Dillar Hill
Edgar Jones
Allen Kahn
M. K. Katz
G. B. Kemble
Max Keizerstein
Paul M. Ketchum
James J. Kolbeck
Leslie F. Larsen
Phillip Lerner
T. W. Lewis
Earl Lewy
George Littman
Charles E. Lockhard
Robert D. McGraw
Charles H. McKinney
Maurice F. Magers
Edward C. May
Oliver Menke
Eugene Moll
H. G. Moore
Larry Morris
Richard L. Moss
B. Morelock
Harold J. Murphy
Charles L. Oswald
Paul J. Poag
George J. Recktenwald
Roland H. Ruden
Clarke O. Sanford
Louis Schnitzer
James G. Seyboldt
Herman Shulgold
Howard Simerson
Louis Stone
J. Knox Strachan
George A. Steeb
Sol Strauss
Jack G. Van
Dwight Van Meter
Dave Vorzimer
Bob Watson
John Watt
Henry Wtulich

HAL DAIGLER
is now managing the Paramount in Portland, Oregon.

▽

DON GEDDES
has taken over the management of Hamrick's Orpheum in Seattle, Wash.

▽

WALTER CHENOWETH
has been promoted from assistant at the Fox Oakland to manage the U. C. in Oakland.

▽

JOHN F. BURHORN
formerly at the Capitol Theatre, in Whiting, Ind., is now in charge of the Gayety, in South Chicago, Ill.

▽

ASHMAN BROTHERS
have reopened the New Strand Theatre in Caro, Mich., a 450-seat house.

▽

BYRON SCHRAEDER
is managing the American Theatre, Bellingham, Wash.

▽

TOM OLSON
is back in old haunts, managing the Warner Theatre in Aberdeen, Wash.

▽

BOB ROSEN
formerly at Loew's Ziegfeld Theatre, is at the Boston Road, New York City.

▽

LEONARD H. FREID
has left the Wisconsin Theatre to manage the new O'Klare in Eau Claire, Wis.

▽

DWIGHT VAN METER
manager of the Astor, Reading, Pa., married ROSE MARIE CAULK.

▽

A. R. BOYD
has acquired the Opera House at New Milton, Ohio, and is remodeling it.

▽

WILLIAM G. COOKE
is now managing the newly completed Garberville Theatre in Garberville, Cal.

▽

WILLIAM WHYTE
is managing the St. Albans Theatre, St. Albans, L. I.

▽

A. F. AVEY
now holds down the managerial reins of the Vienna Theatre, Vienna, Ga.

▽

WAYNE SWEENEY
is the new manager of the La Porte Theatre, La Porte, Ind., replacing JULIUS GOLDBERG, resigned.

▽

LOUIS ORLOVE
formerly at the Uptown in Milwaukee is now managing the Riviera Theatre there. E. W. VAN NORMAN is at the Uptown.

▽

A. C. HARTSHORN
assistant to DAN KRENDEL at the Tivoli in Toronto, dropped into Club headquarters to get acquainted.

▽

GENE CURTIS
now at Loew's in Montreal came in unexpectedly to pay a surprise visit. Gene just bought himself a trailer which is attached to his car and has been traipsing all over the country with his family in tow.

▽

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coda of the Mounted	Kermit Maynard-Lillian Miles	June 8,'35		
Fighting Trooper, The	Kermit Maynard-Barbara Worth	Nov. 15		
Northern Frontier (G)	Kermit Mayard-Eleanor Hunt	Feb. 1,'35	57	Mar. 9,'35
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20,'35		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13,'35	*58	Mar. 18,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard	Oct. 15,'35		
Timber War	Kermit Maynard	Sept. 15,'35		
Trails of the Wild	Kermit Maynard	Aug. 7,'35		

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence	Chick Chandler-Shirley Grey	Mar. 30,'35	68	
Shot in the Dark, A (G)	Charles Starrett-Marion Shilling	Feb. 15,'35	65	June 1,'35
Sons of Steel (G)	C. Starrett-Polly Ann Young	Dec. 15	64	Apr. 27,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Children of Broadway				
Girl Who Came Back	Shirley Grey-Sidney Blackmer			
Happiness C.O.D.	Donald Meek-Irene Ware			
Song in My Heart				

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26, 35		
Air Hawks (See "Air Fury" "In the Cutting Room," Mar. 30,'35.)	Ralph Bellamy-Tala Birell	May 7,'35	70	
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20,'35	70	
Behind the Evidence (G)	Norman Foster-Sheila Mannors	Jan. 20,'35	57	Feb. 2,'35
Best Man Wins, The (G)	J. Holt-Florence Rice-E. Lowe	Jan. 5,'35	68	Jan. 5,'35
Broadway Bill (G)	Warner ~~Baxter-Myrna~~ Loy	Dec. 27	103	Nov. 10
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Florence Rice	Feb. 10,'35	75	Feb. 23,'35
Champagne for Breakfast	Joan Marsh - Hardie Albright - Mary Carlisle - Lila Lee	June 18,'35		
Death Flies East (G)	Florence Rice-Conrad Nagel	Feb. 28,'35	65	Mar. 9,'35
Eight Bells (See "In the Cutting Room," Feb. 23,'35.)	Ann Sothern-Ralph Bellamy	Apr. 11,'35	70	
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 18,'35	58	May 25,'35
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20,'35	68	Apr. 6,'35
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8,'35	56	Apr. 13,'35
Justice of the Range	Tim McCoy-Billie Seward	May 25,'35	58	
Law Beyond the Range	Tim McCoy-Billie Seward	Feb. 15,'35	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1,'35	69	Mar. 23,'35
Love Me Forever	Grace Moore - Leo Carrillo - Robert Allen	June 27,'35		
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15,'35	57	May 25,'35
Party Wire (G)	Jean Arthur-Victor Jory	Apr. 27,'35	69	Apr. 20,'35
Revenge Rider (See "Alias John Law" "In the Cutting Room," Dec. 8.)	Tim McCoy-Billie Seward	Mar. 18,'35	57	
Riding Wild	Tim McCoy-Billie Seward	June 28,'35		
Square Shooter (G)	Tim McCoy	Jan. 21,'35	57	Mar. 9,'35
Swell Head	Wallace Ford-Barbara Kent	Apr. 8,'35	62	
Unknown Woman	Marian Marsh-Richard Cromwell	June 14,'35	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20,'35	65	May 11,'35
Whole Town's Talking, The (G)	Edw. G. Robinson-Jean Arthur	Feb. 22,'35	95	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Adventure	Nancy Carroll-Lloyd Nolan			
Black Room, The	Boris Karloff-Marian Marsh	July 15,'35		
China Roars				
Crime and Punishment	Peter Lorre-Edward Arnold			
Depths Below				
Feather in Her Hat, A	Ruth Chatterton-Louis Hayward-Billie Burke			
Frisco Fury	Jack Holt			
Girl Friend, The	Ann Sothern - Roger Pryor - Jack Haley	July 31,'35		
Grand Exit				
If You Could Only Cook	Jean Arthur			
Lady Beware	Jean Arthur-George Murphy			
Lost Horizon	Ronald Colman			
Maid of Honor				
Modern Lady	Ruth Chatterton			
Rich Men's Daughters	George Raft-Joan Bennett			
She Married Her Boss	C. Colbert - Michael Bartlett - Jean Dixon - Melvyn Douglas			
Superspeed	Norman Foster - Florence Rice - Mary Carlisle			
Together We Live (See "In the Cutting Room," Nov. 3.)	Willard Mack-Ben Lyon-Sheila Mannors-Wera Engels			
West Beyond the Law	Ken Maynard-Lucille Brown			

DANUBIA PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cornflower (Hungarian Dialogue)	Irene Agai	Jan. 11,'35	80	
Father Knows Best (Hungarian Dialogue)	Szoke Szakall	Jan. 18,'35	80	
Hungaria (The Voice of Hungary) (English Titles)	Scenic	May 15,'35	54	
Husaer Romance (Hungarian Dialogue)	Irene Agai	Apr. 21,'35	75	
Rakoczy Marsch (German Dialogue)	Gustav Froehlich-Camilla Horn	Mar. 1,'35	82	

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 15,'35	85	May 18,'35
Don Quixote	Chaliapin-Sydney Fox	July 1,'35		July 8,'33
Dream of My People	Cantor Rosenblatt	June 1,'35		
Girl in the Case 5005	Jimmy Savo-Eddie Lambert-Dorothy Darling		60	
Last Wilderness, The (G)	Howard Hill	May 14,'35	63	May 25,'35
Men Who Changed His Name, The (A) 5036	Lyn Harding		65	Oct. 27
Marie 5043	Annabella	Jan. 1,'35	67	
Old Bill 5038	Anatole France story	Feb. 10,'35	70	
Viennese Love Song	Maria Jeritza		72	
World in Revolt	Graham McNamee	Mar. 1,'35		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Iceland Fishermen	Pierre Loti story	Sept. 1,'35		
Sans Famille	Robert Lynen	Aug. 1,'35		

FIRST DIVISION

(Releases First Division Productions and in certain territories Monogram, Liberty, Chesterfield and Invincible pictures.)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Convention Girl	Rose Hobart		Oct. 31	67	
Flirtation	Jeannette Loff-Ben Alexander		Nov. 9		
Hei Tiki (G)	(All Native Cast)	Principal	Feb. 1,'35	86	Feb. 9,'35
Little Damozel	Anna Neagle		Dec. 1	55	
Rainbow's End	Hoot Gibson-June Gale		June 10,'35	60	
Sunset Range (G)	Hoot Gibson-Mary Doran		May 1,'35	55	Mar. 9,'35
White Heat	Virginia Cherrill		Jan. 1,'35	64	Oct. 1

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18,'35	97	Apr. 8,'35
Case of the Curious Bride 879	Warren William	Apr. 13,'35	68	Apr. 13,'35
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4,'35	85	Apr. 27,'35
Girl From Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1,'35	69	June 1,'35
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20,'35	97	Mar. 23,'35
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16,'35	95	Mar. 23,'35
In Caliente 856 (See "In the Cutting Room," Feb. 2,'35.)	Dolores Del Rio-Pat O'Brien	May 25,'35	84	
Living On Velvet 859 (G)	Kay Francis - George Brent - Warren William	Mar. 2,'35	80	Mar. 16,'35
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27,'35	71	Apr. 27,'35
Maybe It's Love (G) 876	Gloria Stuart-Ross Alexander	Jan. 12,'35	62	Nov. 24
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8,'35	97	May 18,'35
Red Hot Tires (G) 878	Lyle Talbot-Mary Astor	Feb. 2,'35	66	Mar. 9,'35
Traveling Saleslady (G) 870	Joan Blondell	Apr. 8,'35	63	Apr. 6,'35
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9,'35	61	Mar. 9,'35
Women in Red, The (G) 863	B. Stanwyck-Gene Raymond	Feb. 16,'35	58	Mar. 30,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backfire				
Broadway Joe (See "In the Cutting Room." June 8,'35.)	Joe E. Brown-Ann Dvorak	Aug. 17,'35		
Captain Blood 855	Robert Donat-Jean Muir			
Frisco Kid	James Cagney			
Napoleon	Edw. G. Robinson-Bette Davis			
Singer of Naples	Enrico Caruso, Jr.			
Radio Jamboree of 1935	James Melton-Jane Froman			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baboona (G) 530	Mr. & Mrs. Martin Johnson	Feb. 8,'35	72	Jan. 26,'35
Black Sheep (A) 543	Edmund Lowe-Claire Trevor	June 14,'35	75	May 18,'35
Charlie Chan in Egypt (G) 544	Warner Oland-"Pat" Paterson	June 21,'35	72	June 8,'35
Charlie Chan in Paris (G) 526	Warner Oland	Jan. 25,'35	70	Jan. 5,'35
Cowboy Millionaire (G) 538	George O'Brien	May 10,'35	67	Apr. 27,'35
Daring Young Man, The (G) 528	James Dunn-Mae Clarke	May 24,'35	75	Apr. 27,'35
Doubting Thomas (G) 542	Will Rogers	June 7,'35	73	Apr. 20,'35
George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar. 29,'35	83	Apr. 6,'35
Ginger 545 (See "In the Cutting Room," June 1,'35.)	Jackie Searl-Jane Withers	July 5,'35	74	
Great Hotel Murder (G) 532	Edmund Lowe-Victor McLaglen	Mar. 8,'35	70	Feb. 23,'35
It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12,'35	71	Apr. 6,'35
Ladies Love Danger 540 (See "Secret Lives" "In the Cutting Room," Mar. 30,'35.)	Gilbert Roland-Mona Barrie	May 3,'35	69	
Life Begins at 40 (G) 533	Will Rogers	Mar. 22,'35	79	Mar. 23,'35
Liliom (A)	Charles Boyer	Mar. 16,'35	90	Mar. 23,'35
Little Colonel (G) 531	Shirley Temple-L. Barrymore	Feb. 22,'35	80	Feb. 16,'35
Mystery Woman (G) 515	Mona Barrie-Gilbert Roland	Jan. 18,'35	69	Jan. 26,'35
One More Spring (G) 529	Janet Gaynor-Warner Baxter	Feb. 15,'35	87	Feb. 9,'35
Our Little Girl (G) 539	Shirley Temple	May 17,'35	65	June 15,'35
Spring Tonic 535 (See "Man Eating Tiger" "In the Cutting Room," Mar. 9,'35.)	Lew Ayres-Claire Trevor	Apr. 19,'35	58	
$10 Raise (G) 537	Edward Everett Horton	Apr. 5,'35	70	Mar. 23,'35
Under the Pampas Moon (G) 541	Warner Baxter-Ketti Gallian	May 31,'35	78	May 25,'35
Under Pressure 521 (Reviewed under the title "Man Lock")	Edmund Lowe-Victor McLaglen	Feb. 1,'35	69	Jan. 19,'35
When a Man's a Man (G) 527	George O'Brien	Feb. 15,'35	66	Mar. 2,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Curly Top 549	Shirley Temple	July 26,'35		
Dante's Inferno (See "In the Cutting Room," Mar. 2,'35.)	Claire Trevor-Spencer Tracy	Aug. 30,'35		
Dressed to Thrill	Clive Brook-Tutta Rolf	Aug. 23,'35		
Farmer Takes a Wife, The	Janet Gaynor-Henry Fonda	Aug. 2,'35		
Gay Deception, The	Francis Lederer-Frances Dee	Aug. 9,'35		
Hard Rock Harrigan 548 (See "In the Cutting Room," May 25,'35.)	George O'Brien	July 19,'35		
Hard to Get	Warner Baxter-Jane Wyatt			
Here's to Romance	Nino Martini-Genevieve Tobin	Oct. 4,'35		
In Old Kentucky (See "In the Cutting Room," May 25,'35.)	Will Rogers	Sept. 6,'35		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Orchids To You 546 (G)	Jean Muir-John Boles	July 12,'35	*75	June 22,'35
Redheads on Parade	John Boles-Dixie Lee			
Silk Hat Kid 547	Lew Ayres-Mae Clarke	July 19,'35		
Steamboat Round the Bend	Will Rogers-Anne Shirley			
Thunder in the Night	Edmund Lowe-Karen Morley			
Way Down East	Rochelle Hudson-Henry Fonda			
Welcome Home	James Dunn-Arline Judge			

GB PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Jack Ahoy (G) 3404	Jack Hulbert	Feb. 8,'35	70	Feb. 16,'35
Lover Divine 3410	Marta Eggerth	Mar. 30,'35		Oct. 13
(Reviewed under the title "Unfinished Symphony")				
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June 15,'35	81	Feb. 16,'35
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15,'35	74	Dec. 29
My Heart Is Calling (G) 3409	Jan Kiepura	May 1,'35	90	Feb. 2,'35
My Song for You 3414	Jan Kiepura	June 1,'35	70	Nov. 10

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray		63	May 18,'35
Born for Glory 3508	Barry Mackay-John Mills		74	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15,'35	72	June 15,'35
King of the Damned 3504	Conrad Veidt-Helen Vinson			
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter		74	Apr. 13,'35
Thirty-Nine Steps 3501	Robert Donat-Madeleine Carroll	Aug. 1,'33	87	

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death from a Distance	Russell Hopton-Lola Lane	Apr. 30,'35		
Public Opinion	Lois Wilson-Shirley Grey	Mar. 15,'35	66	
Symphony for Living	Evelyn Brent-Al Shean	Jan. 20,'35	75	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live				
Murder at Pinecrest				
Room and Board				
Society Fever	Lois Wilson - Lloyd Hughes - Grant Withers			

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dizzy Dames 1010	M. Rembeau-Florine McKinney	May 1,'35	73	
No Ransom (A) 1004	Leila Hyams-Phillips Holmes	Oct. 6	70	July 21
Once to Every Bachelor (A) 1005	Marian Nixon-Neil Hamilton	Dec. 14	72	May 10
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Feb. 19,'35	73	Mar. 9,'35
Sweepstake Annie (G) 1009	Marian Nixon-Tom Brown	Mar. 5,'35	81	Feb. 23,'35
Two Heads on a Pillow (A) 1006	Neil Hamilton-Miriam Jordan	Oct. 2	71	Oct. 13
When Strangers Meet 1002	Richard Cromwell-Arline Judge	July 20	74	
Without Children 1006	M. Churchill-Bruce Cabot	Apr. 15,'35	68	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble 1012	H. B. Warner-Onslow Stevens	July 10,'35	65	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10,'35	73	

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr. 15,'35	64	Mar. 30,'35
Mutiny Ahead	Neil Hamilton-Kathleen Burke	Mar. 1,'35	63	
(See "In the Cutting Room," Jan. 26,'35.)				
Night Alarm (G) 505	Bruce Cabot-Judith Allen-H. B. Warner - Fuzzy Knight	Dec. 15	65	Sept. 22
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10,'35	69	Dec. 1
Reckless Roads	Judith Allen - Regis Toomey - Lloyd Hughes	July 1,'35	66	
Struggle for Life (G)		June 18,'35	53	June 29,'35

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Green Lights (G)	Norman Foster-Judith Allen	Mar. 11,'35	70	Mar. 23,'35
Burn 'Em Up Barnes (G)	Frankie Darro-Lola Lane	Dec. 18	70	Apr. 27,'35
Headline Woman (G)	Roger Pryor-Heather Angel	May 15,'35	70	May 18,'35
In Old Santa Fe (G)	Ken Maynard-Evalyn Knapp	Nov. 15	63	Nov. 24
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22,'35	69	June 29,'35
Little Men (G)	Erin O'Brien-Moore-R. Morgan	Dec. 14	72	Dec. 22
Marines Are Coming, The	William Haines-Armida Conrad Nagel-Esther Ralston	Nov. 20	70	Dec. 15
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1,'35	65	May 11,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Harmony Lane	D. Montgomery-Evelyn Venable			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Office Hours (G)	C. Bennett-Clark Gable	Feb. 22,'35	73	Feb. 16,'35
Age of Indiscretion (A)	May Robson-Madge Evans	May 10,'35	80	May 11,'35
Baby Face Harrington (G)	Charles Butterworth	Apr. 12,'35	63	Mar. 30,'35
Calm Yourself (G)	Madge Evans-Robert Young	June 28,'35	69	June 22,'35
Casino Murder Case (G)	Paul Lukas	Mar. 15,'35	84	Apr. 27,'35
Escapade	William Powell-Luise Rainer	July 5,'35	89	
(See "In the Cutting Room," May 11,'35.)				
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17,'35	73	May 18,'35
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26,'35	80	Apr. 6,'35
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24,'35	70	May 18,'35
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29,'35	108	Mar. 2,'35
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14,'35	82	June 8,'35
One New York Night	Franchot Tone-Una Merkel	Apr. 5,'35	71	
(See "Mystery in Room 309" "In the Cutting Room," Mar. 16,'35.)				
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31,'35	89	May 25,'35
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19,'35	99	Apr. 13,'35
Sequoia (G)	Jean Parker-Russell Hardie	Feb. 1,'35	72	Nov. 17
Shadow of Doubt (G)	Ricardo Cortez-Virginia Bruce	Feb. 15,'35	75	Feb. 9,'35
Society Doctor	Chester Morris-V. Bruce	Jan. 25,'35	66	Jan. 12,'35
(Reviewed under the title "Only 8 Hours")				
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8,'35	69	Mar. 2,'35
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3,'35	75	June 22,'35
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1,'35	77	Feb. 23,'35

Title	Star	Rel. Date	Running Time Minutes	Reviewed
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22,'35	90	Mar. 16,'35
Winning Ticket, The (G)	Leo Carrillo-L. Fazenda	Feb. 8,'35	70	Jan. 19,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anna Karenina	Greta Garbo-Fredric March	Sept. 6,'35		
(See "In the Cutting Room," June 8,'35.)				
Black Chamber, The	William Powell-Binnie Barnes	Oct. 4,'35		
Bonnie Scotland	Laurel and Hardy	Aug. 2,'35		
(See "In the Cutting Room," June 15,'35.)				
Broadway Melody of 1936	Jack Benny-June Knight			
China Seas	Clark Gable-Rob't Montgomery-Wallace Beery			
Glitter	Joan Crawford-Brian Aherne	Sept. 20,'35		
Here Comes the Band	Ted Lewis-Virginia Bruce	Aug. 30,'35		
Mad Love	Peter Lorre-Frances Drake	July 19,'35		
(See "In the Cutting Room," May 25,'35.)				
Mala	Mala-Lotus Long			
Murder Man, The	Spencer Tracy-Virginia Bruce	July 12,'35		
(See "In the Cutting Room," June 22,35.)				
Mutiny on the Bounty	Clark Gable-Charles Laughton-Franchot Tone			
Night at the Opera	Marx Brothers			
O'Shaughnessy's Boy	Wallace Beery-Jackie Cooper	Aug. 9,'35		
(See "In the Cutting Room," June 15,'35.)				
Pursuit	Chester Morris-Sally Eilers	Sept. 13,'35		
Robin Hood of El Dorado	Warner Baxter-Jean Parker			
Tale of Two Cities, A	Ronald Colman-Elizabeth Allan			
Tarzan Returns	Johnny Weissmuller - Maureen O'Sullivan			
Woman Wanted	Joel McCrea-Maureen O'Sullivan	July 26,'35		

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All the King's Horses (G) 3430	Mary Ellis-Carl Brisson	Feb. 22,'35	85	Feb. 23,'35
Car 99 (G) 3432	Fred MacMurray-Ann Sheridan	Mar. 1,'35	68	Feb. 16,'35
College Scandal 3445 (G)	Arline Judge-Kent Taylor	June 21,'35	79	June 6,'35
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3,'35	80	Mar. 2,'35
Dr. Jykell and Mr. Hyde 3459 (Re-issue)	Fredric March-Miriam Hopkins	July 5,'35		Dec. 26,'31
Four Hours to Kill (A)	Richard Barthelmess	Apr. 19,'35	74	Apr. 6,'35
Gilded Lily, The (G) 3426	C. Colbert-Fred MacMurray	Jan. 25,'35	80	Jan. 5,'35
Glass Key, The (G) 3444	George Raft	May 31,'35	77	May 25,'35
Goin' to Town (A) 3442	Mae West	May 17,'35	71	May 11,'35
Hold 'Em Yale (G) 3438	Patricia Ellis-Cesar Romero	Apr. 12,'35	63	Mar. 30,'35
Love in Bloom (G) 3434	Joe Morrison-Dixie Lee	Mar. 15,'35	75	Mar. 9,'35
McFadden's Flats (G) 3436	Betty Furness-Richard Cromwell	Mar. 29,'35	65	Mar. 9,'35
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28,'35	66	June 29,'35
Mississippi (G) 3433	Bing Crosby-Joan Bennett	Mar. 22,'35	74	Mar. 2,'35
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10,'35	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5,'35	83	June 1,'35
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24,'35	67	Apr. 6,'35
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19,'35	83	Mar. 2,'35
Rocky Mountain Mystery (G) 3428	R. Scott-Chas. "Chic" Sale	Feb. 6,'35	66	Apr. 27,'35
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary Boland-Charles Ruggles-Zasu Pitts	Mar. 6,'35	90	Feb. 16,'35
Rumba (A) 3429	George Raft-Carole Lombard	Feb. 15,'35	71	Feb. 2,'35
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7,'35	68	May 4,'35
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 26,'35	74	Apr. 27,'35
Virginian, The 3460 (Re-issue)	Gary Cooper - Richard Arlen - Walter Huston - Mary Brian	June 14,'35	83	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth 3452	Sylvia Sidney-Herbert Marshall	July 19,'35		
(See "In the Cutting Room," May 25,'35.)				
Annapolis Farewell	Tom Brown-Sir Guy Standing			
Big Broadcast of 1935, The	Jack Dakie-Burns & Allen			
Bride Comes Home, The	Claudette Colbert-F. MacMurray			
Crusades, The	Loretta Young-Henry Wilcoxon			
(See "In the Cutting Room," Mar. 30,'35.)				
Every Night at Eight	George Raft-Alice Faye			
Last Outpost, The	Cary Grant - Gertrude Michael - Claude Rains			
Man on the Flying Trapeze, The 3451	W. C. Fields	July 26,'35		
(See "In the Cutting Room," June 22.35.)				
Milky Way, The	Harold Lloyd-Adolphe Menjou			
Peter Ibbetson	Gary Cooper-Ann Harding			
(See "In the Cutting Room," June 22.35.)				
Shanghai 3449	Charles Boyer-Loretta Young	July 19,'35		
(See "In the Cutting Room," June 1,'35.)				
Smart Girl 3450	Kent Taylor-Ida Lupino	July 26,'35		
So Red the Rose	George Burns-Gracie Allen			
Soup to Nuts	M. Sullavan-R. Scott			
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	July 12,'35		
Two for Tonight	Bing Crosby-Joan Bennett			
Without Regret	Elissa Landi-Kent Taylor			

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Damozel 722	Anna Neagle-James Rennie	June 11	59	
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct. 19	69	Sept. 8
Return of Chandu, The (G) 300-312	Bela Lugosi-Maria Alba	Oct. 4	60	Apr. 27,'35

REPUBLIC PICTURES (Monogram)

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn Rider, The	John Wayne-Marion Burns	June 20,'35		
Desert Trail 3037	John Wayne-Mary Kornman	Apr. 22,'35	54	
(See "In the Cutting Room," Feb. 23,'35.)				
Flirting with Danger (G) 3023	Robert Armstrong-Marion Burns	Dec. 1	70	Nov. 17
Girl of the Limberlost (G) 3001	Marian Marsh-Ralph Morgan	Oct. 15	88	Sept. 1
Girl O' My Dreams (G) 3015	Mary Carlisle-Creighton Chaney	Nov. 17	65	Nov. 16
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25,'35	72	Mar. 9,'35
Healer, The (G)	Ralph Bellamy-Karen Morley	June 15,'35	77	June 1,'35
Honeymoon Limited (G)	Neil Hamilton-Irene Hervey	July 1,'35	70	June 22,'35
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15,'35	76	Apr. 13,'35
Lawless Frontier (G) 3035	John Wayne-Sheila Terry	Nov. 22	54	Feb. 2,'35
Lost in the Stratosphere (G) 3020	June Collyer-William Cagney	Nov. 15	64	Oct. 27
Million Dollar Baby (G) 3011	Arline Judge - Ray Walker - Jimmy Fay	Jan. 13,'35	65	Dec. 20
Mysterious Mr. Wong, The (A) 3022	Bela Lugosi-Wallace Ford	Jan. 25,'35	88	Jan. 19,'35
Mystery Man (G) 3025	Robert Armstrong	Apr. 25,'35	62	Feb. 16,'35
'Neath Arizona Skies (G) 3032	John Wayne-Sheila Terry	Dec. 5	52	Dec. 15
Nut Farm, The (G) 3003	Wallace Ford	Mar. 25,'35	65	Feb. 9,'35
Rainbow Valley (G) 3034	John Wayne-Lucille Brown	Mar. 15,'35	52	Mar. 16,'35
Reckless Romeos (G) 3019	Robt. Armstrong-Wm. Cagney			
Sing Sing Nights (A) 3014	Conway Tearle-Mary Doran	Dec. 15	60	Feb. 2,'35
Texas Terror 3036	John Wayne	Feb. 1,'35	51	
Women Must Dress (G) 3018	Minna Gombell-Gavin Gordon	Feb. 1,'35	77	Jan. 26,'35

(THE RELEASE CHART--CONT'D)

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd	Russell Hopton-Irene Ware	Aug. 5,'35		
(See "In the Cutting Room," June 8,'35.)				
Forbidden Heaven 3502	Charles Farrell-C. Henry			
Keeper of the Bees, The (G)	Neil Hamilton-Betty Furness	July 15,'35	76	June 15,'35
Make a Million (G)	Charles Starrett-Pauline Brooks	July 25,'35	68	June 29,'35
Paradise Canyon (G)	John Wayne-Marion Burns	July 20,'35	52	May 18,'35
Westward Ho 3527	John Wayne-Sheila Mannors			
(See "In the Cutting Room," June 1,'35.)				

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizonian, The (G) 538	Richard Dix-Margot Grahame	July 6,'35	75½	June 8,'35
Becky Sharp (A) 4101	Miriam Hopkins	June 28,'35	75	June 22,'35
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31,'35	80	May 25,'35
Captain Hurricane (G) 523	James Barton-Helen Westley	Mar. 1,'35	72	Feb. 16,'35
Chasing Yesterday (G) 528	Anne Shirley	May 3,'35	77½	Apr. 6,'35
Dog of Flanders (G) 525	Frankie Thomas-Helen Parrish	Mar. 22,'35	72	Mar. 2,'35
Enchanted April, The (A) 520	Ann Harding-Frank Morgan	Feb. 1,'35	66	Dec. 15
Gigolette (G) 521	Adrienne Ames-Ralph Bellamy	Feb. 15,'35	67	June 1,'35
Grand Old Girl (G) 519	May Robson-Hale Hamilton	Jan. 18,'35	72	Jan. 12,'35
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14,'35	72	May 25,'35
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24,'35	91	May 4,'35
Laddie (G) 526	John Beal-Gloria Stuart	Apr. 5,'35	69½	Mar. 9,'35
Little Minister (G) 512	Katharine Hepburn-John Beal	Dec. 28	110	Dec. 22
Murder on a Honeymoon (G) 522	Edna May Oliver-J. Gleason	Feb. 22,'35	73½	Feb. 2,'35
Nitwits, The (G) 534	Wheeler and Woolsey	June 7,'35	81½	May 25,'35
People's Enemy (A) 527	Preston Foster-Melvyn Douglas	Mar. 15,'35	70	May 4,'35
Roberta (G) 524	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8,'35	105½	Feb. 23,'35
Romance in Manhattan (G) 518	Francis Lederer-Ginger Rogers	Jan. 11,'35	78	Dec. 1
She	Helen Gahagan-Randolph Scott	July 4,'35		
(See "In the Cutting Room," June 8,'35.)				
Silver Streak, The (G) 513	Sally Blane-Charles Starrett	Dec. 21	72	Dec. 8
Star of Midnight (G) 529	William Powell-Ginger Rogers	Apr. 19,'35	90	Apr. 6,'35
Strangers All (G) 531	May Robson	Apr. 26,'35	69½	Mar. 30,'35
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10,'35	80	June 29,'35
West of the Pecos (G) 516	Richard Dix-Martha Sleeper	Jan. 4,'35	69	Jan. 5,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams	Katharine Hepburn - Fred MacMurray	Aug. 9,'35		
Freckles	Virginia Weidler			
Jalna	Ian Hunter-Kay Johnson	Aug. 2,'35		
(See "In the Cutting Room," June 22,35.)				
Last Days of Pompeii, The	Dorothy Wilson-John Beal			
Leander Clicks	James Gleason-Zasu Pitts			
Old Man Murphy	James Barton-Maureen Delaney			
Old Man Rhythm	Buddy Rogers-Betty Grable	July 26,'35		
(See "In the Cutting Room," June 8,'35.)				
Return of Peter Grimm, The	Lionel Barrymore-Helen Mack			
(See "In the Cutting Room," June 8,'35.)				
Three Musketeers	Margot Grahame-Walter Abel	Aug. 30,'35		
Top Hat	Fred Astaire-Ginger Rogers			
(See "In the Cutting Room," May 25,'35.)				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars (G)	Jack LaRue	Empire Films	Jan. 25,'35	67	Jan. 26,'35
Cowboy Holiday (G)	Big Boy Williams	Syndicate	Jan. 1,'35	57	Jan. 26,'35
Cyclone Ranger, The (G)	Bill Cody	Spectrum Pictures		60	Apr. 6,'35
Kilou (The Tiger) (G)		Bennett Pictures		*55	June 1,'35
Lost City, The (G)	Wm. Boyd - Claudia Dell	Regal Pictures	Feb. 14,'35	74	Mar. 9,'35
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10,'35
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1,'35	81	May 11,'35
Sangen Till Heine (G)	Martin Osman	Scandinavian		75	Mar. 16,'35
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15,'35	59	May 16,'35
Ticket to a Crime (G)	Ralph Graves	Syndicate	Dec. 15	67	Dec. 29

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20,'35	78	Apr. 13,'35
Cardinal Richelieu (G)	George Arliss	Apr. 28,'35	80	Mar. 30,'35
Clive of India (G)	Ronald Colman-Loretta Young	Jan. 25,'35	90	Jan. 28,'35
Escape Me Never (A)	Elizabeth Bergner-Hugh Sinclair	June 27,'35	80	Apr. 20,'35
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22,'35	80	Feb. 23,'35
Kid Millions (G)	Eddie Cantor - Ann Sothern - Ethel Merman	Dec. 28	92	Oct. 27
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21,'35	105	Apr. 6,'35
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17,'35	95	June 8,'35
Mighty Barnum, The (G)	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce	Dec. 25	98	Dec. 1
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14,'35	75	July 14,'34
Runaway Queen	Anna Neagle-Fernand Graavey	Dec. 21		
Sanders of the River (G)	Leslie Banks - Paul Robeson - Nina Mae MacKinney	July 4,'35	95	Apr. 20,'35
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb. 8,'35	95	Jan. 26,'35
Thunder in the East	Charles Boyer-Merle Oberon	May 13,'35	79	Dec. 1
(Reviewed under the title, "The Battle.")				
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8,'35	90	Feb. 23,'35
We Live Again (A)	Anna Sten-Fredric March	Nov. 16	82	Sept. 29

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast	Miriam Hopkins - Edward G. Robinson - Joel McCrea			
Call of the Wild, The (G)	C. Gable-Loretta Young		91	May 4,'35
Dark Angel, The	Merle Oberon - Fredric March - H. Marshall-Kath. Alexander			
Red Salute	B. Stanwyck-Robert Young			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Dow 8011	Sally Eilers-Ray Milland	May 27,'35	66	
(See "In the Cutting Room," Apr. 13,'35.)				
Border Brigands 8085	Buck Jones	May 27,'35	56	
Bride of Frankenstein (A) 8009	Boris Karloff	May 6,'35	80	Apr. 20,'35
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20,'35	65	June 8,'35
Crimson Trail, The (G) 8083	Buck Jones	Feb. 11,'35	58	Mar. 16,'35
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18,'35	98	Feb. 9,'35
Imitation of Life (G) 7003	Claudette Colbert-W. William	Nov. 26	111	Dec. 1
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18,'35	66	Apr. 13,'35
I've Been Around (A) 8025	Chester Morris	Dec. 31	66	Dec. 22
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec. 24	81	Dec. 8
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22,'35	69	Apr. 6,'35
Mystery of Edwin Drood (G) 8024	Claude Rains-Heather Angel	Feb. 4,'35	87	Mar. 30,'35
Night Life of the Gods (G) 8008	Alan Mowbray	Mar. 11,'35	73	Jan. 12,'35
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Jan. 21,'35	76	Jan. 19,'35
Princess D'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1,'35	80	Mar. 30,'35
Rendezvous at Midnight 8031	Ralph Bellamy	Feb. 11,'35	62	
(See "In the Cutting Room," Nov. 17.)				
Secret of the Chateau (G) 8033	Claire Dodd-Clark Williams	Dec. 3	69	Sept. 15
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15,'35	60	Apr. 20,'35
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan. 14,'35	73	Feb. 16,'35
Strange Wives (G) 8020	June Clayworth-Roger Pryor	Dec. 10	75	Dec. 8
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 4,'35	72	Mar. 23,'35
Werewolf of London (A) 8015	Henry Hull	June 3,'35	75	May 4,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Diamond Jim 9003	Edward Arnold-Binnie Barnes			
(See "In the Cutting Room," May 11,'35.)				
Lady Tubbs 8034	D. Montgomery-Alice Brady	July 15,'35		
(See "In the Cutting Room," May 25,'35.)				
Magnificent Obsession 8006	Irene Dunne			
Manhattan Moon 8026	Ricardo Cortez-Dorothy Page	July 29,'35		
(See "In the Cutting Room," June 15,'35.)				
Outlawed Guns	Buck Jones-Ruth Channing	July 29,'35		
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22,'35	61	June 15,'35
She Gets Her Man	Zasu Pitts-Hugh O'Connell	Aug. 12,'35		
Storm Over the Andes 9026	Jack Holt-Mona Barrie			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike 815	Joe E. Brown	June 15,'35	72	
(See "In the Cutting Room," Apr. 6,'35.)				
Dinky 824	Jackie Cooper-Mary Astor	May 11,'35	65	
(See "In the Cutting Room," Apr. 13,'35.)				
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar. 30,'35	69	May 4,'35
Going Highbrow 818	Guy Kibbee-Zasu Pitts	July 6,'35	67	
(See "Crashing Society," "In the Cutting Room," Apr. 13,'35.)				
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar. 23,'35	63	May 25,'35
Stranded (G) 808	Kay Francis-Geo. Brent	June 29,'35	76	June 29,'35
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23,'35	95	Mar. 2,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anchors Aweigh	Dick Powell-Ruby Keeler			
Broadway Gondolier 804	Dick Powell-Joan Blondell			
(See "In the Cutting Room," Apr. 27,'35.)				
Case of the Lucky Legs, The	Warren William-Verree Teasdale			
Don't Bet on Blondes 813	Warren William-Claire Dodd	July 13,'35		
(See "In the Cutting Room," May 25,'35.)				
Dr. Socrates	Paul Muni-Ann Dvorak			
Front Page Woman	Bette Davis-George Brent	July 20,'35		
(See "In the Cutting Room," May 25,'35.)				
Goose and the Gander	Kay Francis-George Brent			
(See "In the Cutting Room," Mar. 9,'35.)				
Irish in Us, The	James Cagney-Pat O'Brien	Aug. 3,'35		
Little Big Shot	Rob't Armstrong-Glenda Farrell			
(See "In the Cutting Room," June 15,'35.)				
Living Up to Lizzie	Margaret Lindsay-Warren Hull			
Midsummer Night's Dream	All Star		135	
Money Man	Edw. G. Robinson-Bette Davis			
Page Miss Glory	Marion Davies-Dick Powell			
(See "In the Cutting Room," June 8,'35.)				
Present from Margate, A	Kay Francis-Ian Hunter			
Real McCoy, The	James Dunn - Claire Dodd			
Romance in a Glass House	Dolores Del Rio-E. Marshall			
Special Agent	George Brent-Bette Davis			
We're in the Money	Joan Blondell-Glenda Farrell	Aug. 10,'35		
(See "In the Cutting Room," June 15,'35.)				

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	B. I. P.		95	Apr. 13,'35
April Blossoms (G)	Richard Tauber	B. I. P.		85	June 1,'35
Avec l'Assurance (G)	Saint-Granier	Paramount	May 3,'35	83	May 18,'35
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1,'35
Czardas Duchess, The (G)	Marta Eggerth	Ufa	Apr. 24,'35	102	May 4,'35
Dance Band (G)	Buddy Rogers	Assoc. British		65	June 15,'35
Dandy Dick (G)	Will Hay	Assoc. British		70	Mar. 16,'35
Der Judas von Tirol	Fritz Rasp	86th St. Corp.	Apr. 26,'35	78	
Der Page vom Dalmasse-Hotel	Dolly Haas	86th St. Corp.	Mar. 22,'35	80	
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3,'35	80	
Die Unschuld vom Lande	Lucie Englisch	86th St. Corp.	May 10,'35	85	
Die vom Niederrhein	Lien Deyers	86th St. Corp.	May 17,'35	84	
Drei von der Kavallerie	Paul Hoerbiger	86th St. Corp.	Apr. 12,'35	90	
Elizabeth of England (G)	Matheson Lang	Assoc. British		95	June 1,'35
Heroes of the Arctic (G)		Amkino	May 23,'35	70	June 1,'35
In a Monastery Garden (A)	John Stuart	R & S	Mar. 12,'35	77	Mar. 30,'35
It's a Bet (G)	Gene Gerrard-Helen Chandler	British Int'l		80	Mar. 16,'35
La Crise Est Finie (G)	Albert Prejean	European Films	Mar. 12,'35	81	Mar. 30,'35
Les As Du Turf (G)	Pauley	Paramount	May 10,'35	99	May 18,'35
Lorna Doone (G)	John Loder	Assoc. British		80	Feb. 2,'35
Men on Wings (G)	Koval-Samborsky	Amkino	June 7,'35	85	June 15,'35
Mimi (A)	Gertrude Lawrence-D. Fairbanks, Jr.	B.I.P.		98	June 8,'35
Moscow Laughs (G)	Leonid Utesov	Amkino	Mar. 21,'35	95	Apr. 27,'35
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75	Mar. 16,'35
Old Curiosity Shop	Elaine Benson	Assoc. British		85	Feb. 2,'35
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr. 19,'35	67	Apr. 27,'35
Phantom Light, The (G)	Gordon Harker	Gaumont-British		75	Feb. 9,'35
Radio Parade of 1935	Will Hay - Helen Chandler	Assoc. British		85	Jan. 12,'35
Red Village, The (A)	S. Shkurat	Amkino	May 1,'35	90	May 18,'35
Rosen aus dem Sueden	Paul Hoerbiger	86th St. Corp.	Apr. 19,'35	87	
Schwarzer Jaeger Johanna	Marianne Hoppe	86th St. Corp.	Mar. 29,'35	90	
Scotland Yard Mystery (G)	Gerald DuMaurier	B.I.P.		75	June 8,'35
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17,'35	118	
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27,'35
Song of Happiness (G)	M. Victorov	Amkino	Apr. 6,'35	90	Apr. 20,'35
Soviet Russia Today (G)		Amkino	Mar. 3,'35	67	Mar. 16,'35
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Apr. 6,'35	72	Apr. 27,'35
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70	Mar. 18,'35
Ten Minute Alibi (A)	Phillips Holmes	British Lion		80	Feb. 9,'35
They Are Looking Up (G)	Cicely Courtneidge	Gaumont-British		80	Feb. 9,'35
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Gaumont-British		87	Mar. 9,'35
Youth of Maxim, The (A)	Boros Chirkov	Amkino	Apr. 17,'35	80	May 11,'35
Zigeunerblut	Adele Sandrock	86th St. Corp.	Apr. 5,'35	82	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Apr. 27	8
Little Red Hen	May 18	7
Brave Tin Soldier, The	June 8	7
Puss in Boots	June 29	1 rl.
The Queen of Hearts	July 20	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 28	8
Jack Frost	Dec. 24	8
Little Black Sambo	Feb. 6,'35	8
Bremen Town Musicians	Mar. 6,'35	8
Old Mother Hubbard	Apr. 3,'35	7
Mary's Little Lamb	May 1,'35	7
Summertime	June 15,'35	1 rl.
Sinbad the Sailor	July 15,'35	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Alimony Aches Andy Clyde		
Captain Hits the Ceiling, The (All Star)		
Do Your Stuff (3 Radio Rogues)	June 15,'35	19
Gobs of Trouble (All Star)		
Gum Shoes (All Star)	Mar. 1,'35	21
His Bridal Sweet Harry Langdon	Mar. 15,'35	20
His Old Flame Charlie Murray	Jan. 25,'35	20
Hoi Polloi (3 Stooges)		
Horse Collars (3 Stooges)	Jan. 10,'35	20
I'm a Father Andy Clyde	Feb. 7,'35	20
Leather Necker, The Harry Langdon	May 9,'35	20
Old Sawbones Andy Clyde	Apr. 11,'35	17
Pep Goes the Easel (3 Stooges)	Mar. 29,'35	20
Restless Knights (3 Stooges)	Feb. 20,'35	16½
Stage Fright (All Star)	June 1,'35	19
Tramp, Tramp, Tramp Andy Clyde	May 22,'35	20
Uncivil Warriors (3 Stooges)	Apr. 26,'35	20
COLOR RHAPSODIES 1934-35		
A Cat, a Bell and Mouse	May 10,'35	7
Babes at Sea	Dec. 12	7
Little Rover	June 28,'35	9
Make Believe Revue, The	Mar. 22,'35	10
Shoemaker and the Elves	Jan. 20,'35	7
KRAZY KAT KARTOONS 1934-35		
4. Birdman	Feb. 1,'35	7
5. Hotcha Melody	Mar. 15,'35	7
6. King's Jester	May 20,'35	7
7. Garden Gaities		
8. Peace Conference, The	Apr. 26,'35	
LAUGHING WITH MEDBURY 1934-35		
At a County Fair	Dec. 7	10
Medbury in Hollywood	Jan. 11,'35	10
In the Old Days	Mar. 22,'35	10
LIFE'S LAST LAUGHS 1934-35		
No. 4—	Dec. 12	10
No. 5—	Jan. 4,'35	10
No. 6—	Feb. 1,'35	10
SCRAPPY CARTOONS 1934-35		
Gloom Chasers, The	Jan. 18,'35	7
Gold Getters	Mar. 1,'35	7
Graduation Exercises	Apr. 12,'35	7
Puppet Murder Case, The	June 21,'35	7
Scrappy's Big Moment		
Scrappy's Ghost Story	May 24,'35	7
SCREEN SNAPSHOTS		
No. 4—	Dec. 21	10½
No. 5—	Jan. 18,'35	10
No. 6—	Feb. 22,'35	10
No. 7—	Mar. 15,'35	10½
No. 8—	Apr. 12,'35	10
No. 9—	May 10,'35	10
No. 10—	June 6,'35	10
SPICE OF LIFE 1934-35		
No. 3—	Dec. 31	10
No. 4—	Dec. 31	10
No. 5—	Jan. 20,'35	10
No. 6—	Mar. 1,'35	10
No. 7—	Apr. 25,'35	10
WORLD OF SPORT (1934-35)		
Air Thrills	Mar. 1,'35	10
Flying Feet	May 3,'35	10
Hold That Shark	Mar. 29,'35	10
Pardon My Grip	Feb. 1,'35	10
Thrill Flashes	Dec. 12	10
Water Thrills	June 20,'35	10
When Men Fight	Jan. 4,'35	10

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Frankie and Johnny Charles Laughton	Oct. 1	8
Mire Unger	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making Frank Albertson	Oct. 1	17
Sword of the Arab Duncan Renaldo	Sept. 15	28
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
BING CROSBY SPECIALS		
3—Billboard Girl	Oct. 5	21
4—Dream House	Sept. 28	19
CORONET COMEDIES		
An Ear for Music	Mar. 8,'35	18
Easy Money	Feb. 8,'35	18
Grooms in Gloom	May 10,'35	17
Rural Romeos	Nov. 16	20
Second Hand Husband	Oct. 26	19
Two Lame Ducks	Nov. 30	18
FROLICS OF YOUTH		
Boosting Dad	Dec. 21	21
Campus Hoofer, The	Nov. 9	19
Educating Papa	Nov. 2	16
It Never Rains	May 24,'35	20
Little Big Top, The	Feb. 1,'35	21
MARRIAGE WOWS SERIES		
Dumb Luck	Jan. 18,'35	17
How Am I Doing?	Jan. 4,'35	20
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5,'35	2 rls.
Time Out	July 14,'35	20
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Hail Brother	Mar. 22,'35	19
Nifty Nurses	Oct. 19	20
SONG HIT STORIES		
Bounding Main, The	Nov. 16	10
Fireman's Day Off	Apr. 12,'35	10
Gay Old Days	Jan. 4,'35	10
House Where I Was Born, The	Oct. 26	10
Life of the Party, The	Apr. 26,'35	9
Old Camp Ground, The	Mar. 15,'35	9
Song Plugger	Jan. 18,'35	9
Way Down Yonder	Dec. 7	11
STAR PERSONALITY COMEDIES		
A Nose for News	Apr. 5,'35	17
Friendly Spirits	May 31,'35	20
Hayseed Romance	Mar. 15,'35	20
Light Fantastic, The	June 28,'35	18
Mr. Widget	Jan. 25,'35	21
Object Not Matrimony	Mar. 1,'35	18
One Run Elmer	Feb. 22,'35	19
Only the Brave	Apr. 19,'35	17
Tars and Stripes	May 3,'35	20
TERRY-TOONS		
Amateur Night	July 5,'35	6
Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 8,'35	6
Chain Letters	July 26,'35	
Dog Show, The	Dec. 28	6
Fireman Save My Child	Feb. 22,'35	6
First Snow, The	Jan. 11,'35	6
Five Puplets	Apr. 19,'35	6
Flying Oil	Apr. 5,'35	6
Foxy-Fox, The	July 19,'35	1 rl.
Hot Sands	Nov. 2	6
Jack's Shack	Nov. 30	6
King Looney XIV	June 7,'35	6
Magic Fish, The	Oct. 19	6
Moans and Groans	June 28,'35	6
Modern Red Riding Hood, A	May 17,'35	8
Moth and the Spider, The	Mar. 8,'35	6
Old Dog Tray	Mar. 21,'35	6
Opera Night	May 31,'35	6
Peg Leg Pete, the Pirate	May 3,'35	6
South Pole or Bust	Dec. 14	6
Tom Tom the Piper's Son	Nov. 18	6
What a Night	Jan. 25,'35	8
TREASURE CHEST		
Chums	Mar. 1,'35	9
Harlem Harmony	Dec. 21	10
Hollywood Movie Parade, The	Nov. 2	9
Personality and the Pen	May 10,'35	10
Ski-Scrapers	May 24,'35	8
Taming the Wild	Apr. 26,'35	10
YOUNG ROMANCE		
All for One	June 21,'35	19
Love in a Hurry	May 17,'35	16
Moon Over Manhattan	Feb. 15,'35	17

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1,'35	
No. 2	Mar. 8,'35	
No. 3	Apr. 19,'35	
No. 4	May 31,'35	
MUSICAL MOODS (Technicolor)		
In a Monastery Garden	Nov. 1	
Mexican Idyll	Oct. 16	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		6
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4,'35	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave (Black & White)	Nov. 13	
Waltz in A Flat Major		
Dance of the Hours	Dec. 13	
Air for the G String	Nov. 3	
Liebestraum	Dec. 1	
6 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Cost of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
What's in a Name		8
RAIN SONGS		
Irving Kaufman-Lew White		
SPECIAL		
Take a Letter Please Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22	20
Fate's Fathead	Nov. 17	18
Four Star Boarder	Apr. 27,'35	20
Okay Toots	Feb. 2,'35	18
Poker at Eight	Mar. 9,'35	21
Southern Exposure	Apr. 6,'35	21
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20	19
Nosed Out	Sept. 15	18
Speaking of Relations		19
You Brings the Ducks	Nov. 24	16
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala	Feb. 23,'35	9
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Ireland, The Emerald Isle	Dec. 8	8
Los Angeles, Wonder City of the West	Mar. 16,'35	9
Rainbow Canyon	Feb. 2,'35	8
Zeeland, The Hidden Paradise	Jan. 5,'35	7
Zion, Canyon of Color	Nov. 10	8
GOOFY MOVIES		
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7	Sept. 8	10
No. 8	Oct. 6	9
No. 9	Nov. 3	10
No. 10	Dec. 1	10
HAPPY HARMONIES (Harman-Ising)		
4—Bosco's Parlor Pranks	Nov. 24	9
5—Toyland Broadcast	Dec. 22	8
6—Hey, Hey, Fever	Jan. 9,'35	9
7—When the Cat's Away	Feb. 16,'35	9
8—The Lost Chick	Mar. 9,'35	9
9—Calico Dragon	Mar. 30,'35	8
10—Good Little Monkeys	Apr. 13,'35	9
11—Chinese Nightingale	Apr. 27,'35	10
LAUREL & HARDY		
Fixer-Uppers	Feb. 9,'35	21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Tit for Tat	Jan. 5,'35	20
MUSICAL COMEDIES		
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	18
MUSICAL REVUES ...		
Gentlemen of Polish		2 rls.
Gypsy Night	Jan. 12,'35	18
Memories and Melodies	Feb. 16,'35	16
Star Night at the Cocoanut Grove	Dec. 1	21
What Price Jazz?		18
ODDITIES		
Chain Letter Dimes	Apr. 20,'35	7
Dartmouth Days	Nov. 17	11
Donkey Baseball	Mar. 2,'35	9
Fightin' Fish	Apr. 6,'35	9
Little People, The	May 4,'35	9
Motorcycle Cossacks	Jan. 12,'35	9
Prince, King of Dogs		9
Pro Football	Sept. 22	9
Rugby	Dec. 15	10
Sporting Nuts	Mar. 23,'35	9
Strikes and Spares	Oct. 20	9
Windy	Feb. 9,'35	9
OUR GANG		
Anniversary Trouble	Jan. 1,'35	18
Beginner's Luck	Feb. 23,'35	20
Teacher's Beau	Apr. 27,'35	20
Shrimps for a Day	Dec. 8	21
Sprucin' Up	June 1,'35	17
Wash-ee Iron-ee	Sept. 29	17
TODD-KELLY		
Bum Voyage	Dec. 15	20
Done in Oil	Nov. 10	18
Maid in Hollywood	May 19	20
Misses Stooge, The	Apr. 20,'35	19
One Horse Farmers	Sept. 1	18
Opened by Mistake	Oct. 6	19
Sing, Sister, Sing!	Mar. 2,'35	21
Three Chumps Ahead		2 rls.
Tin Man, The	Mar. 30,'35	15
Treasure Blues	Jan. 26,'35	19
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Jungle Jitters		7
Rasslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		7

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 8,'35	7
Betty Boop's Prize Show	Oct. 19	7
Keep in Style	Nov. 16	7
Language All My Own, A	July 19,'35	
Little Soap and Water, A	June 21,'35	
No! No! A Thousand Times No!	May 24,'35	7
Stop That Noise	Mar. 15,'35	7
Swat the Fly	Apr. 19,'33	7
Taking the Blame	Feb. 15,'35	7
There's Something About a Soldier	Aug. 17	7
When My Ship Comes In	Dec. 21	7
COLOR CLASSICS		
Dancing on the Moon	July 12,'35	
Elephant Never Forgets, An	Dec. 28	7
Kids in the Shoe, The	May 10,'35	7
Little Dutch Mill	Oct. 26	7
Song of the Birds	Mar. 1,'35	7
HEADLINERS		
Cab Calloway's Jitterbug Party	May 24,'35	
Feminine Rhythm Ina Ray Hutton and Her Melodears	Feb. 8,'35	10
Hark Ye, Hark Ben Bernie-Grace Barry	Mar. 22,'35	10
Is My Face Black Molasses 'n' January	May 3,'35	10
Ladies That Play Phil Spitalny and His Musical Ladies	Dec. 7	10
Melody Magic Johnny Green and His Orchestra	Apr. 12,'33	10
Million Dollar Notes Red Nichols and His World Famous Pennies	Feb. 6,'35	11
Radio Announcer's Review	Sept. 14	18
Rhythm on the Roof Anson Weeks & Orchestra	Oct. 26	11
Song Writers of the Gay Nineties Pat Rooney	Mar. 1,'35	10
Yacht Club Boys Garden Party	Dec. 28	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 6—Twilight Melody —Pets from the Wild—Howard Chandler Christy	Jan. 4,'35	10
No. 7—Queen of the Waters —Billy Blue Gum—Mericano	Feb. 1,'35	18
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist.		1 rl.
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29,'35	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 26,'35	18
No. 11—	May 24,'35	10
No. 12—	June 21,'35	
No. 13—	July 19,'35	
PARAMOUNT VARIETIES		
No. 7—	Feb. 1,'35	10
No. 8—	Mar. 1,'33	
No. 9—	Mar. 29,'33	
Broadway Highlights	May 17,'35	10
Broadway Highlights No. 2	June 28,'35	
Coo-Coo News	Jan. 25,'35	18
Famous People at Play	June 14,'35	
Jungle Antics	Feb. 22,'35	10
Manhattan Rhythm	May 3,'35	10
Monkey Shines	Nov. 16	10
Movie Sideshow	Jan. 11,'35	11
Nature Speaks	July 12,'35	
Nerve of Some Women, The	Nov. 2	10
No Motor to Guide Him	June 7,'35	
Old Kentucky Hounds	Sept. 7	10
Screen Souvenirs No. 1	Sept. 21	10
Screen Souvenirs No. 2	Nov. 30	10
Screen Souvenirs No. 3	Feb. 8,'35	10
Screen Souvenirs No. 4	Apr. 19,'35	10
Shorty on the Farm	Apr. 5,'35	9
Strings and Strains	Mar. 22,'35	10
Superstition of the Rabbit's Foot	Mar. 8,'35	9
Superstition of Three on a Match	Oct. 18	11
Superstition of Walking Under a Ladder	Dec. 28	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Be Kind to "Aminals"	Feb. 22,'35	7
Beware of Barnacle Bill	Jan. 25,'35	7
Choose Your "Weppins"	May 31,'35	7
Dance Contest	Nov. 23	7
Dizzy Divers	July 28,'35	
For Better or Worser	June 28,'35	
Hyp-Nut-Tist, The	Apr. 26,'35	7
Pleased to Me Cha!	Mar. 22,'35	7
Two Alarm Fire	Oct. 28	7
We Aim to Please	Dec. 28	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cocktail	Dec. 28	10
No. 7—King of the Everglades	Jan. 25,'35	10
No. 8—Feline Athletes	Feb. 22,'35	10
No. 9—Sporting Sounds	Mar. 22,'35	10
No. 10—Nerve Control	Apr. 19,'35	10
No. 11—Animal Intelligence	May 17,'35	10
No. 12—Top Form	June 7,'35	
TWO REEL COMEDIES		
Making the Rounds Pallette-Catlett	July 6	21
New Dealers, The Pallette-Catlett	Apr. 6	20
News Hounds Pallette-Catlett	June 1	20
No More Bridge Leon Errol	Mar. 16	21
Oil's Well Chic Sale	May 4	22
Old Bugler, The Chic Sale	Jan. 5	20
Petting Preferred	Apr. 27	10
Up and Down Franklyn Pangborn	Mar. 2,'35	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clown	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

REPUBLIC (Monogram)

Title	Rel. Date	Min.
PORT O' CALL SERIES		
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Dancing Millionaire	Dec. 14	19
Hunger Pains	Feb. 22,'35	17½
Pickled Peppers	June 7,'35	19½
Wig Wag	Apr. 12,'35	19½
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9	20
Horse Heir	Feb. 1,'35	19½
Raised and Called	Mar. 22,'35	20
Unlucky Strike	Aug. 31	20½
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14,'35	21½
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19,'35	19
In the Devil Dog House	Feb. 2	21
In a Pig's Eye	Dec. 28	20½
DUMBBELL LETTERS		
No. 9	Jan. 18,'35	5
No. 10	Feb. 1,'35	5
No. 11	Feb. 15,'35	5
No. 12	Mar. 1,'35	5
No. 13		
No. 14	Mar. 29,'35	5
No. 15	Apr. 12,'35	5
No. 16	Apr. 26,'35	4
No. 17	May 10,'35	4½
No. 18	May 24,'35	5
No. 19	June 7,'35	5
No. 20	June 20,'35	5
No. 21	July 5,'35	
EASY ACES		
Little New New York	June 14,'35	10
Pharaohland	Feb. 22,'35	9
Six Day Grind	July 26,'35	
Fopnotchers	Apr. 19,'35	11
FOUR STAR COMEDIES		
Fixing the Stew	Nov. 2	20
Hit and Rum	Apr. 26,'35	19
How to Break 90 at Croquet	Jan. 4,'35	15
HEADLINERS SERIES (1934-35)		
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Jan. 25,'35	21½
No. 4—Simp Phoney Concert	Mar. 15,'35	21
No. 5—Drawing Rumors	July 12,'35	17
EDGAR KENNEDY COMEDIES		
Bric-a-Brac	Jan. 18,'35	19
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
Sock Me to Sleep	May 17,'35	
South Seasickness	Mar. 29,'35	20½
Wrong Direction	Nov. 16	21
MUSICALS		
Everybody Likes Music	Mar. 9	19½
If This Isn't Love	Sept. 28	21½
Night at the Biltmore Bowl, A	June 21,'35	17½
Spirit of 1976	Feb. 15,'35	21½

Title	Rel. Date	Min.
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1,'35	20
Bandits and Ballads	Dec. 7	18½
Ticket or Leave It	May 26,'35	21
PATHE NEWS Released twice a week		
PATHE REVIEWS (1933-1934) Released once a month		
PATHE TOPICS Released seven times a year		
RAINBOW PARADE CARTOONS		
Hunters Are Coming	Aug. 9,'35	
Japanese Lantern	Mar. 8,'35	8
Merry Kittens, The	May 31,'35	7
Parrotville Post Office	June 28,'35	
Parrotville Old Folks	Jan. 25,'35	7
Picnic Panic	May 3,'35	9
Putting on the Dog	July 19,'35	
Spinning Mice	Apr. 5,'35	8
Sunshine Makers, The	Jan. 11,'35	8
SPECIALS		
Century of Progress	June 15	22
A Day with the Dionne Quintuplets	Dec. 28	11½
Grand National Irish Sweepstakes Race, 1934	Apr. 2	10
La Cucaracha Steffi Duna-Don Alvarado (Technicolor)	Aug. 31	20½
A Trip Thru Fijiland	May 10,'35	14½
TODDLE TALE CARTOONS		
A Little Bird Told Me	Sept. 7	5
VAGABOND ADVENTURE SERIES		
Fakeers of the East	Dec. 7	18½
Isle of Spice	Jan. 11,'35	10½
Jamaica	May 17,'35	9½
Quebec	Aug. 9,'35	
Red Republic	Sept. 21	10
Roumania	June 28,'35	11
Saar, The	Mar. 22,'35	11

STATE RIGHTS

Title	Min.
CARTOON EXHIBITOR	
Of All Things	4
CENTRAL	
Child of Mother India	30
Hindu Holiday	9
METROPOLITAN LIFE	
Once Upon a Time	10
METROPOLIS-TAPERNOUX	
Bolero	14
Sorcerer's Apprentice, The	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Dognappers	Nov. 10	
10. Two-Gun Mickey	Dec. 25	8
11. Mickey's Man Friday	Jan. 17,'35	7
12. Band Concert (Color)	Feb. 23,'35	
13. Mickey's Service Station	Mar. 15,'35	9
14. Mickey's Kangaroo	Apr. 20,'35	9
15. Mickey's Garden (Color)		
SILLY SYMPHONIES		
10. The Golden Touch	Mar. 21,'35	8
11. Robber Kitten	Apr. 18,'35	9
12. Cookie Carnival, The	May 23,'35	8
13. Cock of the Walk		
14. Who Killed Cock Robin?		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 2—Toyland Premiere	Dec. 10	9
No. 3—Candyland	Apr. 22,'35	1 rl.
No. 4—Springtime Serenade	May 27,'35	1 rl.
No. 5—Three Lazy Mice	July 15,'35	1 rl.
GOING PLACES with LOWELL THOMAS		
No. 6	Jan. 14,'35	9
No. 7	Feb. 18,'35	9
No. 8	Mar. 25,'35	11
No. 9	May 27,'35	10
No. 10	June 17,'35	10
No. 11	July 1,'35	1 rl.
No. 12	July 22,'35	1 rl.
No. 13	Aug. 19,'35	1 rl.
OSWALD CARTOONS		
At Your Service	July 8,'35	1 rl.
Bronco Buster	Aug. 5,'35	1 rl.
Do a Good Deed	Mar. 25,'35	7
Elmer The Great Dane	Apr. 29,'35	1 rl.
Hill Billy	Feb. 1,'35	9
Robinson Crusoe Isle	Jan. 7,'35	9
Towne Hall Follies	June 3,'35	1 rl.
Two Little Lambs	Mar. 11,'35	8½
STRANGER THAN FICTION SERIES		
No. 5—Novelty	Dec. 17	9
No. 6—Novelty	Jan. 28,'35	8
No. 7—Novelty	Mar. 4,'35	8
No. 8—Novelty	Apr. 1,'35	10
No. 9—Novelty	Apr. 22,'35	10
No. 10—Novelty	June 3,'35	10
No. 11—Novelty	June 24,'35	1 rl.
No. 12—Novelty	July 15,'35	1 rl.
No. 13—Novelty	Aug. 12,'35	1 rl.
UNIVERSAL COMEDIES		
Desert Harmonies (Mentone No. 12-A)	Apr. 10,'35	10
Doin' the Town (Mentone No. 9-A)	Jan. 30,'35	18
Double Crossed (Van Ronkel No. 5)	July 3,'35	2 rls.
Father Knows Best Sterling Holloway	Feb. 20,'35	2 rls.
Henry's Social Splash Henry Armetta	Dec. 19	21
Here's the Gang (Mentone No. 13-A)	May 8,'35	20
His Last Fling (Van Ronkel No. 8)	July 31,'35	2 rls.
Hollywood Trouble	Jan. 9,'35	20
Knickerbocker Knights Mentone	Dec. 12	20
Meet the Professor (Mentone No. 10-A)	Feb. 13,'35	19
My Girl Sally Sterling Holloway (Van Ronkel No. 5)	June 5,'35	2 rls.
Oh! What a Business (Mentone No. 5-A)	Nov. 26	2 rls.
Old Age Pension Henry Armetta	Mar. 27,'35	20
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16,'35	17
Sterling's Rival Romeo Sterling Holloway	Nov. 14	2 rls.
Telephone Blues (Mentone No. 11-A)	Mar. 13,'35	19
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26	20
Would You Be Willing? (Van Ronkel No. 4)	May 22,'35	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES 1934-35		
Get Rich Quick Allen Jenkins	Apr. 20,'35	20
His First Flame Shemp Howard Daphne Pollard	Mar. 9,'35	19
Old Grey Mayor, The Bob Hope	Apr. 6,'35	19
Vacation Daze Jenkins & Donnelly	Jan. 19,'35	2 rls.
Peach of a Pair, A Shemp Howard- Daphne Pollard	Dec. 29	2 rls.
Once Over Lightly Roscoe Ates	Jan. 12,'35	20
Radio Scout El Brendel	Jan. 26,'35	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4,'35	2 rls.
Pretty Polly Polly Moran	June 1,'35	19
Serves You Right Shemp Howard	June 15,'35	20
Husband's Holiday Hobart Cavanaugh	July 6,'35	2 rls.
High, Wide and Hansom Herb Williams	July 20,'35	2 rls.
Watch the Birdie Bob Hope	Aug. 10,'35	2 rls.
BROADWAY BREVITIES 1934-35		
Gypsy Sweetheart Winifred Shaw- Phil Regan (Technicolor)	Mar. 30,'35	20
What This Country Needs Nick Lucas	Dec. 1	2 rls.
Hear Ye! Hear Ye! Vera Van and the Yacht Club Boys	Dec. 22	2 rls.
See, See, Senorita Tito Guizar-Armida	Jan. 12,'35	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5,'35	21
Soft Drinks and Sweet Music George Price-Sylvia Froos	Dec. 8	20
Radio Silly Cross & Dunn	Jan. 19,'35	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2,'35	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 23,'35	20
Mr. & Mrs. Melody Ilomay Bailey-Lee Sims	Mar. 16,'35	20
Shoestring Follies Eddie Peabody	Feb. 16,'35	21
Singing Silhouettes, The Olga Baclanova	Mar. 30,'35	20
Castle of Dreams, The Morton Downey	Apr. 6,'35	20
Cure It with Music Fifi D'Orsay	Apr. 13,'35	2 rls.
In This Corner Roscoe Ates	Apr. 27,'35	2 rls.
Main Street Follies Hal Le Roy	May 11,'35	20
Love Department, The Bernice Claire	May 18,'35	20
$50 Bill Eleanore Whitney- 12 Aristocrats	May 25,'35	20
Better Than Gold Fifi D'Orsay	June 8,'35	20
Springtime in Holland Dorothy Dare- Felix Knight (Technicolor)	June 22,'35	20
Revue Ray Perkins	June 29,'35	
Surprise Duncan Sisters	July 27,'35	2 rls.
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3,'35	2 rls.
LOONEY TUNES (1934-1935)		
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express	Mar. 9,'35	1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World	May 18,'35	1 rl.
No. 8—Buddy's Bug Hunt	June 22,'35	7
No. 9—Buddy Steps Out	July 20,'35	1 rl.
No. 10 — Buddy, the "G" Man	Aug. 24,'35	1 rl.
MELODY MASTERS 1934-1935		
Richard Himber and His Orchestra	Nov. 3	10
Will Osborne and His Orchestra	Dec. 1	10
A & P Gypsies Harry Horlick	Jan. 26,'35	10
Charlie Davis and Band	Feb. 18,'35	10
Rimac's Rhumba Orchestra	Apr. 13,'35	10
Barney Rapp and His New Englanders	Mar. 18,'35	10
Freddy Martin and His Orchestra	May 11,'35	1 rl.
Dave Apollon and His Band	June 8,'35	10
Borrah Minevitch and His Harmonica Rascals	July 6,'35	10
Rubinoff	Aug. 10,'35	1 rl.
MERRIE MELODIES 1934-35 (In Color)		
No. 6—Along Flirtation Walk	Apr. 6,'35	7
No. 7—My Green Fedora	May 4,'35	1 rl.
No. 8—Into Your Dance	June 8,'35	1 rl.
No. 9—Country Mouse, The	July 13,'35	7
No. 10—Merry Old Soul, The	Aug. 17,'35	7
SEE AMERICA FIRST **E. M. NEWMAN**		
No. 4—Remember the Alamo	Dec. 29	10
No. 5—Trail of the '49ers	Jan. 19,'35	10
No. 6—Dixieland	Feb. 9,'35	10
No. 7—Blue and the Gray	Mar. 2,'35	10
No. 8—The Mormon Trail	Mar. 23,'35	10
No. 9—Westward Bound	Apr. 13,'35	10
No. 10—Remember the Maine	May 4,'35	10
No. 11—The Yanks Are Coming	June 1,'35	
No. 12—Boom Days	June 22,'35	
No. 13—Forward Together	July 13,'35	1 rl.
PEPPER POT 1934-35		
Songs That Live Gus Edwards	Nov. 10	9
Good Badminton	Nov. 24	1 rl.
Stuffy's Errand of Mercy	Dec. 15	9
Listening In Radio Reel No. 2	Dec. 8	10
Vaudeville Reel No. 2	Dec. 29	10
Harry Von Tilzer	Jan. 5,'35	10
Chas. Ahearn	Jan. 19,'35	10
A Trip Thru a Hollywood Studio	Feb. 2,'35	9
We Do Our Part Radio Reel No. 3	Feb. 9,'35	1 rl.
Vaudeville Reel No. 3	Feb. 16,'35	1 rl.
Guess Stars Radio Ramblers	Mar. 2,'35	10
Billy Hill	Mar. 16,'35	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30,'35	11
Some Bridge Work Easy Aces	Apr. 13,'35	10
Vaudeville Reel No. 4	Apr. 27,'35	1 rl.
Kings of the Turf	May 11,'35	1 rl.
Two Boobs in a Balloon Edgar Bergen	May 25,'35	1 rl.
Moving Melodies J. Fred Coots-Lillian Shade	June 8,'35	10
All Colored Vaudeville Adelaide Hall	June 2,'35	10
Rah, Rah, Radio Ralph Kirbery	July 6,'35	10
What's the Idea? Lew Pollack	Aug. 17,'35	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN ENTERPRISES

Title	Rel. Date	Min.
New Adventures of Tarzan, The Herman Brix	June 10,'35	2 rls.

FIRST DIVISION

Title	Rel. Date	Min.
Young Eagles Boy Scouts	July 1	2 rls.

MASCOT

Title	Rel. Date	Min.
Burn 'Em Up Barnes Jack Mulhall - Frankie Darro - Lola Lane	June 16	2 rls. (each)
Law of the Wild Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer	Sept. 5	2 rls. (each)
Miracle Rider Tom Mix	May 18,'35	1st episode, 5 rls. (followed by 14 two-reel episodes)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23,'35	2 rls. (each)

PRINCIPAL

Title	Rel. Date	Min.
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1 (Seven-reel feature followed by eight two-reel episodes)	

UNIVERSAL

Title	Rel. Date	Min.
Call of the Savage Noah Beery, Jr.	Apr. 15,'35	20 (each)
Roaring West Buck Jones (15 episodes)	July 8,'35	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21,'35	20 (each)
Tailspin Tommy Maurice Murphy- Noah Beery, Jr.	Oct. 29	20 (each)

CLASSIFIED ADVERTISING

the great national medium for showmen

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MORELITE, STRONG, PEERLESS HI-LO lamps; rectifiers; 15-20-30 ampere generators; Simplex projectors, mechanisms, Powers projectors, Mazda units, upholstered chairs; bargain prices; let us quote you now. CROWN, 311 West 44th St., New York.

HONDURAS, HUNGARY, INDIA — JOIN SOS Cinemaphone sound users. Complete from $179.70; soundheads, from $59.50; portable sound film, 16 mm., 35 mm., from $195; amplifiers, from $39.50. Trades taken. Free trial. S. O. S., 1600 Broadway, New York.

FREE CATALOG — PLAY UP AMATEUR nights—tells all about ballyhoo outfits, mikes, etc. Write S. O. S., Public Address Division, 1600 Broadway, New York.

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WANT TO BUY — WANT TO SELL? THOUsands of theatre owners will see this advertisement, just as you are. Motion Picture Herald's Classified Advertising Section gets results! If you have anything to sell—or want to buy—new or used—contact them through these classified columns which gives you the greatest coverage at minimum cost. Write, wire or phone MOTION PICTURE HERALD, 1790 Broadway, New York City.

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BARGAIN WANTED ON ONE USED SOUND-on-film portable projector, complete, in good condition, 15 watt amplifier, prefer Holmes, and 2,000 ft. film magazine. V. A. ANDERSON, Box 64, Idaho Falls, Idaho.

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SHARPEN UP YOUR SOUND — BRING OUT beautiful overtones—9,000 cycle film, copyrighted instructions, $1.50; buzz and chopper track, $2.50. Combination of both, $3. S. O. S., 1600 Broadway, New York.

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LEARN MODERN THEATRE MANAGEMENT. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

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ORDER NOW! RICHARDSON'S NEW BLUE Book of Projection—6th edition, complete in one volume, more than 600 pages, over 100 illustrations. Full text on projection and sound combined with troubleshooter. $5.25. Mr. Richardson will autograph the first two hundred copies ordered. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

10,000 SHORT, PRECISE BIOGRAPHIES OF MOtion picture personalities—thousands of pertinent facts about every phase of the motion picture industry—the book to have at your hand every minute of the day—Motion Picture Almanac, the industry's book of facts. 1935-36 edition now in preparation. Order your copy early. $3.00. QUIGLEY PUBLISHING CO., 1790 Broadway, New York City.

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IF YOU WANT TO REPLACE ANY TYPE OF equipment with brand new material we will be glad to make an allowance on your old equipment and a better price on new equipment. Let us know what you need and what you want to exchange and we will send complete details on our proposition. EQUIPMENT EXCHANGE, care of MOTION PICTURE HERALD, 1790 Broadway, New York City.

BIG NEWS

WITHOUT a doubt Super X Panchromatic Negative is the big news of the year as far as raw film is concerned. Its unprecedented speed . . . its fine grain . . . the improved photographic quality cameramen are getting with it under greatly varying working conditions . . . these factors point to Super X as 1935's major film advance. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

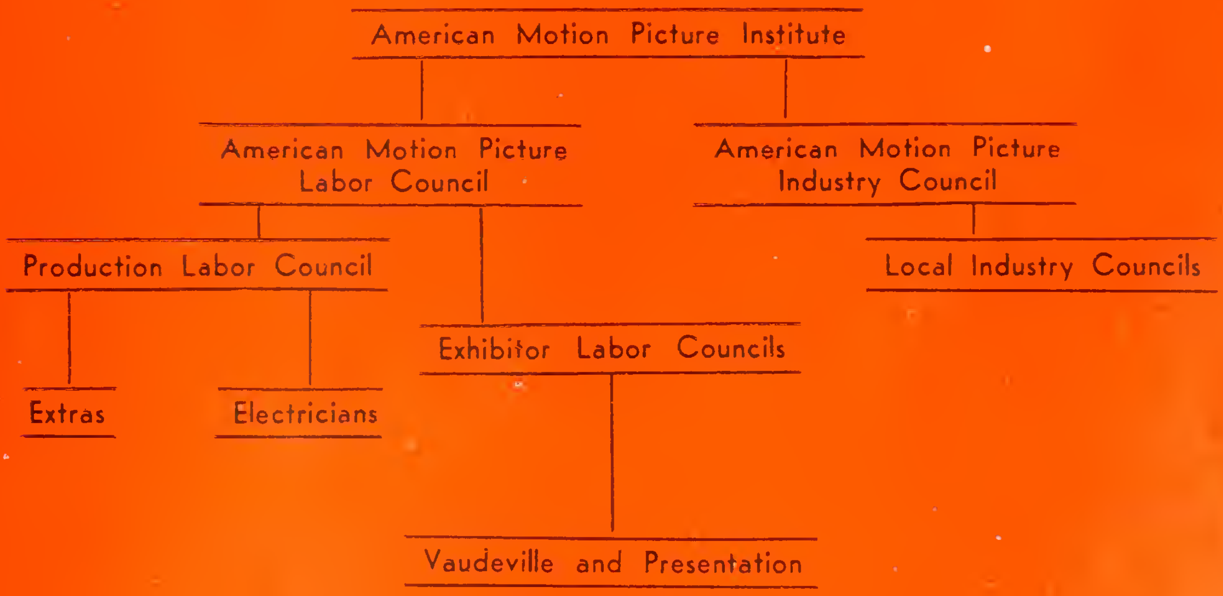
carole lombard
a paramount star

CAROLE LOMBARD'S first picture for PARAMOUNT in 1935-36 will be "HANDS ACROSS THE TABLE", with Fred MacMurray. Directed by Mitchell Leisen

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

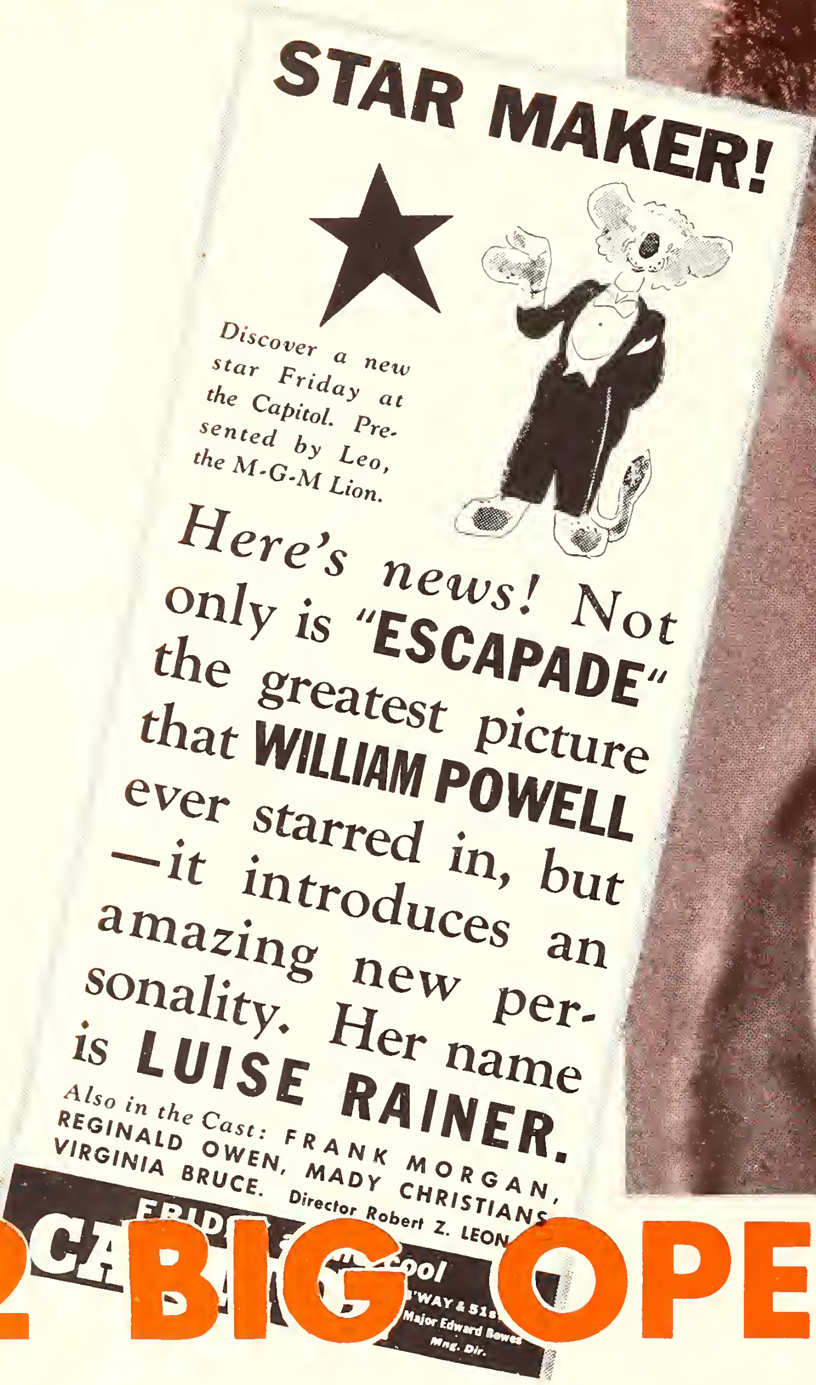
Plan of Machinery for Voluntary Film Code and Arbitration System


American Motion Picture Institute
American Motion Picture Labor Council
American Motion Picture Industry Council
Production Labor Council
Local Industry Councils
Exhibitor Labor Councils
Extras
Electricians
Vaudeville and Presentation

VOL. 120, NO. 2

JULY 13, 1935

AS PREDICTED!



STAR MAKER!

Discover a new star Friday at the Capitol. Presented by Leo, the M-G-M Lion.

Here's news! Not only is "**ESCAPADE**" the greatest picture that **WILLIAM POWELL** ever starred in, but —it introduces an amazing new personality. Her name is **LUISE RAINER.**

Also in the Cast: FRANK MORGAN, REGINALD OWEN, MADY CHRISTIANS, VIRGINIA BRUCE. Director Robert Z. LEON

ool

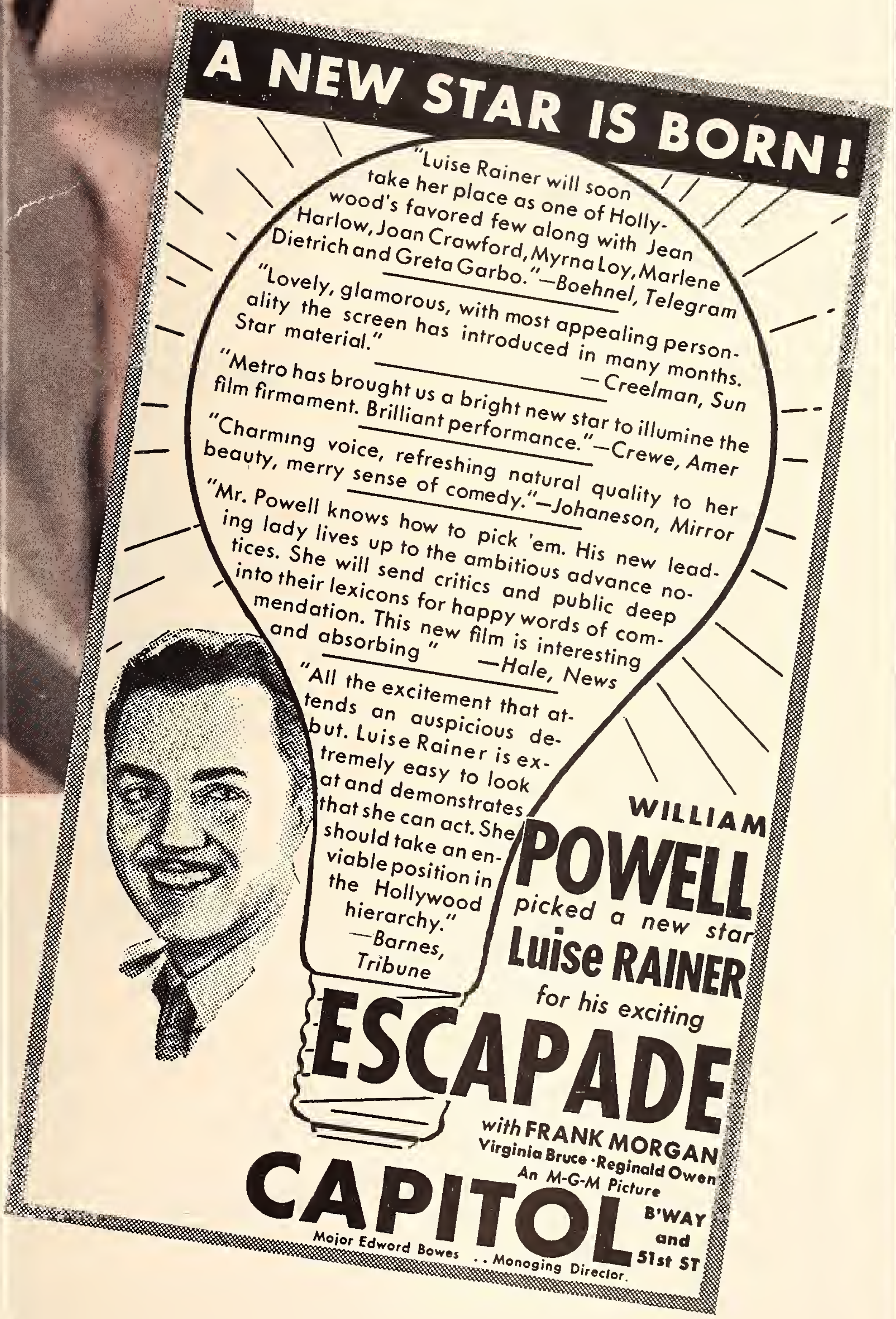
'WAY & 51s

Major Edward Bowes

Mng. Dir.

22 BIG OPENINGS FOR "ESCAPADE"!

From Coast to Coast (*Held Over 2nd Week, Capitol, N. Y.*) it's another life-saver from your *all-year-'round* friend Leo. Beating the heat! "Public Hero No. 1", "No More Ladies" and now "ESCAPADE", with a new STAR for the fans!



A NEW STAR IS BORN!

"Luise Rainer will soon take her place as one of Hollywood's favored few along with Jean Harlow, Joan Crawford, Myrna Loy, Marlene Dietrich and Greta Garbo."—Boehnel, Telegram

"Lovely, glamorous, with most appealing personality the screen has introduced in many months. Star material."—Creelman, Sun

"Metro has brought us a bright new star to illumine the film firmament. Brilliant performance."—Crewe, Amer

"Charming voice, refreshing natural quality to her beauty, merry sense of comedy."—Johaneson, Mirror

"Mr. Powell knows how to pick 'em. His new leading lady lives up to the ambitious advance notices. She will send critics and public deep into their lexicons for happy words of commendation. This new film is interesting and absorbing"—Hale, News

"All the excitement that attends an auspicious debut. Luise Rainer is extremely easy to look at and demonstrates that she can act. She should take an enviable position in the Hollywood hierarchy."—Barnes, Tribune

WILLIAM POWELL picked a new star **Luise RAINER** for his exciting

ESCAPADE

with **FRANK MORGAN**
Virginia Bruce · Reginald Owen
An M-G-M Picture

CAPITOL B'WAY and 51st ST
Major Edward Bowes . . Managing Director

NEXT WEEK
IN THIS MAGAZINE!

1935 AUGUST 1935
1935 SEPTEMBER 1935
1935 OCTOBER 1935
1935 NOVEMBER 1935

4 BIG MONTHS!

Complete M-G-M line-up starting the new season. Watch for it!

AMAZING INSIDE STORY!

M-G-M Fall Releases not only *scheduled* but—

COMPLETED!
PREVIEWED!
ACCLAIMED!
NATIONALLY ADVERTISED!

1935-36 YOUR BIGGEST M-G-M YEAR!

(Watch this magazine next week)

Warners

There's a great show coming!

Not next fall—not next year—but right smack-dab in the middle of this summer!

This is a friendly but urgent warning not to overlook this quick cash opportunity just because we haven't been yelling about it months in advance.

We've been so busy telling you the great news of "G-Men," "Lamps of China," "Girl from 10th Avenue," "In Caliente," "Alibi Ike" and "Stranded" that we haven't been able to get a word in edgewise about "BROADWAY GONDOLIER."

Here's a show that we had cast lavishly, with DICK POWELL, JOAN BLONDELL, Adolphe Menjou, Louise Fazenda, William Gargan and a load of others . . .

On top of that we had parts written in for a lot

Warn You

of famous radio acts, including Ted Fio Rito and his band, the Four Mills Brothers, and the Canova Family . . .

Then we turned the direction over to Lloyd (Sure-Fire) Bacon, and commissioned hit-writing Warren and Dubin to contribute six of their hottest songs.

But we still weren't sure what we had until last week's sneak preview in Hollywood.

That told us in unmistakable audience terms that we've got one of those show surprises that make picture business the most exciting game in the world.

Watch "BROADWAY GONDOLIER"... Watch your campaign on it! . . . And don't say Warners didn't warn you!

THE HAPPIEST MAN IN TOWN!

His 1935-36 FOX contract has just been confirmed. He knows that, for the current season, FOX gave him far more than he bargained for. And the new season line-up insures the brightest array of product in FOX history.

● *For instance for August:* Janet Gaynor, Henry Fonda in "**THE FARMER TAKES A WIFE**" . . . "**WELCOME HOME**" with James Dunn, Arline Judge . . . "**DRESSED TO THRILL**" with *Tutta Rolf,* Clive Brook . . . "**DANTE'S INFERNO,**" dramatic spectacle of the age . . . Francis Lederer in "**THE GAY DECEPTION**" with Frances Dee.

YOU HAVEN'T A SHOW WITHOUT **FOX**

JUL 12 1935
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MOTION PICTURE HERALD

Vol. 120, No. 2

July 13, 1935

MARKETS REDISCOVERED

SLOWLY, tediously as the impatient motion picture world counts time and progress, the processes of classification and stratification inevitable for every industry which serves the many publics are becoming apparent in the operations of the studios, most conspicuously of course in Hollywood. The producers have in fact, if not for publicity purposes, arrived at that maturity of viewpoint which no longer requires the assumption that every picture produced is an epic, a classic, a candidate for eternal fame. This is reflected, too, in sales plans and distribution devices.

The development, being in the following of the inevitable, is natural and wholesomely favorable to all interests concerned. It removes many unnecessary fictions from the function of selling and considerably clarifies the process of buying.

A fortnight ago Mr. Douglas Churchill, a Hollywood contributor, wrote in the *Herald* on a theme which suggested that double billing might be taken by the producers to indicate that the industry was headed back toward the nickelodeon. It would be more accurate to observe that the nickelodeon never disappeared, that it has continued, somewhat modified and improved, and that the more imposing developments of the motion picture theatre have been supplementary developments superimposed upon the nickelodeon beginnings.

There is a market for at least as many grades of screen merchandise as for grades of groceries and clothes and motor cars. And the masses of the lower grade markets are not content with second hand wares, or goods that are cheap because they are old, outmoded or a failure higher up. This is as true of screen merchandise as of any. This explains why, as our "What the Picture Did for Me" department reveals, there are towns where a new Buck Jones is better box office than the best that Garbo ever did.

This season's announcements now closed present the greatest diversity of product that the industry has ever seen, a pleasing promise in behalf of the several and many publics.

△ △ △

INTERNATIONAL

THE winning of the Quigley Award for Showmanship for June, going to Mr. John Armstrong, advertising director of Paramount Theatres, London, for his signal efforts on behalf of "Lives of a Bengal Lancer," is a highly international event. For while he is Mr. Armstrong to the motion picture world, were you to meet him at play in Paris, on the Riviera, or even at the grouse shooting in Scotland, he would be Count Ostrorog. This able showman who did so well by the Lancers is Anglo-Polish and the title is authentic Polish of high degree. Incidentally Count Ostrorog—Mr. Armstrong to us—is the first overseas showman to win a Quigley award. He has previously shared in the monthly honorable mentions.

△ △ △

BACK TO THE SHOW

THE continuing problems reflected in the current discussions and projects concerning the making of the Center Theatre a long run house for films, the while continuing the Music Hall on its present policy, put emphasis once again on the fact that the real estate business is not the show business.

The theatre after all is not an institution of brick, steel and mortar and it is concerned with its housing just about as any other tenant of a leasehold. The theatre itself is an intangible something, an institution made mostly of a showman and his staff, and it somehow consists of what they do and not so much of the place in which they do it.

The Radio City project's two vast theatres with all their pomp and glory are conspicuous exemplifications but not unique. They represent the pinnacle of the effort to make active showmanship out of static architecture, and thereby mark the end of an era.

The rapidly rising level of attainment in motion picture production and the current wave of serious application to showmanship among showmen suggest the possibility that the motion picture industry and its entrepreneurs, having tried everything else to the supreme limit, have now resorted to purveying entertainment to the customers.

△ △ △

WHEN THE TIARE FADES

A GREY Wednesday with Manhattan wrapped in mists brings from Hollywood the tidings of the passing there of our friend, Mr. Ray Long, by his own hand. It is the final curtain on a life of dramatic progressions—the story of the boy from Indiana, through Chicago, New York, Hollywood, rising swiftly to success extraordinary—the wine of life growing heady and turning to bitter beer—flight on the trail of the fairy pipers and an interlude of tiare-scented Tahiti—the return, only to find yesterday's garlands in ashes. It has been just such a story as he so often purveyed through the pages he published—a fate pattern that he of all men might have known too well. His old friends will like to remember him best in the younger, eager years when the world ahead looked good.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S NEWS SUMMARY COVERING THE SCREEN WORLD

Still Coding

Tyree Dillard, Jr., enterprising Harvard lawyer and protege of the New Deal's "brain trust," threw the Voluntary Industry Committee a memorandum to chew on when he departed last week for a cruise of the high seas by way of celebrating his retirement as general counsel of the industry's Code Authority.

His proposal, a skeleton plan (see cover), charts self-regulation for the motion picture industry through voluntary arbitration, calling for the creation of an "American Motion Picture Institute" as the agency of central control of a system of national and local boards empowered to adjudicate labor disputes in exhibition and production and to determine trade practice complaints.

While legislation of the trade practice regulations is left to the industry, enforcement presumably would be by decree of the Federal Trade Commission, which takes the place of the deceased NRA as the nation's code agency. Cooperation of the Commission and of the Department of Justice would be sought.

The father of the plan cites precedents as arguing its legality. However, the Voluntary Industry Committee, formed to explore the possibilities of a voluntary code, is not convinced that it could circumvent the legal shoals, and is proceeding warily.

The committee may soon submit the idea to the industry at large for opinions, prior to seeking Federal Trade Commission benediction. Meanwhile, it is presented in full on pages 17 and 18, with an analysis and other code developments on page 13.

Mr. Dent Scolds

From Toronto come reports of the expressed displeasure of Arthur Dent, sales manager of British International Pictures, with the lack of enthusiasm being shown by Canadian theatremen in pictures produced at the seat of the Empire. Mr. Dent threatens a theatre-buying invasion, meanwhile registering intimations that he will speak to the home Government about the deportment of his Canadian cousins. See page 15.

British International Pictures announces, in New York, plans to establish its own exchanges in the United States, if other proposals for distribution in the United States fall through. A decision will be made by Arthur Dent, general manager of the company, with John Maxwell, chairman of the board, upon Mr. Dent's return to England. He plans to sail late this week.

Coming over with 14 films which he hoped to sell for American distribution, Mr. Dent closed deals definitely for only one by early this week. MGM takes "Blossom Time," to be released here as "April Blossom." Other deals, for three or four pictures, were pending.

BIP intends to make a strong bid for the American market, Mr. Dent indicated, producing two-thirds of its pictures with international distribution in view. Mr. Dent takes back with him a quantity of product from American independent companies.

U.A. Announces

United Artists' sales meeting in Hollywood this week brought to an end the year's convention season, and with it came the announcement that eight contributing producers would spend $14,500,000 on 24 productions next year, not including Walt Disney's 18 color cartoons. The company, in turn, will budget $2,500,000 for advertising.

With the convention came a deviation from the old U. A. policy whereby each producer passed on exhibition contract applications for his own productions and the substitution of full authority over all contract acceptances in the hands of Al Lichtman.

New directors were elected to the board, the distribution personnel structure was strengthened by promotions and a realignment of the top line, and the management predicted a 50 per cent increase in rental returns in the new year.

Republic's final regional convention, held in New York, and announcement of the nature of the first eight productions to be produced by 20th Century for Fox Film, were other developments of the week as virtually all companies rested on final product and policy plans for the new season. See page 55.

* * *

Also . . .

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Huey Hits Back

Senator Huey P. Long, "czar" of Louisiana, extended his sway over the motion picture industry in the state this week when the subservient legislature, in extraordinary session, jammed through a drastic censor law as one of 25 "dictator" measures demanded by the Senator. Film men estimate it will cost the industry $18,000 a year.

When "March of Time" depicted the political dominance of the "Kingfish" not long ago, there were rumors he would seek retaliation through censorship. Some view the measure as pork for hungry job seekers and as a revenue provider. In New Orleans, the showing of "sex" pictures and other objectionable films at some theatres is reported to have added fuel to the fire.

The act empowers the governor to appoint a board of three to approve films they adjudge "moral, educational, amusing or harmless" in character. Others will not be permitted, and drastic penalties are provided. The story is on page 14.

And More Suits

And still more independents have gone to the federal court for relief from distributor-circuit "aggressions" and the resultant conspiracies in restraint of trade which are alleged to have developed therefrom.

In Lincoln, Nebraska, the now defunct Independent Theatres, Inc., this week sued distributors and affiliated circuits for $1,353,000 on the grounds of alleged collusion and conspiracy to control the exhibition situation in that city.

At Milwaukee, Shubert Playhouses Corporation obtained an order against distributors and circuit interests to show cause why product should not be supplied to the independents' theatres at Minneapolis and St. Paul. See page 38.

Fox Studios

The Fox-Twentieth Century situation being what it is, special interest attaches to the issuance this week of a brochure from the Fox Film Corporation studios in California entitled "Departmental Resume and Available Facilities of Movietone City and Western Avenue"—which means the Fox production plant—all dated July 1, 1935.

This document presents Winfield Sheehan at the top of the list, as vice-president and general manager of production, and remarks: "This official is in charge of personnel, and in authority over all departments and production."

Thereafter are listed various general executives and a vast array of departmental managers, craftsmen, etc.

"World capital investment in film industry, $2,500,000,000. . . .
"Industry investment in the United States, $2,000,000,000. . . .
"Prints made on each feature, 50 to 250. . . .
"Average screenings per print, 200. . . .
"General minimum bookings per picture, 2,000. . . .
"General maximum bookings per picture, 10,000. . . . "

—MOTION PICTURE ALMANAC

Children's Choice

While attempting to prove that school children give radio a high place in their calendar of amusements, Mrs. Sidonie Matsner Gruenberg, director of the Child Study Association of America, concedes that the screen is the leading entertainment of juveniles, quoting from a survey of the amusement preferences of 3,500 children in New York schools.

Many other striking comparisons and parallels between the radio and the cinema are contained in a study titled "Radio and Children," prepared by Mrs. Gruenberg for the Radio Institute of the Audible Arts, termed the "Hays organization of radio." A similar study may be made for films in the fall.

"The fact that prohibition and censorships are out of harmony with our traditions, and that they are in the end ineffective, should make us seek other modes of regulation," says Mrs. Gruenberg. Story on page 35.

Radio Purge

Addressing the National Association of Broadcasters at its thirteenth annual convention in Colorado Springs this week, Anning S. Prall, chairman of the Federal Communications Commission, warned that Congressional regulation of broadcasting may be expected unless the industry purges itself of the offensive and improper.

Mr. Prall said while the Commission felt a good start had been made toward self-regulation, particularly by the large networks, the job has not been completed. Gross and wilful infractions of the Commission's standards would be followed by ruling stations off the air, he cautioned. The story is on page 37.

Theatres Flooded

Motion picture theatres in several upstate New York cities were inundated by a flood this week which cost $15,000,000 in general property damage. It was the worst flood in 100 years in the state, and exchange centers and circuit division offices in Albany and Buffalo were still attempting at press time to ascertain to what extent theatres have suffered.

Elmira was out of touch with Hornell theatres, which are known to have been closed at the flood peak Monday and Tuesday. Theatres in Bath and Addision were under water, although houses at Ithaca, Corning, Elmira and nearby towns were open.

Film deliveries were going through to the three unaffected towns mentioned, but on the Lehigh Railroad as trucks were unable to penetrate through the flooded area. Exhibitors were required to travel to the railroad station at Sayre, 20 miles from Elmira, to pick up prints for Ithaca, Corning and Elmira.

The biggest flood damage, in Watkins Glen, evidently caused considerable loss to the theatre there.

Virtually all theatre owners in the area fear that the loss of crops will react at box offices over weekends.

Watertown's theatres were not affected, and Rochester was out of the direct storm area, conditions being good within a 30-mile radius. Damage to electric lines, however, took its toll at box offices almost everywhere in the section.

From Binghamton came word that business there, as well as in the surrounding territory, was crippled severely, what with bridges washed away and roads made impassable.

Fred Perry, of Meco theatres, Binghamton, wired that "the local radio station WNBF has been broadcasting without a pause all night since the disaster, giving to the anxious public the exact happenings of the second, as well as reporting lost and found people in the terrible flood. Thousands have been made homeless in this terrible disaster."

Germany Televises

Once again television's eyes seem to have proved larger than its stomach, and despite a large new station in Berlin the problems of technical development are restricting television screen coverage to scenes having only three or four persons, while the cost of the receivers still is prohibitive.

However, the development of fast handling of news event television from the scene of the action—in one to five minutes—by means of a new "pickup" truck is giving the newsreel companies considerable to contemplate. Wilhelm E. Schrage, well versed in matters televisionary in Germany, writes in this issue of the HERALD, page 49, of the newsreel and other developments in the television field.

Resolvers in Wales

Now that the results of the Cinematograph Exhibitors Association summer conference at Cardiff, Wales, can be winnowed thoroughly and action separated from words, little of material benefit to the small exhibitor is expected to come out of the convention, says Bruce Allan, HERALD correspondent in London, this week.

Resolutions were passed, some of them sharply enough worded, but interpretations and applications are something else again. Mr. Allan's resume article is on page 48.

Up Ten Million!

Recognizing the growing interest in things cinematic of the Wall Street leaders who make up its audience, the *Wall Street Journal* undertook an investigation of the budgetary phases of 1935-36 production programs, from which it concluded that "announced schedules" would require a $10,000,000 increase in production expenditures next year over the $110,000,000 spent this season.

Extending its study further, the *Journal* estimated that theatre attendance had increased 10,000,000 in a year, from 60,000,000, and that business at the box office will continue to improve, not only because of the general business betterment but due to the "sincere attempt to improve the quality of pictures that has been increasingly manifest." Results of the investigation appear on page 34.

French Quota

The business of the motion picture in France feels that Americans will reap benefit from the decree extending for a full year the quota regulations, without adding any further restrictions, says Pierre Autre, HERALD correspondent in Paris. Departure from last year's policy of revising the act each six months gives importers an opportunity to plan distribution. Mr. Autre also shows in tables the current taxation system in France, both in Paris and in the provinces, and contrasts the assessments with those to be paid under a promised reduction averaging one-third. The story and tables appear on page 69.

Box Office Mintage

Indicating, says the U. S. Treasury, a general upward trend in business bringing a greater demand for currency, the U. S. mints in the fiscal year ending June 30 had one of their busiest twelve-month periods in their history.

The domestic coinage was 608,414,207 pieces, valued at $39,131,127, as compared with 46,634,250 pieces, at $3,499,125, in the previous year, and 32,154,300 pieces at $27,861,420 in the 1933 fiscal year.

"The heaviest demand was for the smaller coins," reports the Bureau of the Mint. "The total number of pieces included 412,266,000 pennies, 61,982,003 nickels, 69,413,000 dimes and 48,905,252 quarters."

This is good news to the industry, because the general demand is a reliable indicator that more nickels, dimes and quarters are finding their way to the box-offices.

The News in Pictures

HAVE A HAPPY HOLIDAY. (Above and across pages) Members of the M & P circuit organization in New England massed for the photographic record of their outing at Plymouth, Mass. Messrs. M. J. Mullin and Samuel Pinanski had been called to Chicago. On hand, however, were:

Harry Browning, E. A. Cuddy, Bill Selesky, Ed Canter, W. R. Lynch, Hy Fine, Charlie Barnham, Dave Perkins, Harry Wasserman, Chet Stoddard, Francis MacManus, Bob Sternberg, Leo Lavison, Kendall Way, Henry Swartzberg, Marion Coles, Jake Laurie and Joseph Brannan. Also, the Round Table Club's chairman, A-Mike Vogel.

LINE UP UNIVERSAL
UNIVERSAL PICTURES

SIGNS FOR ENTIRE PROGRAM. Howard S. Cullman, managing director of the Roxy theatre, New York, as he and James R. Grainger, general manager of distribution for Universal, consummated contract placing Universal's 36 features, on a first-run basis, in the Roxy during 1935-36. Also shown is Harry Arthur.

GOLF VICTORS. Charles C. Pettijohn, MPPDA executive, and Charles C., Jr., just after they had posted a 77 to win the tenth annual father-and-son tournament of the Westchester, N. Y., County Golf Association.

CLYDE FAIRFIELD PHOTO

CH SCENE. Consisting in a bit of the Pacific, eagre strip of Santa Monica sand, but prin- lly and more ingratiatingly in Dorothy Dare, National featured player. Similar enchant- ts does she lend to "Broadway Gondolier."

HONEYMOONERS. (Right) Irving Windisch, director of advertising of the Strand, New York, and his bride, the former Miss Betty Geller of Brooklyn, as they sailed for Bermuda on a two weeks' wedding trip.

SAIL. Mr. and Mrs. Bela Lugosi, who have gone to England, where Mr. Lugosi will make a British picture. His latest is Universal's "The Raven."

GREATER REPUBLIC PICTURES
1935
REPUBLIC PICTURES
1936

END CONVENTIONS. W. Ray Johnston, president, and others present at the last 1935-36 meeting of Republic, held at the Park Central Hotel in New York. Shown are:

First row: John S. Harrington, Nat K. Loder, Joe Felder, Miss F. S. Kaplan, Ed Diamond, Harry La Vine, Morris Cohen, Edward Finney, William Z. Porter, Si Seasonwein. Second: E. H. Goldstein, Mr. Johnston, Jack Fier, Edward Golden, Jerome Kessler, Jerry Wilson, Sam Smith. Third: Sam Kestenbaum, Miss R. Hassan, Miss E. Gotterer, Miss R. Yackow, Miss A. Plesco, Miss T. Peckelner, Miss M. Spino, Miss C. Maggioncalda, Mrs. H. La Vine, Miss R. Eberz, Miss C. Lawson, Miss G. Lippin, Mike Levinson, Miss B. Rosenblatt, Miss M. Hennebery, Morris Goodman, Martin Harra. Fourth: Miss D. Kahn, J. Cohen, Miss F. Greenberg, Robert Fannon, Dave Black, William Karrer, Obie Derr, Dave Sohmer, Sidney Picker, C. Lawson, Robert Marcus, Moe Wax, J. Tierney.

THEATRE MAN DECORATED. J. T. Knight, Jr., of the Paramount Theatre Service Corporation and well known authority on theatre maintenance and operation, as he received the Distinguished Service Cross for bravery during the World War from Brig. Gen. William E. Cole at Fort Totten, L. I.

TALKING IT OVER. George Bilson getting the author's point of view direct to the principal players in this chat with Glenda Farrell and Hugh Herbert at the Warner studio. The production is "We're in the Money," an original by Bilson, who is head of the Burbank trailer department.

MACHINERY PROPOSED FOR VOLUNTARY CODE

"Institute" Would Have Labor Councils for Production and Exhibition and Industrial Boards on Trade Practices

Submitting of Plan to Industry Depends upon Results of Subcommittee Study of Legality of Provisions

Self-regulation of the motion picture industry through a nationwide system of adjudicating machinery that would administer a voluntary code, together with a method of arbitrating trade practice and labor disputes, is outlined in the plan proposed by Tyree Dillard, Jr., who retired last week as general counsel of the Code Authority. The proposal, now in the hands of the Voluntary Industry Committee, composed of 10 members of the former Code Authority, for a study of its legal adaptability, will be turned over to the industry, probably within a few days, for a decision by all elements on the advisability and practicability of its adoption before it is submitted to the Federal Trade Commission for approval.

In essence it is described by its title: "An Outline of a Pian for Voluntary Arbitration in the Motion Picture Industry." It proposes to create an "American Motion Picture Institute," the structure of which shall consist of these components:

I. American Motion Picture Labor Council.
  1. Production Labor Council.
    a. Extras.
    b. Electricians.
    c. Etcetera.
  2. Exhibitor Labor Councils.
    a. Vaudeville and Presentations.
II. American Motion Picture Industrial Councils.
  1. Local Industrial Councils.

The American Motion Picture Labor Council, Mr. Dillard suggests, shall be established with offices in New York, to act as a supreme court in all labor disputes. It would be composed of representatives of all employee groups with an equal number of employers, with or without an impartial member. Any unions participating would agree to ban strikes, and all employers would agree not to resort to lockouts.

Local labor councils would be set up in each exchange territory or other designated area to handle labor disputes, and decisions would be subject to the right of appeal to the higher labor council in New York. Mr. Dillard suggests that the mediation machinery operated by the Academy of Motion Picture Arts and Sciences governing actor-writer relations with the studios might be incorporated, as well as the rules and regulations prescribed by the standing committee for extras. It might be feasible, the plan recommends, to create a Motion Picture Production Council for other studio labor complaints, to act as an intermediate labor board and appellate tribunal.

It is provided that local boards with exhibitor and distributor representation be established in each key city to adjudicate trade practice complaints. Appeals would be taken to the American Motion Picture Industrial Council, the court of last resort in trade practices, unless the determination of the local council was unanimous, in which event application for an appeal would be necessary.

Starting on page 17 appears the full text of the Dillard plan for the setting up of an "American Motion Picture Institute" for self-regulation of the industry.

The Industrial Council also would serve as the governing board of the entire Motion Picture Institute, which would be designed as a nonprofit corporation and act as the central control of all component agencies.

Mr. Dillard emphasizes his proposal is a broad outline of a plan for voluntary regulation, and no attempt is made to supply all the details or suggest solutions of controversial issues, which necessarily would be taken care of in rules of practice to be adopted by the industry. The plan is not a code, but chiefly, a chart of the machinery by which any code could be administered. The details are left for industry representatives to determine.

In behalf of the legality of his idea, Mr. Dillard submits two important and precedent-setting court decisions. In one, Appalachian Coals, Inc., vs. U. S., the United States Supreme Court refused to enjoin 73 per cent of the bituminous coal operators in the country who had adopted a plan governing production and sale of the product.

In the other case, titled Wolfenstein vs. Fashion Originators Guild of America, Inc., and involving the legality of certain regulations covering practices in the ladies' dress industry, the Supreme Court of New York decided manufacturers and retailers had the right to join in correcting abuses or to stabilize the industry, provided the plan did not constitute a restraint of trade.

His plan is the only one specifically for the industry that is receiving any sort of serious consideration by the Voluntary Industry Committee, headed by J. Robert Rubin, vice-president of MGM. Powerful labor groups to which it was submitted in Washington for reactions and officials of the U. S. Department of Labor are reported to think well of it.

Whether this proposal or any other will be submitted to the industry depends on the findings of a sub-committee on the extent to which the industry can go in formulating voluntary procedure in the light of court decisions directly affecting the industry. It is scheduled to meet by next Monday at the latest.

Once the industry adopts a voluntary fair practice code and effectuating machinery with the sanction of the Federal Trade Commission, which supersedes the functions of the NRA, the Commission can enforce the provisions on interstate business through the issuance of cease and desist orders. This, believes James L. O'Neill, administrator of the new NRA, will be even more effective than enforcement under the outlawed compulsory codes. Also, various legal means of persuasion and compulsion could be applied by the industry agency itself, it is believed.

Chairman Edwin L. Davis of the Federal Trade Commission said in Washington this week the Commission will be "as liberal as possible within the law" and that the Commission's rules of codification will be "absolutely uniform" for all industries and sufficiently broad so as to apply to all industries alike. He said that changes in the Commission membership might alter methods of administration, but emphasized that no illegal codes will be permitted.

The Code Authority will wind up its affairs the last of next week, said John C. Flinn, executive secretary. Mr. Flinn will not announce his plans until that function is complete.

Industry factors in Wisconsin are speculating what effect a code of fair competition recently adopted by the state will have on their operations. Patterned in part after the NRA setup, the act places extensive powers in the hands of the governor. It prohibits unfair trade and competitive practices, and makes it the duty of the governor to prescribe codes for industries in the state and "to make reasonable classification of persons, employments and standards of fair competition and trade prctices in such business." One of the purposes of the law is to stabilize employment.

Exhibitors continued this week to debate the question of a voluntary code. Typical of many expressions was that of Eugene Blazer, attorney for the Tri-State circuit, operated by A. H. Blank, at Omaha. "A code," said Mr. Blazer, "should not only be a moral influence, but should also have physical persuasiveness behind it." Charles E. Williams, president of the MPTO at Omaha, favors a court of appeals where exhibitors can go with trade complaints. On the other hand, Los Angeles independents, through their spokesman, Harry Chotiner, president of the ITOA, believe a voluntary code would not benefit them.

While no definite commitments were made, it was learned that officials of Fox West Coast are definitely favorable to a voluntary code and feel adoption of regulatory measures is necessary.

Independent exhibitors in Cleveland were meeting with major circuit officials on a new clearance and zoning schedule to replace the current plan which expired July 8.

Ray Long, 57, Dies From Rifle Wound In Coast Hospital

Ray Long, motion picture scenarist and nationally known magazine writer, editor and publisher, died at sundown Tuesday in Beverly Hills Emergency hospital in California, after an unsuccessful operation to remove a bullet from a rifle wound which, said the police, had been self-inflicted.

In Hollywood a Year

Mr. Long was born in Lebanon, Ind., on March 23, 1878. He had been in Hollywood for a year trying his hand at scenario writing and editing for, successively, Fox, Columbia and Metro-Goldwyn-Mayer. His motion picture efforts were somewhat less than exciting successes. His last effort at employment was an application for the post at the head of the story department at the Paramount studio.

When Bernarr Macfadden acquired *Photoplay Magazine*, subsequent to the death of James R. Quirk, publisher, Mr. Long was retained as an editor in a somewhat collaborative position with Kathryn Dougherty, who had been Mr. Quirk's closest business associate through his years with the magazine, and through the same years in which Mr. Long had been his closest friend. There were storms in the office of *Photoplay* and some months ago Mr. Long went to Hollywood to be "western editor" for Macfadden interests, according to the announcements.

While Mr. Long rose to fame as editor of the *Red Book* in Chicago he was best known as editor of William Randolph Hearst's *Cosmopolitan Magazine*, which merged with *Hearst's International* in 1925 and became *Hearst's International Cosmopolitan.*

Reported to have been one of the highest paid magazine editors, receiving salary and bonuses which sometimes netted $180,000 annually, Mr. Long had been variously associated with Peter B. Kyne, Royal Brown, Damon Runyon, Adela Rogers St. John, Roy Howard, O. O. McIntyre, Ring Lardner and others.

His reputation was founded on a formula for diagnosing the public's literary taste and supplying material to satisfy it.

In 1900, after a brief apprenticeship as a messenger and copy boy, Mr. Long became a reporter on the Indianapolis *News*. In the five years there he developed his lifelong friendship with Roy W. Howard, who also held a modest position, and with Booth Tarkington, George Ade, Meredith Nicholson and other writers.

He left the *News* in 1905 to become managing editor of the Cincinnati *Post*, and, after three years, the Cleveland *Press.*

Into Magazine Field in 1910.

In 1910 Mr. Long entered the magazine field as associate editor of *Hampton's Magazine* and later became editor of the *Hampton-Columbian*. In 1912 he took over the editorship of the *Red Book, Blue Book* and *Green Book* magazines in Chicago. Six years later Mr. Hearst brought him to New York and made him president and editor-in-chief of International Magazine Company, Inc., giving him editorial supervision over *Cosmopolitan, Good Housekeeping, Harper's Bazaar* and *Motor Boating.*

It was Mr. Long's persistence and enterprise that induced President Coolidge to write for *Cosmopolitan* the story of his six years as president. Another feat was the publication of John Masefield's first work after he had been named poet laureate of England. It was "The Wanderer," a saga of the sea.

On Oct. 1, 1931, he resigned as head of the International group of magazines and entered the book publishing field as chairman of the board of Richard R. Smith, Inc., a firm which later included Mr. Long's name. Disagreements caused Mr. Long to walk out of his office one day in August, 1932. He announced that he was sailing for Papeete, Tahiti.

Word came back from the South Seas that he had decided never to return to America, but in 1933 Mr. Long arrived in the Hollywood film colony and presently was employed to write and edit motion pictures for Fox Film.

While in the publishing business, which later went into bankruptcy, Mr. Long, with Maxim Gorky, persuaded Joseph Stalin to write a book on "Russia Today." Later he wrote about Russia on his own, as "An Editor Looks at Russia," in which he viewed the Soviet experiment with hopeful eyes. In 1932 Mr. Long published "Twenty Best Stories in Ray Long's 20 Years as an Editor."

Mr. Long was instrumental in 1914 in establishing the Author's Fund, which makes loans to needy writers. He conceived the idea and George Creel, Will Irwin, the late Charles Scribner and Harvey O'Higgins were active in support of it.

Louisiana Adopts Censorship Law

A state censor law was jammed through the special session of the Louisiana legislature at Baton Rouge this week, as one of 25 bills demanded by Senator Huey P. Long. The measure now awaits the signature of Governor O. K. Allen.

The bill was viewed in some industry circles as retaliation for the "March of Time" sequences on Senator Long, and by others as a move to provide jobs and revenue. The sequence in the third edition of "March of Time," released April 19, depicted the Senator's rise to power. It was deleted by some Loew theatres and in theatres in New Orleans.

A three-member censor board to be appointed by the governor is provided, and no film may be released without its approval, which shall be given to pictures of a "moral, educational, amusing or harmless character." The measure places a fee of $4 on each 1,000-foot reel or fraction thereof, the revenue to provide salaries for the censors. Distributors propose to pass the tax to the exhibitor in the form of higher rentals, and the theatres plan to pass it on to the public.

Under terms of the act forbidding any local censorship by parishes or municipalities, the New Orleans censor board will review only stage shows. Censor board members will get $5 a meeting, plus 25 cents for each 1,000 feet scanned. Penalties of from $25 to $500 in fines would be imposed for each violation.

Also adopted by the legislature was a resolution interpreted as giving Senator Long power to expend any state fund for any purpose.

Crosby-Cohen in Film Deal

John E. Otterson, president of Paramount Pictures, now in Hollywood, consented this week to an arrangement whereby Bing Crosby, company star, and Emanuel Cohen, former studio head, will form a partnership to produce one picture annually outside of Mr. Crosby's regular quota for the company. The partners will share profits on the ventures, and it is understood that negotiations are under way for release through United Artists.

Court Reserves Decision in Derr Fight vs Pathe

The combination minority stockholder fight of Pat Casey and E. B. Derr against the present management of Pathe Exchange, Inc., reached an open court hearing Tuesday when Martin King, counsel, argued before New York state supreme court justice Valente for an order granting Mr. Derr permission to examine the records of the corporation. The plaintiff alleged that control of Pathe is under "corporation manipulators."

Frederic R. Coudert, Jr., counsel for the company, told the court that Mr. Derr's suit was not brought in good faith, but "to harass and annoy the company," after Mr. Derr had been "summarily dismissed" as president in 1931, and that for the last six months he had "used every means in his power to insinuate himself back in the company."

Decision was reserved.

Mr. Derr is reputed to be the "moving spirit" in a previous action brought by Pat Casey for the appointment of a receiver, which was subsequently withdrawn and a suit for an accounting substituted. This case is pending before Judge Lauer in New York State supreme court.

Mr. Derr on Tuesday told the court that some 90 minority Pathe stockholders have declared that the corporation is being mismanaged and that assets have been dissipated.

Martin King, attorney both for Derr and Casey, was given 24 hours by the court to submit answering affidavits in the Derr mismanagement action, and he said that he will also move for permission to examine officers and other defendants in Mr. Casey's action before trial.

Independent Wins Arbitration Case Against Paramount

Paramount Pictures this week lost the decision in a New York voluntary arbitration hearing growing out of a complaint by Maxwell J. Wallach, of the Orpheum theatre, on Second Avenue, for fulfillment of an exhibition contract.

President Signs the National Theatre Bill

President Roosevelt at Washington late last week signed the bill authorizing federal incorporation of the American National Theatre and Academy designed to develop the drama, with a group of prominent sponsors participating on a non-profit basis.

Loew's Redeems Bonds

Loew's St. Louis Realty and Amusement Company on August 1 will redeem $265,000 of real estate mortgage notes on Loew's State in St. Louis in advance of maturity by paying par plus six per cent interest and a two per cent premium. In addition $17,500 in notes due on that date will be taken up at par plus interest. The redemption is the balance of a $65,000 loan made in 1924, maturities on which had until August 1, 1939, to run.

MARTIN QUIGLEY
20TH *Anniversary*

MOTION PICTURE HERALD

MOTION PICTURE HERALD HAS THE HONOR TO ANNOUNCE FOR PUBLICATION IN SEPTEMBER A SPECIAL EDITION IN TOKEN OF THE 20TH ANNIVERSARY OF MR. MARTIN QUIGLEY IN SERVICE OF THE MOTION PICTURE INDUSTRY

QP

THE EDITOR

BUY BRITISH PICTURES IF YOU EXPECT TO SELL WHEAT, DENT TELLS CANADA

BIP Executive Hints Company Will Kick Way into Dominion Market Unless Exhibitors Purchase More at Higher Rentals

Reference to English Circuit Additions Taken as Threat to Build in Canada; Talks of Exchange System in U. S.

Toronto Correspondence

Disturbing inferences of an unmistakable clarity that his English producing and distributing company will literally kick its way into the Canadian market, unless exhibitors in the Dominion buy more of its product at much higher rentals, were left in Toronto last week by Arthur Dent, executive of British International Pictures.

The situation took on serious intra-Empire aspects when he declared that Canadians could not expect the British Isles to buy wheat and other Dominion products when Canadians refuse to accept British motion pictures.

His remarks were taken at once as a challenge to American competitors who are marketing their product in the Dominion, and, at the same time, a defiance of the right of Canadians to self-government.

Mr. Dent had been invited to Toronto from New York, where he is concluding an apparently unsuccessful attempt to invade the United States market, to address the annual sales convention of Empire Films. His expressions of denunciation so disturbed the gathering that adjournment in disorder was threatened on seven occasions, and were climaxed when he shouted to the delegates, some of them Americans, that the British film industry did not propose to stand any longer for the "entirely dissatisfactory" grosses accruing to British producers from the release of their pictures in Canada. Canadians could expect an economic retaliation from the Mother Country unless they gave more booking time and more money to British product, he added.

Political Action Intimated

The record does not show, however, that Mr. Dent spoke on behalf of British production as a whole, but rather as a salesman for British International Pictures, whose product Empire distributes in Canada, along with the releases of Educational Film and Republic Pictures, of this country. Representatives of both companies attended the convention.

The doors to the convention hall were closed tightly, but the furore created by Mr. Dent's threatening remarks was so pronounced that word of the tirade seeped through to the trade on the outside.

That the "something" which will be done to Canada will be of a political nature emanating from the Mother Country was promised by Mr. Dent by inference, although the nature of the contemplated action remains vague.

He would not say whether he holds the Canadian film-public, the theatre owner or the distribution system at fault, or whether it is a combination of all three. Mr. Dent, however, did give the impression that he was prepared to take action in any of these three directions.

BIP's executive reminded the Canadians about the recent additions to the company's circuit in England, where some 500,000 seats have been added in three months for the purpose of furthering product representation for British International. This was accepted as a threat to build in competition to Canadian exhibitors, unless they "come across."

The most interesting and immediate result of the Dent remarks in this connection was to revive the recurrent rumors of a British-controlled theatre circuit in the Dominion. Furthermore, it was widely reported in Canadian film circles that a joint invasion of the Dominion by British producers and the acquiring of key theatres where British product would have first call on available time, was one of the plans which Mr. Dent had in mind if bookings and earnings through existing channels did not improve.

That BIP wants to be known as seriously considering entering Canadian exhibition in competition to existing operations became known when Mr. Dent told BIP representatives at the convention to "keep your eyes open" for likely theatre properties. They were further instructed that the theatres in which their principals might be interested were not neighborhoods, unless they were "good" neighborhoods and first-class properties.

There are many in Canada, however, who do not believe the sincerity of the company's intentions to build up a theatre circuit. The general viewpoint is that the Dent theatre "invasion" plan is merely a threat and that it would take no definite form if BIP were assured of sufficient outlets for its product.

If the acquisition of theatres is not the method decided upon it is expected that, based on Mr. Dent's remarks, the whole situation would be taken out in the open as an intra-Empire matter for government consideration. This presumably would bring quota threats and such.

Such a course has been mentioned before and is known to have been discussed by Mr. Dent during his visit to Toronto.

Conflict of Opinion

The attitude of Mr. Dent has brought to a head again, in Canada, a producer-distributor-exhibitor disagreement which has been continuing for years. There is a definite conflict of opinion on the earning power of British films in the Dominion which dates back to the time when below-standard British films were brought into Canada and sold under high pressure advertising and exploitation. They did good business, but, so exhibitors charge, soured the Canadian public. In Mr. Dent's own case there has been specific argument regarding the quality of some of the product BIP sent into Canada; on the other hand, some of the largest grosses rolled up by any pictures in Canada this season have been made by British productions.

Mr. Dent said in Toronto that "U. S. distribution of at least 80 per cent of BIP's output" would be taken care of and an important announcement would be made in that connection shortly.

However, as Mr. Dent nears the eve of his return to England only two distribution deals for the States have been consummated, for two pictures, MGM and Columbia each taking one.

Talks of U. S. Exchange System

Interviewed in New York on Tuesday before departing for London, Mr. Dent said that BIP is determined to invade the United States market, regardless, and, if necessary, will establish its own system of exchanges in this country.

Mr. Dent said that of course he would like to have a major company or companies take over his pictures for distribution, but, failing that, there are several alternatives under consideration.

The question of direct sales and distribution through BIP exchanges, or a physical handling arrangement similar to that of Gaumont British with Fox, or whether the company will sell to an independent distributor those pictures which the majors reject, will be decided in conferences with John Maxwell, chairman of the company's board. Mr. Dent plans to be back here in September, by which time he hopes to have a deal definitely completed. Any arrangement will be under the aegis of Alliance Pictures, Ltd., BIP's subsidiary for America.

"The much boosted American bustle is a myth," said squat, bespectacled, genial Mr. Dent, with a tinge of disappointment perceptible behind the smile. Intending to stay a month, he remained two months. "Things work out slower here than in England," he complained.

"International" Background

"Both Mr. Maxwell and myself are quite satisfied with the reception of our pictures by the American trade," he continued. "The response has satisfied us that we can make pictures that should find a market in this country, and we plan, therefore, to concentrate on a new type of international product."

Two-thirds of the company's output of 25 films next year will have the "international" background, while the balance will be a more national type of production, not intended for export, said Mr. Dent. Principally, the export product will be musicals, since BIP has

(Continued on following page)

CHALLENGE FROM DENT

(*Continued from preceding page*)

found they are the most successful on the world market.

Mr. Dent arrived here with 14 pictures he hoped to dispose of to American companies. On Wednesday of this week a deal for one had been closed with MGM, and negotiation for another with Columbia was pending. First Division is mentioned as an independent company with which BIP may tie up in the fall.

"We intend to cooperate fully with the American Production Code Administration in submitting pictures sent over here," said Mr. Dent. "However, the British Board of Film Censors is very strict, and there will be little leeway left for us here. We do not anticipate that after our pictures pass the British censors they will run into difficulties in America."

Mr. Dent came here also on a buying expedition, and as a result takes back with him a number of independent pictures, among these "New Adventures of Tarzan," from Burroughs-Tarzan Enterprises; "The Lost City," from S. S. Krellberg; "Speed Demon," from J. H. Hoffberg Company, as well as a series of a dozen Bray cartoons distributed by J. C. Barnstyn's British & Continental Trading Company, and two three-reelers from Imperial Distributing Corporation, "Ice Flow" and "East of Java." Other subjects are being negotiated for, including Republic product for British distribution. Exhibition of the American product is planned in BIP's circuit of 250 theatres.

Sees "Improvement"

"I found conditions here generally improved over what they were two years ago, when I last visited America," Mr. Dent reported. "They are not all that could be desired, but certainly tending toward improvement. The atmosphere in business circles is more cheerful.

"Industry conditions in England are much better than in the United States, for two reasons—there is no blind buying, which fact induces quality production, and exhibitors show fewer pictures than they do in this country. Extended runs are more of a regular procedure over there. In any center of reasonably large population, weekly runs are the rule, while here I find changes usually are made twice weekly and sometimes, at the subsequent runs, there are as many as four different programs in a week.

"Therefore in America, a greater number of poorer pictures are made. In England the exhibitor keeps his date book solid for six months, and selects pictures weekly as he goes along. The result is more discrimination. Poorer pictures in England do a relatively smaller gross than here, but that is counterbalanced by bigger pictures doing a much greater gross pro rata than they would here."

While blind buying is banned in England, block booking, or what amounts to block booking, still exists, said Mr. Dent, since the distributors make every effort to force sales of socalled smaller pictures with the bigger ones. However, from an exhibitor standpoint, it is not quite the same problem as here, he added. There are the same complaints about percentage terms and the "rapacity" of distributors. "The exhibitors over there accuse all distributors, English and foreign alike, of everything short of murder," he said, "and the reason they haven't charged murder is that they haven't been able to find the dead body."

Calls British Values Better

There are no cancellation arguments in Britain because the exhibitor sees before he buys, continued Mr. Dent, but many of the exhibitor-distributor problems here are much the same as overseas.

BIP plans a production expenditure this year of between $4,000,000 and $5,000,000 for its 25 pictures, and Mr. Dent estimated the "international" productions will cost $250,000 on an average. "Judging from what I've heard about Hollywood, you can get better production values in England for $200,000," he observed.

"We are definitely concerned about proper casting," he said, "and it was for that reason that we secured Buddy Rogers for 'Dance Band,' and Charles Bickford to fill the rugged type of role required in 'Red Wagon.'

"We have found the American artist expensive. He jumps his price when he is imported. For that reason, and others, we are going to build up our own roster of stars."

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70 of 82 Sign a New Cleveland Dual Agreement

Seventy exhibitors out of a possible 82 in Greater Cleveland thus far have set their signatures to the area's new double bill agreement, calling for the use of duals only once each week by each theatre during the coming season. The previous agreement expires shortly. No new signatures have been added since the agreement was submitted to the membership of the Cleveland Motion Picture Exhibitors' Association last week. Among those who have not signed is one circuit. The rest are small theatre owners. Another general meeting is to be held next week.

Hearings Due Soon in Kansas City Theatre Suit

Hearing on the amended petition of General Theatres Equipment bondholders against the Fox Midwest reorganization, is expected in Kansas City within the next week, according to C. A. Randolph, an attorney for the bondholders. It is understood that Herbert V. Jones, trustee in bankruptcy for Fox Midwest, will not file his trustee's report until the General Theatres suit is completed.

To Regulate Borneo Films

A bill, shortly to be introduced into the legislature of the state of British North Borneo, will regulate the making of motion pictures, according to a report to the Department of Commerce from Julian B. Foster, trade commissioner at Singapore.

RKO, Pantages In Pool on Coast

RKO and the Pantages interests have pooled their Los Angeles and Hollywood theatre holdings, effective September 1. Under the arrangement, the Hillstreet, downtown, and the Pantages, Hollywood, will run RKO and Universal product day and date, the understanding calling for 10 to 12 features on a single bill basis and the remainder on a double feature basis. The Pantages replaces the two Warner theatres in that area which were in a one-year pool with Warner. The deal was arranged largely in New York last week.

Following the termination of a long term Paramount franchise, RKO is ending its pool in Yonkers with that company, effective September 1. The pooling arrangement was part of the franchise deal. After September 1, Paramount will operate the Strand and RKO will handle Proctor's. RKO operates both houses now. Within the next month Paramount is expected to conclude a pooling arrangement with Si Fabian for the Paramount in Brooklyn, in which Mr. Fabian has an interest. The one-year operating contract expires September 1.

The actual completion of the pooling deal between Evergreen, a Fox West Coast company, and the John Hamrick theatres in Seattle and Portland has been set for August 15. Evergreen will take over operation of Hamrick's three houses in Seattle and four in Portland. Mr. Hamrick is expected to assume an executive title in the Seattle field, the Portland area to be under the supervision of Al Finkelstein, Evergreen partner. Frank L. Newman, head of Evergreen, will continue general supervising of operations in both cities. About 16 houses are involved.

Grimley Named President of RCA Manufacturing, Canada

E. T. Cunningham, president of the RCA Manufacturing Company, has announced that E. C. Grimley, formerly manager of the international department, has been named president of the RCA Victor Company, Ltd., Canada, succeeding Ben Gardner, resigned. Frank R. Deakis will succeed Mr. Grimley in the international department, at the same time retaining his present post as manager of the engineering products department.

It was also announced that at the last meeting of the board of directors F. H. Corregan, secretary of RCA Manufacturing, had been elected vice-president and Eugene Deacon had been appointed general sales manager of the RCA Radiotron division of the company.

Manufacturers Use Screen Players Widely in Campaigns

Adrienne Ames, Dorothy Mackaill, Fifi Dorsay, Cesar Romero and at least 20 other players on the Screenland Fashion roster will find themselves featured in advertising and publicity campaigns totaling, in expenditure on the part of merchandising companies, well over $2,000,000. This was revealed when Ted Green, one of the Screenland Fashions executives, indicated campaigns now under way by some of the manufacturers on the roster of this organization.

OUTLINE OF VOLUNTARY CODE PLAN

Herewith appears the complete text of "An Outline of a Plan for Voluntary Arbitration in the Motion Picture Industry," formulated by Tyree Dillard, Jr., general counsel of the old Code Authority, proposing the creation of an "American Motion Picture Institute" and subsidiary structure, for self-regulation of the industry, as revealed this week in Washington.

Memorandum

Re: An outline of a plan for voluntary arbitration in the motion picture industry.

From: Tyree Dillard, Jr.

Since the decision of the Supreme Court of the United States, declaring Section 3 of the National Recovery Act unconstitutional, representatives of various branches of the motion picture industry have announced a desire to continue the beneficial portions of the Code. There is submitted herewith a broad outline of a plan by which it is believed that many industry problems may be solved on a voluntary basis. No attempt has been made to supply all of the details, nor to suggest the solution of certain controversial issues. These may be worked out by the representatives of the conflicting factions.

At the outset, a word on the legal aspects of any plan. Although no exhaustive study has been made of the cases dealing with voluntary trade regulation, two recent cases may well serve as guide-posts for any endeavor in this field.

In *Appalachian Coals, Inc., vs. U. S.*, 288 U. S. 344, 77 L. ed. 825 (decided March 13th, 1933) representatives of seventy-three (73%) per cent of the commercially produced bituminous coal in the United States formed a corporation, the Board of Directors of which was composed of the various producing companies, and the stock of which was owned by the producing companies in proportion to the total amount of coal produced by the several producing companies, for the purpose of acting as an exclusive selling agency of all of its members. The plan involved the allocation of production, exclusive sale, holding coal off of the market, the collection and dissemination of trade information, etc. An injunction was sought under the Sherman Anti-Trust Law on the ground that the operation of the combination restrained trade and tended toward a monopoly. The Supreme Court held the plan legal, saying that the Sherman Act sets up an essential standard of reasonableness and its application is one of intent and effect. The Court among others made the following statement:

> "A cooperative enterprise, otherwise free from objection, which carries with it no monopolistic menace, is not to be condemned as an undue restraint merely because it may effect a change in market conditions, where the change would be in mitigation of recognized evils and would not impair but rather foster, fair competitive opportunities. Voluntary action to rescue and preserve these opportunities, and thus to aid in relieving a depressed industry and in reviving commerce by placing competition upon a sounder basis, may be more efficacious than an attempt to provide remedies through legal processes." (77 L. ed. at 837)

The second case is that of *Wolfenstein vs. Fashion Originators Guild of America, Inc.*, decided by the Supreme Court of New York, Appellate Division, within the last few weeks. In this case, two affiliated trade associations were formed, one representing the manufacturers and the other the retailers of ladies' dresses. Certain fair trade practices were adopted by both associations including the prohibition of style piracy, the prohibition of sales of merchandise by manufacturers in their show-rooms in retail quantities at wholesale prices, and the prohibition of sales by retailers in apartments used for residential purposes. The members of the retail association agreed not to buy merchandise from a wholesaler violating the fair trade practices, and the wholesaler agreed not to sell a retailer violating the fair trade practices.

The plaintiff, formerly a member of the retail association, asked for an injunction on the ground that the scheme constituted a conspiracy, tended toward a monopoly, was in restraint of trade and a violation of the Donnelly Act. In an opinion written by Judge Untermeyer, the Court said:

> "In our opinion these contentions cannot be sustained. The members of these associations had the right to cooperate for the purpose of correcting abuses or to stabilize the industry, provided their endeavors did not amount to an unlawful boycott or constitute an unreasonable restraint of trade (Appalachian Coals, Inc., et al. v. United States, 288 U. S. 344). In the present case there was no intent or power to regulate prices nor even to control production. Indeed, the members of Fashion Originators Guild are not prevented from selling to retailers who are not members of the Uptown Retail Annex. The members of the Uptown Retail Annex are not prevented from buying from manufacturers who are not members of Fashion Originators Guild. The effect of the arrangement is to exclude from membership in the Uptown Retail Annex, and to prohibit sales by members of Fashion Originators Guild to, retailers who engage in practices which both organizations have united in denouncing as inimical to the trade. In this we perceive nothing arbitrary, unreasonable or unduly in restraint of trade. Limiting our consideration to the particular requirement which is challenged here, it is evident that its purpose is to protect the interests of the wholesale manufacturer by protecting the interests of the retailer through whom he sells. If the members of the Fashion Originators Guild shall sell to persons who transact their business in apartments used for residential purposes, it will imperil and may destroy the business of the merchant which is conducted at great expense from the usual retail premises. This will necessarily result in disorganizating the market on which the manufacturers depend. We think they are not powerless to cooperate for their own protection by excluding sales to retailers whose practices, it is believed, are subversive of the industry in which they are engaged. Many similar arrangements, not intended to control prices or limit production but devised to eliminate abuses or stabilize the industry, have been sustained by the Supreme Court of the United States (citing cases) and also by this Court (citing cases). They do not constitute an illegal boycott (citing cases) and are neither against public policy as in restraint of trade nor in violation of the Donnelly Act (citing cases)."

It is also suggested in the working out of any plan for the self-regulation of the industry, that the cooperation and assistance of the Federal Trade Commission and the Department of Justice be requested. A very important function of the Federal Trade Commission is performed through the holding of fair trade practice conferences and the designation of certain practices as unfair after a full hearing.

The substantive jurisdiction to be covered by the plan might be as broad or as restricted as the representatives of the several branches of the industry might determine. They might range, in the field of fair trade practices, from those which are clearly recognized, such as unfair clearance and over-buying, to many of the minor disputes which arise under the Standard Optional License Agreement.

For the purpose of discussion here, however, the jurisdiction might be broadly divided into two classes: (1) Labor, and (2) Fair Trade Practises.

LABOR

Among the best statistics available, it is reported that there are 389,000 employees in the Motion Picture Industry, of which more than 350,000 are employed in theatres (statistics of Dr. Karl Taylor Compton of the Massachusetts Institute of Technology). Of this number, many are members of unions. At the present time, in the absence of legal mechanism and a total absence of voluntary tribunals, no means exist for the amicable adjustment of the many problems arising between employer and employee.

The need for such a forum has already been recognized in the motion picture industry where tribunals of limited scope have been established in the production field. Indicative of the need for a vertical forum covering the entire industry and of the success of such enterprises is the record of the operation of certain labor boards established under the Code.

The Standing Committee for Extras, during the period between April 11th, 1934, and April 10th, 1935, received 1,085 complaints of which number 981 cases had been completely adjusted as of the latter date, and in which restitution in the sum of $4,218.62 was awarded.

The Studio Labor Committee as of May 6th, 1935, had received 262 complaints, of which number 258 had been disposed of.

A—Exhibition

In the field of exhibition, hundreds of disputes were adjusted by the National Recovery Administration, including the establishment of wage and hour schedules for entire cities of considerable size. It is believed that no strike and no lockout occurred in the Motion Picture Industry during the operation of the Code.

The Code contained detailed provisions with respect to vaudeville actor labor which, after approximately a year and a half of operation, have been substantially amended and revised by the Code Authority in the light of experience. These provisions now probably represent a very fair standard and should be preserved and administered under the plan.

For the purpose of handling these problems, it is proposed that an American Motion Picture Labor Council be established with offices in New York, to act as a Supreme Court in all labor complaints and disputes.

The Labor Council might be composed of a representative of each of the several employee groups in the industry with an equal number of employers, with or without an impartial member, with or without the right of vote. In subscribing to the plan, any unions participating would voluntarily forego the right to strike, and all employers participating would voluntarily forego the right to lock-out.

For the handling of labor disputes and complaints in the first instance, and to decentralize the operations of the Labor Council, it is pro-

(Continued on following page)

SUGGEST LABOR BOARD

(*Continued from preceding page*)

posed that Local Labor Councils be established in each Exchange territory or other designated area with an equal number of representatives of employees and employers and with or without a voting impartial representative. These Local Labor Councils would hear all complaints in the first instance and render a decision binding on all parties, subject to the right of appeal by any person adversely affected to the Labor Council in New York.

B—Production

(1) *Actor-Writer Relations.* The past record of the Academy of Motion Picture Arts and Sciences with respect to mediation of disputes and differences between studios and artists would indicate that the machinery at present established might be incorporated in the larger plan suggested here with only slight modifications.

(2) *Extras.* The splendid record of the Complaints and Grievance Committee which was established under the Code, has been discussed above. The rules and regulations prescribed by the Standing Committee for Extras might be adopted as they now are or with such modifications as are deemed feasible, and incorporated as part of the new plan.

(3) *Other Labor Complaints.* The successful operations of the Studio Labor Committee, consisting of a representative of the studios, a representative of labor and an impartial chairman, indicate that the handling of these problems is desirable and practical. A review of the minutes of the Studio Labor Committee, of its findings and awards, reveals a most interesting and instructive chapter in mediation.

It might be feasible to establish a Motion Picture Production Labor Council to act as an intermediate labor board and appellate tribunal to hear appeals from specific labor councils composed of equal representation of the special classes of production labor. Appeals from the special labor Boards, such as those for extras, electricians, etc., would be taken to the Production Labor Council, and from thence to the National Council in New York. This would relieve the National Council of considerable work.

TRADE PRACTICES

From the middle of April, 1934, to June 1st, 1935, the Local Grievance Boards established under the Motion Picture Code heard and disposed of 1,576 cases, of which number 400 were appealed to the Code Authority in New York. During the same period, the Local Clearance and Zoning Boards heard 875 individual cases, of which number 136 were appealed to the Code Authority. In addition to the individual complaints heard by the Clearance and Zoning Boards, a schedule was established for the Los Angeles Exchange Territory, which established the clearance of about 360 theatres. Other schedules were also in preparation. The total number of individual complaints heard by Local Boards was 2,451 and the total number of appeals to the Code Authority was 536.

The adjustment of fair trade practices is therefore no longer a theory but a reality.

It is suggested that a single Board, composed of representatives of distributors and exhibitors be established in each Exchange territory for the purpose of receiving complaints, conducting hearings and making awards in the field of unfair trade practices. Any person adversely affected by a decision of any Local Motion Picture Industry Council would have the right to appeal to the American Motion Picture Council in New York unless the decision of the Local Council was unanimous, in which event an appeal would lie only upon the favorable action of the National Council on an application for such appeal.

The American Motion Picture Council would be the governing body of the entire American Motion Picture Institute and with respect to appeals in individual fair trade practice complaints, would act as a Court of last resort, corresponding to the position of the American Motion Picture Labor Council for labor complaints and disputes.

All of the various agencies which have been outlined here would be brought together under a single non-profit corporation known as the American Motion Picture Institute, established for the purposes commonly recited in trade associations of this kind. Its directors would be the American Motion Picture Industry Council.

FINANCE

No attempt is herein made to set forth in detail a method for financing the plan, as this can be worked out if the various factions in the industry are desirous of adopting any such scheme. However, the records of the Code Authority of the Motion Picture Industry indicate that approximately 8,500 exhibitors located throughout the United States contributed to its support. This represents more than ninety (90%) per cent of those theatres located in competitive situations, and would tend to indicate that this problem is not insoluble. The major producers and distributors contributed to the expense of the Code Authority unanimously. On the Legitimate Code Authority, where labor was represented, the unions made substantial contributions to the support of the Code.

In conclusion, I have been advised that the National Recovery Administration has just established an organization which has extended its services of cooperating with any industry desiring to establish a voluntary plan of self-regulation. Facilities of this organization, which has a Local Office in New York, may be used if desired.

Respectfully submitted,
Tyree Dillard, Jr.

Arbitration Hearing Delayed

Hearings have been postponed until July 17, on motions by RKO and Meyer and Schneider in New York on the arbitration award recently granted M. & S. as a result of RKO policies at the Hollywood and Apollo theatres. The hearing was scheduled for this week. RKO seeks to have the award set aside, while M. & S. seeks confirmation. The award gives M. & S. a $40,000 judgment and orders changes in the policy of the theatres.

Fox Foreign Changes

Fox has made the following changes in the foreign personnel: John Lindsay, formerly sales manager in Spain, heads the Venezuela exchange, changing places with E. F. Lomba; Ernest Koenig, formerly managing director of the Warner French branch, has been named assistant to Robert Harley, managing director for Fox in Paris.

U. S. Films Drop in Holland

American and English films lost ground to some extent while French and German product gained in the Netherlands during June, with Amsterdam taken as a criterion, according to a report of F. Van den Arend, American consul, to the department of commerce.

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306 Members to Vote On 2 Per Cent Assessment

Members of Local 306, New York projectionists' union, were to meet this week to vote on the two per cent assessment adopted at the recent session in St. Louis of the executive committee of the International Alliance of Theatrical Stage Employees. The voting date depends on the arrival from Chicago of Harland Holmden, in charge of the union under IATSE supervision. A general meeting is said to be necessary to adjust differences among unemployed members of the union.

A mysterious telephone call to New York police headquarters last week resulted in the posting of 40 detectives on 42nd street to watch the cross picketing situation. Local 306 plans to file complaints with the police commissioner, claiming one of its pickets was manhandled by the police. There appears to have been little headway made in the three-cornered fight among the three local unions—306, Empire and Allied. Four Local 306 men were fined by Judge Rudich in a Brooklyn court last week for picketing.

Attorney General Herbert R. O'Connor of Maryland has ruled that projectionists are equally liable with exhibitors under the state penal law making it a violation to fail to show the approval seal of the Maryland censor at the beginning of each picture.

Fox Studio Roster Lists Complete Executive Setup

The official Fox studio roster, covering both Movietone and Western Avenue studios in Hollywood, records operating and production officials as follows:

Winfield Sheehan, "in charge of personnel and in authority over all departments and production"; John J. Gain, studio manager; George L. Bagnall, studio treasurer; Charles Woolstenhulme, production manager; John Zinn, assistant to Mr. Gain, and George Wasson, studio attorney.

Six units operate at Movietone City, it was said, headed by Winfield Sheehan, Robert T. Kane, Jesse L. Lasky, Edward W. Butcher, B. G. DeSylva and Patterson McNutt.

At the Western Avenue studio, units are headed by Sol M. Wurtzel and John Stone, with Edward T. Lowe and Joseph Engel as associate producers.

Beverly Jones, Two Others Join March of Time Staff

March of Time this week appointed Beverly Jones film editor in charge of the cutting room, and at the same time engaged Charles W. Herbert, A. S. C., as cameraman and Richard W. Maedler as a production staff member.

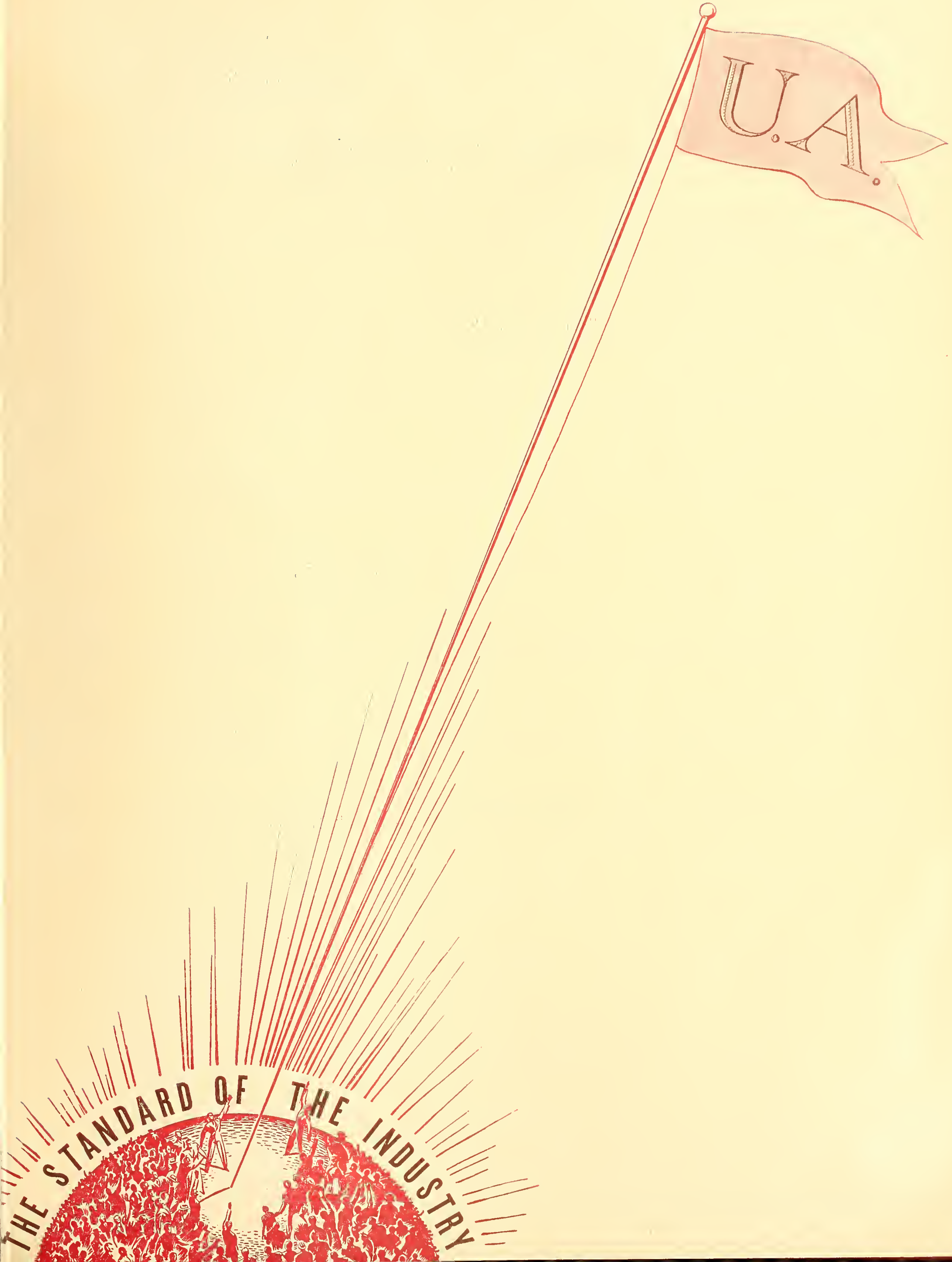
All were formerly with Fox Movietonews, Mr. Jones more recently serving in Alaska with the Father Hubbard expedition.

Maxwell Again Heads Renters

John Maxwell of British International Pictures, London, again will serve as chairman of the Kinematograph Renters' Society of England.

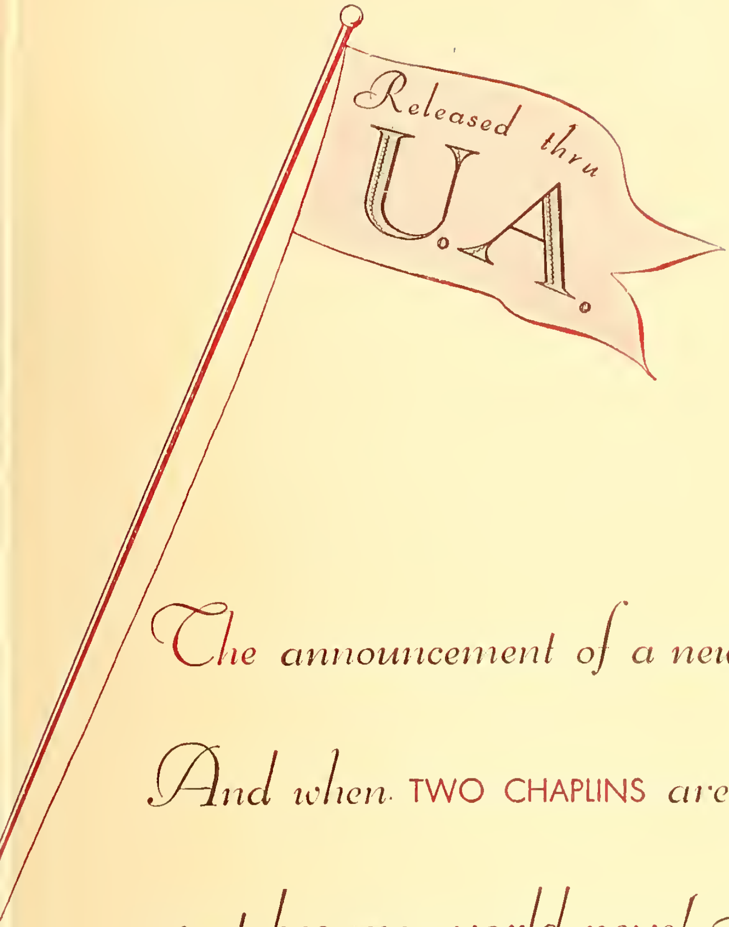
Perry Ad Head for Liberty

Harold L. Wise has been named advertising manager of Liberty Magazine, of Macfadden Publications, Inc.


U.A.
THE STANDARD OF THE INDUSTRY

Today, seventeen years after its inception, UNITED ARTISTS stands out more than ever before, the standard of the industry. Founded on a policy of selling and exploiting big, important, individually-produced pictures one at a time, UNITED ARTISTS has met all conditions, experienced no re-organizations, has known no financial set-backs, owes nothing, and is operated substantially by the same personnel that has guided its destinies since its origin. UNITED ARTISTS must be right. For only what is right endures. Now, on the threshold of the 1935-36 season, UNITED ARTISTS again steps forward and announces 24 IMPORTANT MOTION PICTURE FEATURES and 18 WALT DISNEY PRODUCTIONS IN TECHNICOLOR

THE STANDARD OF THE INDUSTRY

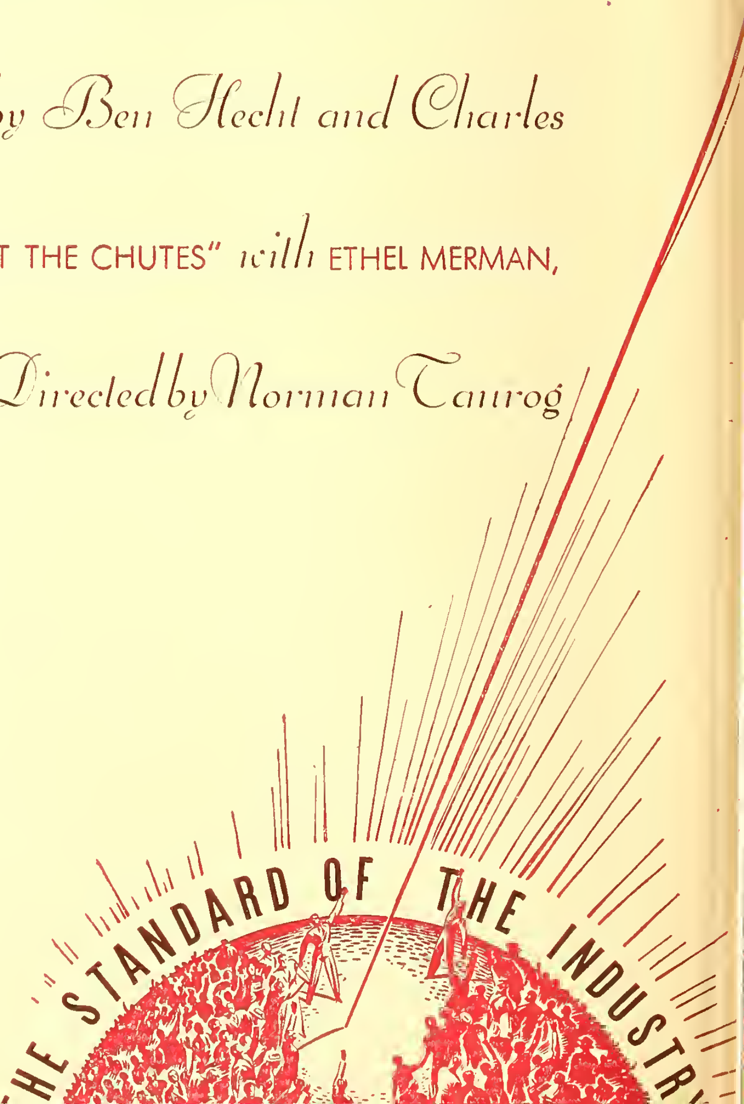


The announcement of a new CHAPLIN PRODUCTION is always an event! And when TWO CHAPLINS are announced for release in one year the event becomes world news! Proudly, therefore, UNITED ARTISTS announces CHARLIE CHAPLIN in a dramatic comedy of power and dynamic force based on mass production in a big factory. It's CHAPLIN at his very funniest and will set new highs in grosses, attendance and acclaim! Immediately following this production, CHAPLIN will personally produce the story on which he has set his heart for years, a deep, stirring, human drama, starring PAULETTE GODDARD, with an approach so unusual it will make the front pages of the world.

SAMUEL GOLDWYN! *Year in, year out, a symbol of all that is finest in motion picture production!* GOLDWYN! *The man who gave you scores of the screen's outstanding box office successes, will release the following* 6 SAMUEL GOLDWYN PRODUCTIONS *thru* UNITED ARTISTS *during 1935 - 1936:*

"DARK ANGEL" *with* FREDRIC MARCH, MERLE OBERON, HERBERT MARSHALL *Directed by Sidney Franklin. From the play by H. B. Trevelyan.*

"BARBARY COAST" *with* MIRIAM HOPKINS, EDWARD G. ROBINSON *and* JOEL McCREA. *Directed by Howard Hawks. Story by Ben Hecht and Charles MacArthur* - - EDDIE CANTOR *in* "SHOOT THE CHUTES" *with* ETHEL MERMAN, PARKYAKAKAS *and the* GORGEOUS GOLDWYN GIRLS. *Directed by Norman Taurog*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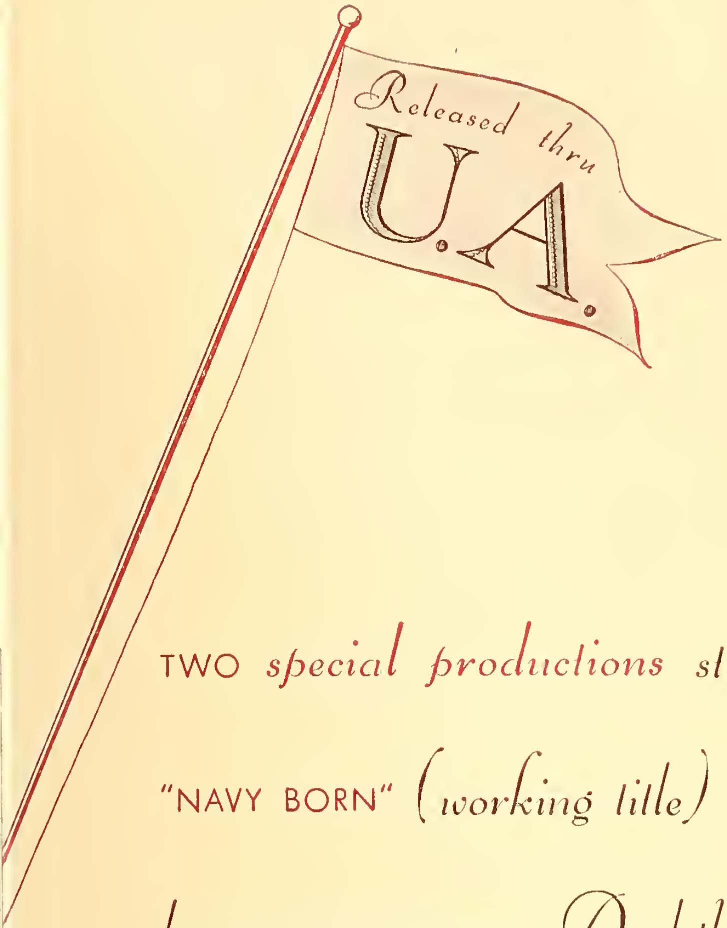
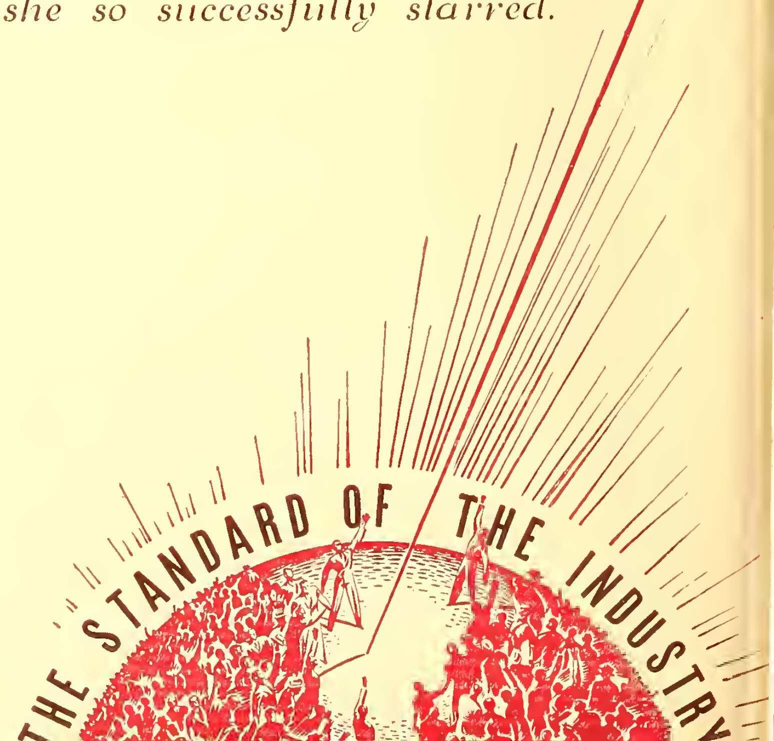


TWO special productions starring MIRIAM HOPKINS with JOEL McCREA: "NAVY BORN" (working title) and "SPLENDOR," an original screen play by RACHEL CROTHERS--And the sixth SAMUEL GOLDWYN PRODUCTION will be "DODSWORTH," the most valuable motion picture property announced in the last ten years! "DODSWORTH"! From the book by the Nobel Prize Winner, SINCLAIR LEWIS, and the play by the Pulitzer Prize Winner, SIDNEY HOWARD! --Never so imposing an array of quality entertainment from America's quality showman! Never such stories! Stars! Directors! 6 SAMUEL GOLDWYN PRODUCTIONS that will set new highs for the box-offices of the world! - - - - -

MARY PICKFORD! The very name breathes quality! Now, the first lady of the cinema who, year after year, produced the great box-office pictures in which she appeared, will henceforth devote her talents exclusively to production. In association with one of the screen's leading producers, MISS PICKFORD will make 2 pictures for release thru UNITED ARTISTS in 1935-36, each featuring out-standing box-office personalities. A keen and discerning show-woman, with a thorough understanding of what the public wants, MISS PICKFORD will endow her productions with the same high standards of entertainment that characterized the pictures in which she so successfully starred.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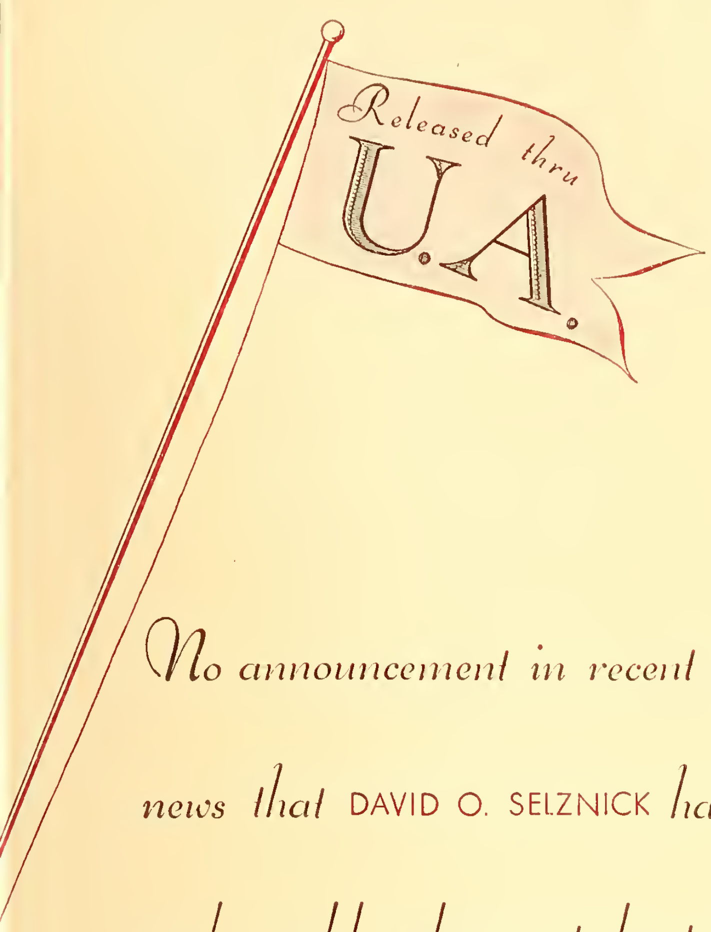
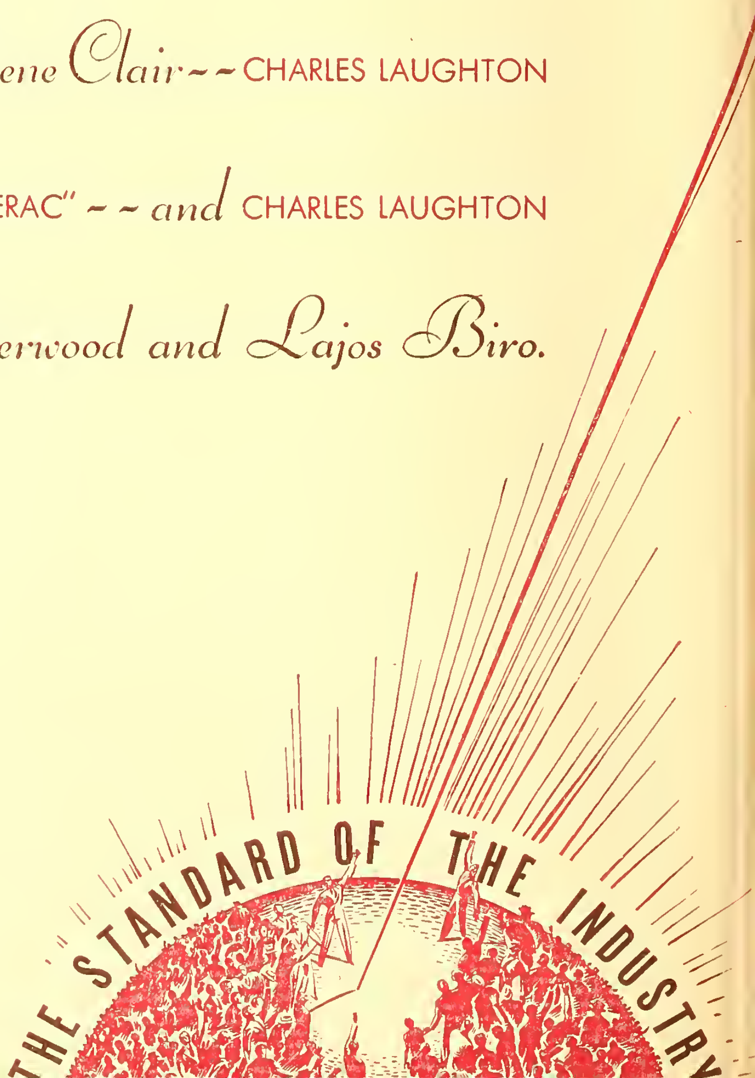
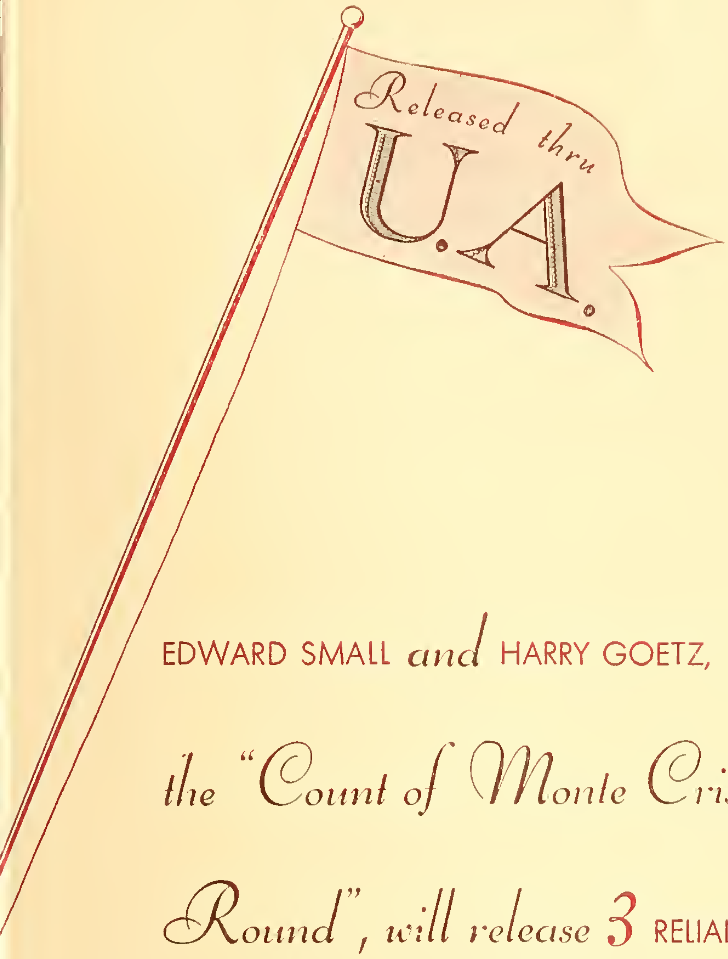


No announcement in recent years created more enthusiasm than the news that DAVID O. SELZNICK *had formed his own producing company and would release at least* 5 DAVID O. SELZNICK PRODUCTIONS *thru* UNITED ARTISTS *during the coming season. No Producer has had a more illustrious background! Born into the industry, schooled in every phase of motion pictures,* DAVID O. SELZNICK *emerged as a producer in his own right, reaching the heights with an amazing succession of box-office sensations including "David Copperfield", "Dinner At Eight", "Little Women", "Viva Villa"! Recall what you did with these! Then look foward to* 5 BIG DAVID O. SELZNICK PRODUCTIONS *for 1935-1936!*

ALEXANDER KORDA, the foremost international producer, who recently gave you "The Scarlet Pimpernel" and "Henry the Eighth", will release 5 pictures thru UNITED ARTISTS in 1935 - 1936: H. G. WELLS' "100 YEARS FROM NOW", an amazing spectacle which dares depict the future. Directed by William Cameron Menzies -- "THE MAN WHO COULD WORK MIRACLES", another great H. G. WELLS story, with ROLAND YOUNG. Directed by Lothar Mendes - ROBERT DONAT in "THE GHOST GOES WEST" by Robert Sherwood. Directed by Rene Clair -- CHARLES LAUGHTON in Edmond Rostand's "CYRANO DE BERGERAC" -- and CHARLES LAUGHTON in "THE LION OF MAYFAIR", by Robert Sherwood and Lajos Biro.

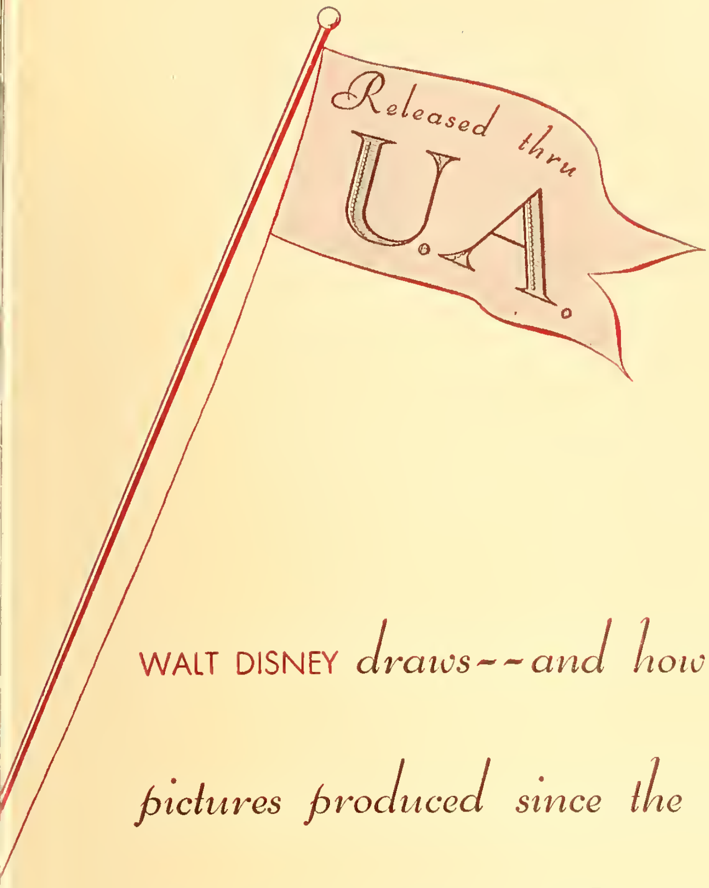

THE STANDARD OF THE INDUSTRY



EDWARD SMALL and HARRY GOETZ, who gave you such box-office successes as the "Count of Monte Cristo" and "Transatlantic Merry-Go-Round", will release 3 RELIANCE PICTURES thru UNITED ARTISTS in 1935-36: BARBARA STANWYCK in "RED SALUTE" with ROBERT YOUNG, Hardie Albright, Cliff Edwards, Gordon Jones. Directed by Sidney Lanfield -- "THE MELODY LINGERS ON", with JOSEPHINE HUTCHINSON, HELEN WESTLEY and others. Directed by David Burton -- "THE LAST OF THE MOHICANS", James Fenimore Cooper's world-renowned classic, to be produced on the lavish scale that marked "The Count of Monte Cristo". Rely on RELIANCE to add 3 great box-office successes to your 1935-1936 line-up.

20th CENTURY PICTURES will release one production thru UNITED ARTISTS in 1935-36. Joseph M. Schenck presents CLARK GABLE in Darryl Zanuck's production "CALL OF THE WILD" with LORETTA YOUNG and JACK OAKIE. Directed by William Wellman. JACK LONDON'S great story of the roaring Klondike gold rush days offers GABLE his most colorful role. It's a drama revealing the turbulent, inner passions of nature in the raw. Fighting for the woman he loved in a land where men make their own laws, GABLE gives a performance that will be the talk of the season. This picture is ready for you NOW -- when you need it! Start the new season with a hit! UNITED ARTISTS paves the way to profit!

THE STANDARD OF THE INDUSTRY



WALT DISNEY *draws--and how! Every exhibitor concedes it! For no pictures produced since the birth of the screen have enjoyed more consistent acclaim! Exhibitors feature* DISNEYS *above the feature! Critics review them over the full-length attractions on the same bill! Little wonder, then, that showmen everywhere cheer the news that* UNITED ARTISTS *will release 9* SILLY SYMPHONIES *and 9* MICKEY MOUSE PICTURES *during 1935-36!* BOTH SERIES IN GORGEOUS TECHNICOLOR -- *18* WALT DISNEY PRODUCTIONS IN ALL. *Like all pictures released thru* UNITED ARTISTS, DISNEY PRODUCTIONS *are sold on their own; never with any other attractions! The ultimate in entertainment!* - - - - -

2 CHARLIE CHAPLIN PRODUCTIONS

6 SAMUEL GOLDWYN PRODUCTIONS

2 MARY PICKFORD PRODUCTIONS

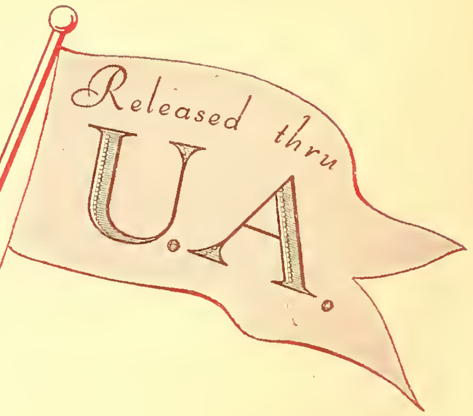
5 DAVID O. SELZNICK PRODUCTIONS

5 ALEXANDER KORDA PRODUCTIONS

3 RELIANCE PRODUCTIONS

1 ZANUCK 20th CENTURY PICTURE

18 WALT DISNEY PRODUCTIONS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24

IMPORTANT MOTION PICTURE FEATURES

and

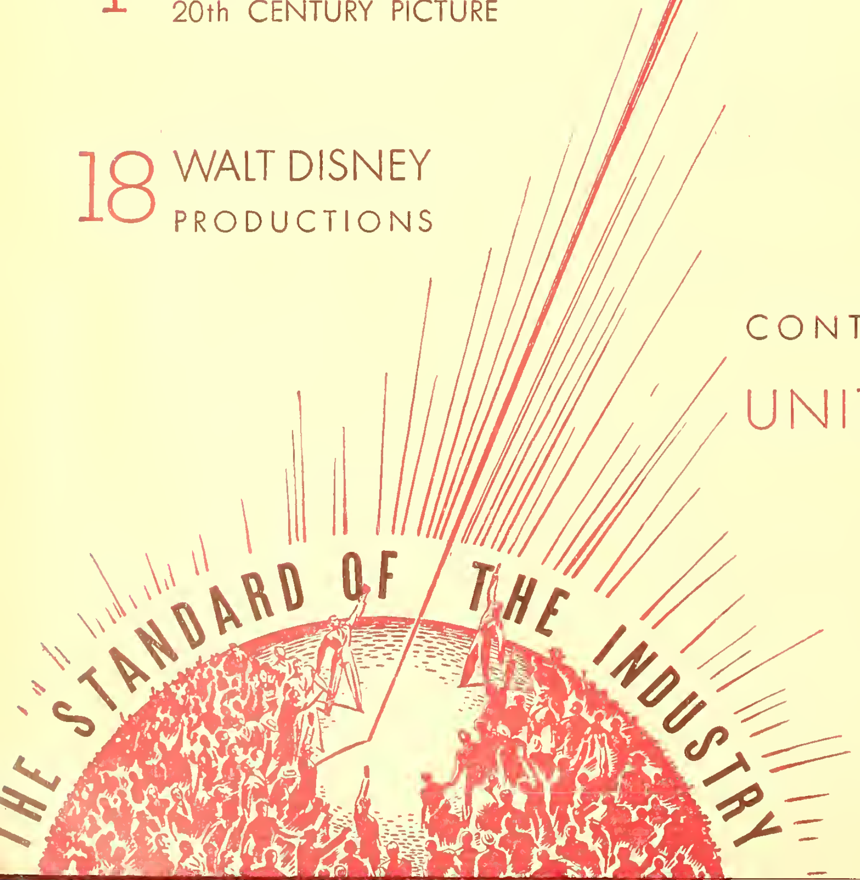
18

WALT DISNEY PRODUCTIONS

CONTRACTING BEGINS JULY 15th THRU

UNITED ARTISTS EXCHANGES

ALL OVER THE WORLD


THE STANDARD OF THE INDUSTRY

Printed in U. S. A.

New Bank Night Problem Arises

With "Bank Nights," "Screeno," "Jack Pot," "Treasure Nights" and such ticket-sale stimulants making further noticeable inroads during the week in exhibition practice in most of the large cities, there has come to light the possibility of a serious controversy between exhibitors using these stunts and distributors over the relation of the stimulants to percentage picture playing.

Typical is the situation in Indianapolis, where one exhibitor sold so many tickets on a "Bank Night" that only 600 holders reached the auditorium, while 2,000 others were kept outside, their tickets making them eligible for the Bank Night prizes and permitted them to attend a showing at a later date.

Felix Feist Protests

Felix F. Feist, Metro-Goldwyn-Mayer's general sales manager, wrote in protest to the Associated Theatre Owners of Indiana as follows:

"Our attention has been called to one instance here cash prizes unclaimed were lumped as ne award after four nights. The result was hat tickets were sold to 600 people who got nto the theatre and 2,000 who remained outide.

"What about those 2,000 tickets which were lot used on the night when they were sold? There would be no money in the box-office if these 2,000 persons decided to use their tickets to see one of our exceptional productions and the theatre management lets them in, as seems to be the custom. Of course, in a case of this sort, the previously sold tickets, when presented, would be entered as passes and the attempt would be made to settle on that basis.

"Two angles are involved. If a percentage picture is playing on a bank night and tickets are sold which are not used that night, there is the necessity for having some sort of check on the box-office sale. And if a percentage picture plays subsequent to a bank night when the house was oversold, assurance naturally will be desired that the picture be compensated for any previously sold tickets which are presented at the door."

RKO to Avoid Practice

Sentiment of exhibitors in the midwest regarding these practices was expressed this week by Irving Dubinsky, independent circuit operator in Kansas City, who said that the promotions will go on through the summer at least.

RKO's theatres, however, will shy clear of the practice in its 100 theatres, although several of the large circuits have been compelled in many places to adopt the idea to fight the competition.

Injunction Obtained

A temporary injunction against Bank Night prizes at the State theatre in Youngstown, Ohio, was granted by Judge David Jenkins in Common Pleas Court on petition of other downtown theatre owners, who charged the practice was unfair competition. No date for a hearing on a permanent order was set.

The case in Des Moines against George Hundling, Capitol theatre, Newton, Ia., on the legality of Bank Night under the state's lottery laws, remained in status quo.

Viewpoints

BY MARTIN QUIGLEY « « « « « «

ONE hopeful result which promises to accrue from our recent attentions in this column to certain bitter and hostile remarks uttered by Mr. John Maxwell of London during his visit in New York last month is that various British film executives, including Mr. Maxwell, may lay aside, at least temporarily, their time-honored practice of berating, without provocation or reason, the American industry.

A few weeks ago we remarked on the poor taste and, in fact, poor judgment on the part of Mr. Maxwell, while in New York on a mission intended to prevail upon American distributors to accept for domestic distribution certain British films produced by his company, in giving to the press statements characterizing Hollywood pictures as "filthy" and at the same time offering affront to the American industry by proclaiming that the script and film examination service requested by his colleagues in London would not be used.

△ △ △

After Mr. Maxwell had returned to London and after, apparently, he had had an opportunity to reflect on the uniformly courteous treatment received while here from American film executives, several of whom exerted themselves to find room for Mr. Maxwell's pictures on their programs—despite the almost invariably disappointing results at American box offices when British pictures are shown—he seems to have decided to resort to the simple device of denying the statements which had been attributed to him. No specific denial, of course, was made; he merely denied everything.

Mr. Maxwell requested MOTION PICTURE HERALD to publish a correction. This naturally was refused because of reliable testimony at hand to the effect that he had, in fact, authorized the statements attributed to him. Mr. Maxwell was, however, invited to avail himself of space which would be put at his disposal in order to permit him to revise his earlier assertions or to state any new position which he might wish to take. Before replying, however, to this invitation Mr. Maxwell hurried to a Wardour Street gossip paper and registered a disavowal of the remarks which had been credited to him in New York.

Mr. Maxwell, in the Wardour Street paper, referring to the writer, suspects that he "may have had the feeling that I was making some headway in disposing of some of our pictures in the States and his article would be a good means of queering the pitch." The writer hastens to assure Mr. Maxwell that his suspicion is groundless. The record of the Quigley publications for twenty years has been one of friendliest support and encouragement of British pictures. Had these publications sought, as Mr. Maxwell quaintly puts it, "to queer the pitch," a much simpler and easier device would have been to have told just how bad some of the pictures included in Mr. Maxwell's portfolio really are.

The British producer in the course of his rather excited article in the London paper challenges that we "specify the time when, the place where and persons to whom" the assertions referred to were made. Very well, Mr. Maxwell: Time: June 6, 1935; Place Where: Hotel Warwick, New York City; Person to Whom: Mr. Sherwin Kane, reporter for Motion Picture Daily. *Incidentally, Mr. Maxwell, representatives of three other motion picture publications interviewed you at or about the same time and each of these publications reported your remarks precisely along the lines of our reference.*

However, Mr. Maxwell's present wish to escape, somehow, the odium of his seemingly unguarded remarks is hopeful. It is hopeful because it suggests that perhaps finally certain of the British producers, aided by an irresponsible press, who have mainly devoted themselves to efforts to tear down the American industry and only incidentally to efforts to build up their own, are commencing to realize that they have employed mud-slinging as a trade policy about long enough; that if they are going to continue to enjoy the extraordinary cooperation in the American market which they have been receiving it is about time to drop the groundless allegations of boycott and conspiracy against their pictures in this market, which allegations, of course, are largely indulged in for the purpose of shareholder consumption.

△ △ △

The British investing public has shown an inordinate appetite for a wave of the flag and a cry of American conspiracy. Hence this is what they have long been fed to explain the non-success of pictures which have been failures for no reason other than lack of entertainment value. Meanwhile there has gone on unrelentingly a campaign to discredit and disparage American pictures and the American industry, current examples of which are the recent utterances of Mr. Maxwell.

Mr. Maxwell stepped somewhat out of the conventional role of the British producer in his New York remarks. Ordinarily the procedure here is a poor-relation ap-

(*Continued on following page, column 2*)

$3,222,226 Fees Asked by Lawyers From Paramount

The anticipated deluge of applications from lawyers and others for fees for participating in Paramount's reorganization came last week and increased to $3,222,226 the amounts already asked for such services. This sum does not include the $458,029 already paid by the corporation on this account. A hearing on all applications will be held July 18th before Federal Judge Alfred C. Coxe in New York.

In celebration of its emergence from bankruptcy the sales division of Paramount this week started a "Jubilee Drive" for bookings and contracts. District managers will act as captains and report to Division Managers J. J. Unger and Charles Reagan.

To Bid on 12 Properties

The 12 New England theatres and other property of Goldstein Brothers Theatres Corporation will be sold at public auction at Springfield, Mass., with a new G.B. company, in which Paramount will have a 52 per cent interest, prepared to bid in the properties.

The houses are the Broadway, Springfield; Victory, Holyoke; Calvin and Plaza, Northampton; Palace, Pittsfield; Strand, Westfield; Strand, Palmer; Casino, Ware; Rivoli, Chicopee; Garden, Greenfield, and the State, Utica, N. Y. The houses were acquired from the Goldsteins by Paramount several years ago and were assigned to Olympia Theatres subject to a mortgage to secure bonds outstanding in the amount of $597,039, including interest.

Under the plan of reorganization approved by the federal court recently, it is proposed to foreclose on the properties with the bondholders' committee bidding them in at the auction. They will then be assigned to the new company in which Paramount will have the controlling interest.

Local Operation to Continue

The company will continue the policy of local operation of theatres which was inaugurated in 1932.

In line with this policy, indications are that all or most of the partnership and operating agreements which were extended from June 27, last, to September 27 will be renewed on a long-term basis in the near future.

New partnership contracts and management agreements of a minimum duration of one year are expected to be worked out with the present Paramount theatre operators prior to October 1, it was learned. Indications are that no changes in theatre operators will be made where operating results are on a satisfactory basis, as is now the case in virtually all situations.

The Securities and Exchange Commission concluded in New York the hearings started in Washington on Paramount's reorganization, with John Hertz, who was chairman of the Paramount finance committee before the receivership, and who is now a director, on Wednesday detailing his entrance into the company, the policies he instituted and his break with Adolph Zukor at a time when Paramount's financial difficulties were coming to a head. He told of his resignation in January, 1933, less than a month before the receivership.

Among the late applications from lawyers and others for fees was that of Rosenberg, Goldmark & Colin for $18,728 for legal services. This firm was paid $13,500 earlier. Another was a group of applications aggregating approximately $170,000 filed by the Paramount stockholders' protective committee for expenses and disbursements of the committee and its members. This is in addition to approximately $328,000 asked by the committee and its counsel, Cook, Nathan & Lehman. The bondholders' protective committee asks $90,863 for expenses, disbursements and liabilities, in addition to $282,390 asked by the committee and its counsel, Davis, Polk, Wardwell, Gardner & Reed.

The Munger debenture committee asks $7,945. Accountants and a consulting expert employed by Malcolm Sumner, attorney, ask $23,500, in addition to the $150,431 asked by Sumner and his associate, Edwin L. Garvin. The Peter Grimm committee for Paramount Broadway bondholders asks $56,914 in addition to $10,000 asked jointly by Grimm and Joseph P. Day for services in connection with the Criterion block, which was lost at foreclosure sale recently.

Samuel Zirn, attorney, asks $76,207 as attorney for debenture holders in addition to $82,868, which he asks jointly with three other attorneys for services in the case of Robert S. Levy vs. Paramount Publix, which was an early action to place Paramount in receivership.

Charles D. Hilles, trustee, asks $10,000 for services as a receiver in addition to $118,000 for services as a trustee. Hilles has already received $20,000 for receiver's service and $32,433 as a trustee.

The largest single application was that of Root, Clark, Buckner & Ballantine, counsel to the trustees, for $700,000. This firm has already drawn $250,000, additional.

The additional tabulations included an application by the stockholders' protective committee for $105,000 expenses and $70,000 for fees for Barney Balaban, Maurice Newton and Gerald Brooks, members of the committee. Nathan Burkan, counsel for the merchandise creditors' committee, asked $50,000, while fees of $10,500 were asked for three committee members.

The law firm of Cravath, de Gersdorff, Swaine & Wood, special counsel for Paramount and for Kuhn, Loeb & Co., asked $150,000, and Kuhn, Loeb, the principal in the drafting of the reorganization plan, asked $114,287.

Saul E. Rogers, attorney, asked $10,000. Joseph P. Day and Peter Grimm, realty experts, asked $10,000, and Jacob Lesser, attorney, asked $37,500.

The creditor bank group committee applied for $30,000 for Percy H. Johnston, chairman of the committee and chairman of the board of Chemical Bank & Trust Co., and $20,000 for Max D. Howell, a member of the committee.

Viewpoints

(Continued from preceding page)

peal; an urging for reciprocity and cooperation. Immediately, however, on his return to London the British producer has been accustomed to put a different face on the situation. There he vilified the American industry at large and particularly Hollywood; charges prejudice, conspiracy and boycott, and appeals to everyone and everything outside of the naval and military establishments to keep American pictures out of Great Britain.

We regret that Mr. Maxwell, who is one of the more substantial and reliable of the British producers, was not more mindful of the proprieties on his recent mission to America. His wish now to escape from the position into which his remarks placed him is heartening. The incident to him doubtlessly will be a lesson; to others of his colleagues we hope it shall be.

Files Application To Appeal from Fox Met Plan

The Layton Realty Corporation, landlord for several New Jersey houses operated by Fox Metropolitan Playhouses, has filed with the United States circuit court of appeals in New York an application for leave to appeal from the order of Federal Judge Julian W. Mack confirming the reorganization plan of Fox Metropolitan.

George C. Levin, attorney for Layton, advised Judge Mack of the filing of the application after Judge Mack had granted the petition of the Fox Metropolitan trustee for authority to disaffirm the circuit's leases on the Palace at Bergenfield and the Dumont at Dumont, N. J., both owned by Layton. Mr. Levin explained his client opposed the reorganization plan because of alleged inequities to theatre landlords. It is doubtful whether action on the Layton appeal will be taken before October, since the circuit court has adjourned.

Testify to Losses

In granting the disaffirmation request, Judge Mack noted that the Layton company should file affidavits in opposition with Federal Judge Francis G. Caffey, who could overrule Judge Mack if the objections warranted. It was testified that Fox Metropolitan has lost $70,069 on the Palace and a comparable amount on the Dumont since the inception of the receivership.

Permission was granted the trustee to disaffirm the lease on the Queen Anne, also in New Jersey, without objection. A loss of $61,000 was reported for this theatre in the three years of receivership. Authority was granted for placing the Biltmore, Carlton, Stratford and Duffield in a new subsidiary company which would be permitted to cancel the leases on the first three in the event the new operating arrangement fails to correct current losses. Disaffirmation of the leases reduces the circuit's holdings to 81 theatres, which compares with 145 when the receivership took effect.

Receivership Extended

Purchase by Fox Theatres Corporation of a 50 per cent interest in Fox Metropolitan, and subsequent reorganization of Fox Theatres, now in receivership, under Section 77-B of the bankruptcy laws, was advocated Tuesday by Gustavus A. Rogers, counsel for Fox Theatres' creditors, at a hearing before Federal Judge Martin T. Manton in New York. Mr. Rogers urged the purchase as a good investment.

The court indicated it agreed and on the application of Milton C. Weisman, Fox Theatres receiver, extended the receivership six months.

Financing Revealed

Details of the 1929 financing of Fox Metropolitan were revealed to the Sabath Congressional committee investigating real estate reorganizations and the activities of bondholders' committees, by Ernest Niver, a vice-president of Halsey, Stuart & Co., and the revelations drew sharp criticism from the committee. Committee counsel was directed by Representative A. J. Sabath to investigate the company's use of the mails in distributing a prospectus for a $13,000,000 Fox Metropolitan bond issue in 1929.

Page Miss Glory

First still from Miss Marion Davies' new production coming in August.

Late in August Warner Brothers will be presenting Miss Marion Davies in "Page Miss Glory" with Pat O'Brien, Dick Powell and sundry others. It is a Cosmopolitan picture, of course. Also the story is a bit Cinderella of flavor. The play is by Joseph Schrenk and Philip Dunning, and the direction by Mervin LeRoy. This still photograph is by Manatt.

This is another of MOTION PICTURE HERALD'S *pictorial presentations of coming product, early, and first, advance views of keynote pictorial material concerning more important and pretentious offerings of the new season.*

COMBINED PRODUCTION BUDGET FOR 1935-36 SET AT $120,000,000

'Wall Street Journal' Sees $10,000,000 Increase in New Season Outlay, With Trend Toward Fewer and Better Pictures

Thousand Shorts Taken Into Account, but Apparently Not the States Right Producers' Budgets for Feature Pictures

Wall Street estimates a $10,000,000 increase in motion picture production costs in 1935-36, calculating a total expenditure of some $120,000,000, and draws the conclusion that the trend in Hollywood is toward making fewer and better motion pictures next season.

This observation was made on Monday by the *Wall Street Journal* of Dow, Jones and Company, from a study in Hollywood of the new programs of leading companies.

At the same time it was estimated that steadily increasing attendance at motion picture theatres has mounted to an average of 70,000,000 weekly, a 10,000,000 average weekly increase in a year.

The estimated total expenditure for 1935-36 is based on the 480 to 490 features on "announced schedules," which, it is assumed, were those made known at the recent sales conventions by 13 of the largest companies, as follows:

Company	Features Announced
Chesterfield	9
Columbia	52
Fox	54
GB	16
Imperial	7
Invincible	9
MGM	50
Paramount	65
Radio	48
Republic (and affiliates)	57
United Artists	24
Universal	42
Warners	60
Total	493

Too, the estimated budget gives effect to the average number of 1,000 short subjects produced yearly, but apparently it does not include the expenditures that will be made by the smaller independents releasing on the states right market and whose budgetary plans are at this early date unavailable.

Maturer Pictures Preferred

Dow, Jones found that "the reception accorded film adaptations of best selling novels has indicated a public preference for a more mature type of motion picture entertainment, and that the industry's recognition of this trend is shown by the unusually large number of novels listed for dramatization, including, besides many best sellers, two operas as well as works by such standard authors as Dickens, Victor Hugo, Robert Louis Stevenson" and others of that standing.

"There is a distinct possibility," the investigation brought out, "that even the increased allotments for features to be produced this coming season may prove inadequate, should the success of "Becky Sharp," Hollywood's first feature length venture into three-filter Technicolor, induce other producers to bring color more extensively into their production this year. Besides the rentals which must be paid to Technicolor for use of its equipment and patents in filming and developing color pictures, three times as much raw stock must be exposed in making Technicolor pictures."

BUDGETS UP WITH RISE IN PROFITS

Plans for greater expenditures in motion picture production schedules for the coming 12 months are said by the New York Evening Post *to be "in line with and apparently prompted by the substantial improvement in earnings and the better prospects for some of the large companies."*

"These two factors," it was pointed out, "also have attracted heavy scale demand for shares of the leaders in recent weeks, resulting in new high prices for the year or longer."

The following table, computed by the *Journal*, and based on its investigation in Hollywood, undertaken by Linn Unkefer, a staff correspondent, gives the total production costs, including short subjects, for the last seven years:

Year*	Total Cost of Production
1935	$120,000,000
1934	110,000,000
1933	135,000,000
1932	180,000,000
1931	200,000,000
1930	150,000,000
1929	125,000,000

(*) NOTE: Evidently the computation refers, respectively, to the seasons of 1935-36; 1934-35; 1933-34; 1932-33; 1931-32; 1930-31; 1929-30.

In making comparisons with the total number of features produced in this country and the amounts spent on their making, the survey was arbitrarily limited. The approximate combined total of 541 features is given for virtually all companies in 1934-35, whereas for this season the figure includes only the 480 to 490 features definitely announced by the 13 largest companies.

Costs of importations are not included in the budgets for any year.

The large sums spent in production during 1931 and 1932, in the opinion of the *Journal*, "reflect the efforts of producers to recapture a diminishing public interest through lavish musicals and experiments, rather than the sincere attempt to improve the quality of pictures that has been increasingly manifest during the last year."

"The decline in theatre attendance terminated in 1932," it was pointed out, "and in the following year box office receipts indicated a tendency to level off. With the improvement in general business conditions and the introduction of better pictures in 1934, weekly theatre attendance increased almost 17 per cent over 1933.

"Although statistics are not complete for the first six months of 1935, preliminary estimates are that the current year will witness a continued improvement in motion picture theatre attendance."

Reviewing attendance figures, they showed that the high point was reached in 1930 when 110,000,000 visits a week were averaged in the United States, and that the succeeding three years witnessed a rapid decline in patronage with the low point being reached in 1932, when only 60,000,000 paid admissions to theatres weekly. This represented a decline of more than 45 per cent in two years. The effect of the depression was most pronounced in 1931, when attendance dropped from 110,000,000 to 75,000,000 weekly, or 32 per cent in one year.

Average weekly motion picture attendance in the United States for the last eight years is shown by Dow, Jones in the following table:

Year	Average Weekly Attendance
1934	70,000,000
1933	60,000,000
1932	60,000,000
1931	75,000,000
1930	110,000,000
1929	95,000,000
1928	65,000,000
1927	57,000,000

The *Wall Street Journal* took note of the advancements being made by foreign producers. However, it was found that "the improved type of pictures announced for the coming year, together with the feature of Technicolor, are expected to do much toward restoring the threatened prestige of American films in the foreign market. Although American-made motion pictures furnish 70 per cent of the world's screen diet, and motion picture royalty (rental) receipts have increased steadily throughout the depression (approximately $75,000,000 in 1933 as compared with $70,000,000 in 1929). "European producers have become increasingly aggressive," it was said.

"Handicapped by the language problem in talking pictures as well as the growing competition of English, German and French pictures in the European market, American producers have been faced with an increasingly difficult foreign sales problem. Total number of feature pictures produced in England, Germany and France increased from 451 in 1933 to 513 last year. Although European production schedules for the coming year are not yet available, preliminary announcements presage a still greater increase in continental picture production during the 1935-36 season."

RADIO TRAILS MOTION PICTURES IN CHILD INTEREST, STUDY SHOWS

Children at All Times Prefer "Movies", Stage Orchestras and "Funnies" to the Radio, Institute Survey Reveals

Prohibitions and Censorships Out of Harmony with Traditions and in the End Ineffective, Says Mrs. S. Gruenberg

Radio is less important as a counter-attraction than exhibitors and others in the industry think it is, according to a survey just completed, which showed that at least "the rising generation" continues to prefer its motion pictures above all other entertainment.

That, and many other comparisons and analogies between air programs and the screen, and their relative effects on impressionable youth, were revealed in a study, "Radio and Children," written by Mrs. Sidonie Matsner Gruenberg, authority on child training, for the Radio Institute of the Audible Arts.

The Institute, described in detail in the HERALD issue of June 29, was founded by Philco Radio & Television Corporation, with Pitts Sanborn, music commentator, as director, and with the aim of acting as a clearing house for information and ideas on radio, "to quicken public interest in worthwhile programs, and to encourage fuller utilization of the radio as an instrument of entertainment," with objectives similar to the public relations activities of the Motion Picture Producers and Distributors of America in the field of the screen.

While attempting to prove that school children give radio a high place in their hierarchy of amusements, Mrs. Gruenberg conceded to the motion picture a still higher position by quoting from a recent unpublished study by Azriel Eisenberg submitted in fulfillment of the requirements of the degree of doctor of philosophy at Columbia University. Mr. Eisenberg's investigation of the radio interests of nearly 3,500 children in the intermediate grades of New York City schools found that:

"The only amusements which both boys and girls at all times prefer to radio are: *going to the movies*, listening to an orchestra on the stage, and reading the 'funnies'."

Moreover, Mrs. Gruenberg emphasized, in information gathered from various groups of parents through Child Study Association questionnaires in 1933 and 1934, only 12 to 13 per cent of the children were described as being radio "fans." This, however, she added, turned out to be a classification of parental judgments rather than of children's practices.

Published concurrently with the study by Mrs. Gruenberg was a survey of current radio programs suitable for children and adolescents, conducted by the Committee on Radio for Children of the Child Study Association of America. Chairman of the committee is Mrs. Cass Canfield, wife of the president of Harper & Brothers, publishers, and a patroness of the American National Theatre and Academy, recently chartered by the federal government. This radio review list is similar in aims to the "Selected Motion Pictures" listings, compiled by the Preview Committees of the west and east coasts and published by the MPPDA.

The Child Study Association next September will decide whether to undertake a survey of motion pictures similar to that made for radio and children's literature, and a screen previewing committee may be formed.

FILMS NOT DANGEROUS TO CHILD, SAYS WRITER

Adolescent youth is in no danger from most of the films being shown, said Mrs. Sidonie Matsner Gruenberg, director of the Child Study Association of America, in her book, "Your Child Today and Tomorrow".

"The moving picture shows, which supply so many of the children with their chief opportunity to learn life, have been, on the whole, fairly wholesome; and the movement to improve the films further will probably leave these sources of instruction safe, from a moral point of view, so far as concerns the knowledge of life that the adolescent gets.

"The only real danger from the 'movies' and the theatres is likely to be the cultivation of the habit of passive entertainment."

Mrs. Gruenberg's activity in child training goes back to 1906 when she became associated with the Child Study Association. She is lecturer in parent education at Teachers College, Columbia University, a member of the governing board and chairman of the radio committee of the National Council of Parent Education, chairman of the parent education committee of the National Advisory Council on Radio in Education, on the advisory committee of the Radio Institute of the Audible Arts, a member of the boards of several educational organizations, and author of "Your Child Today and Tomorrow," "Sons and Daughters" and other books.

Many of the findings adduced in "Radio and Children" parallel similar situations in the film field.

Mrs. Gruenberg found that while children have a desultory interest in radio prior to school age, that interest reaches its peak at about 10 years.

"When we find," said Mrs. Gruenberg, "that children prefer thrillers, adventures, mystery stories, melodrama, with suspense and continued-in-our-next effects, and comedy that is not so high in the radio, *and* in their reading, *and* in the movies, we must see that these situations and the emotions they arouse are probably meaningful for the child.

"The reasons that children give for their dislikes are equally revealing. The most general reasons are: 'silly,' 'uninteresting,' 'impossible,' 'incomprehensible,' and 'repetitious.' Other frequent reasons were: 'too much love story'; 'comics that are silly, not funny'; 'not exciting'; and so on.

"Children who have already developed considerable discrimination with respect to reading or the movies, seem rather immature when they first make the acquaintance of the radio."

"We might," observed Mrs. Gruenberg, "compare the radio with the cinema and find common features, of a kind that continue to worry parents in regard to both, as well as contrasts that suggest problems peculiar to the radio. The cinema, for example, like the radio, presents its message simultaneously to large numbers. And because of this mass appeal, both tend to design their programs on the *common* denominators of human interest—which are not very lofty. But in contrast to the cinema, the radio is an ever-present challenge—to use or not to use, to select, much or little—whereas 'going to the movies' depends, at least for younger children, on the decision of their elders. Even where, as with older children, it involves a frequent need to choose between programs, the cinema lends itself to relatively easy adjustment and compromise; but the radio may call for a half dozen decisions of an evening and no alternative can be postponed for another time.

Some Spellbound, Some Bored

"Like reading and the movies and parties and other recreational activities, the radio calls upon the parents to guide children in making choices —when, what, how much? . . . Both forbidding and permitting are meaningless unless they are parts of sympathetic counsel and guidance. . . .

"It is impossible to make sure from either the parents' observations or the children's whether the direct effect of a given program is desirable or undesirable," she observed further. "Many parents, for instance, feel that news or current events programs are less overstimulating than imaginative stories. Yet here is what one boy takes to heart in a survey of the day's news:

"'Every-one be quite! X— is on the air. with many thirls. Drumm; Calvin Cologe dies; country morns; all flags at half mast. Time marches on. Drumm; Big tornadio in Calaforano. Many killed. Wirr loom! Bong! help! wirr oww! Time marches on. I like it because it has many thirls and the scenes are acted out.'"

That was the youngster's written reaction to a well known program.

Looking to the future, Mrs. Gruenberg declared: "In every stage of our social development the appearance of abuses or of unsatisfactory conditions arouses many to speech and action. One of the first things we hear in such a situation is, 'There ought to be a law.'

"Without going into the philosophy of legal restraints and regulations, most of us will recognize that there are some things that the policeman *cannot* do as well as somebody else. The fact that prohibitions and censorships are out of harmony with our traditions, and that they are in the end ineffective, should make us seek other modes of regulation; but, as in the management of children, the easiest move is to shout 'Stop that!'

"Many groups of parents have actually succeeded in stopping programs that they disliked; but in general such efforts end on the negative

(Continued on following page)

CENSORS INEFFECTIVE

(*Continued from preceding page*)

note without insuring a substitute that is in any way an improvement.

"The problem of suitable and proper programs can be solved only through pooling a wide range of experience and judgment, and discussions in this spirit are essential if the radio is to fulfill its promise as a medium which can meet an almost infinite variety of common needs. . . .

"Like the movies and certain educational undertakings, the radio is from time to time confronted with problems that let themselves be attacked by systematic research. Numerous problems have thus been appearing. Research, however, has its obvious limitations, for it has no completely valid techniques or apparatus for measuring the subtler 'human equations' of interest and emotion.

Censorship Less Successful

"The greatest need in the development of the radio is to have the creative efforts of trained men and women turned toward this field as worthy of serious application. Parents must come to see that the direct action of censorship and negation will not take us to our goals as quickly as this seemingly longer road."

In making the survey of programs for the Radio Institute, the Radio Committee of the Child Study Association, consisting of parents in the general membership and members of the Association's processional staff, listed the following typical programs for children which seemed to meet the suggested standards of emotional emphasis, good taste, truthfulness, attitudes and sentiment, language and quality, and advertising: Singing Lady, Nursery Rhymes, Terry and Ted, Roses and Drums, Buck Rogers, Bobby Benson, Billy and Betty, Let's Pretend, Radio Theatre, Junior Radio Journal, The Puzzlers, and Chats About Dogs.

The Committee reported that not only has there been marked improvement in broadcasting for children, but also that there are indications of an increasingly constructive approach.

The Criteria Defined

These are the criteria developed by the Committee in evaluating children's programs:

1. **Emotional Emphasis.** While excitement and adventure are both valid and desirable in children's entertainment, dramatized violence, brutality and crime are hardly suitable for their daily consumption.

2. **Good Taste.** "We recognize and may reject 'low' comedy, coarse voices, offensively loud noises, and unworthy behavior."

3. **Truthfulness.** "We may legitimately demand truthfulness and sincerity in programs where either the background or the story itself purports to convey information. . . . But we cannot apply this criterion in the same way to programs that are frankly imaginative."

4. **Attitudes and Sentiment.** "In programs designed for amusement, the subtle arts of propaganda have no place. . . . We must be wary of condemning programs (with gunplay. —Ed.) on the ground that they will make children militaristic or lawless."

5. **Language and Quality.** "More important than the minutia of diction is the question of quality in the whole program. We do have a right to expect certain standards in writing, dramatic presentation, acting, and incidental music."

6. **Advertising.** "The advertising policy is a factor to be considered in evaluating any program. Does it make an unwarranted emotional appeal?"

On the subject of taste, Mrs. Gruenberg said that "we can usually recognize what is objected to as 'cheap,'" and that "like others who must attract the largest possible public, such as newspaper publishers and motion picture producers the broadcasters have to cultivate the tastes and standards of the very people to whom they cater."

"Not only the broadcasters but also the parents," said Mrs. Gruenberg, "must become fully conscious of what these criteria actually imply as to the future of programs for children and young people."

Renee Boucicault Dies Poverty Stricken at 36

Renee Boucicault, a granddaughter of Dion Boucicault, Irish actor and playwright, and daughter of the late Aubrey Boucicault, once popular on the New York stage, died in Bellevue Hospital, New York, last week of bronchial pneumonia. She was 36 years old. A fortune, estimated at $170,000 and inherited from her maternal grandfather, fell away through unfortunate investments, until at the time of her death she was believed to be entirely without money, and had recently been working in a Broadway grill as a waitress. She was married twice, both unions ending in divorce. Miss Boucicault was herself an actress. She appeared frequently in court battles relative to contests over the estate.

Evans, Noted Stage Producer Dies at 64

Robert Martin Evans, 64, theatrical producer credited with having "discovered" Jeanne Eageles, famous actress, died late last week of a heart attack in New York, where he lived. Born in Nashville, Tenn., Mr. Evans was the descendant of an old southern family. He began his career as a producer at Luna Park, Coney Island, then operated by Thompson and Dundy. He later became one of the best known theatrical producers. He produced several extremely popular musical comedies and managed numerous important players.

Roche, Chicago Theatre Veteran, Dies at 60

Colonel William Roche, Chicago showman, died last week at the ago of 60 at the local American Hospital. Heart and kidney ailments, which had bothered him in recent years, recently became acute. He had been active in local theatrical circles since 1889, his first position having been that of manager of H. R. Jacobs' Academy of Music. He managed many of the city's leading theatres.

Jackie Coogan Answers Motor Crash Actions

Jackie Coogan has filed answers in Los Angeles to two damage suits aggregating $500,000, brought against him by relatives of two men killed in a motor crash May 4, in which his father was among the four killed. Young Coogan denied his father was intoxicated or was driving without regard for the safety of the passengers, as charged in the actions. Young Coogan is en route to the East.

Films Seen Aiding Anti-Crime Battle

Public interest is shifting from the "gun-toting" desperado to the police and trained investigators who bring those criminals to book, largely as a result of the new emphasis placed on the agencies of law enforcement by the motion picture screen and the press, declared Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, in an address this week before the annual meeting of the International Association of Chiefs of Police at Atlantic City.

This new attitude, in the opinion of Mr. Milliken, should go a long way to aid the anti-crime crusade now underway.

"The press and screen of the nation have made good," he said, "in their promise to cooperate to the utmost in focusing public attention upon the problems of crime detection and law enforcement. The apprehension of the criminal has come to have news value equal to the commission of the crime. And the public which admires true courage, has come to sense the vast difference between this quality, and the acts of desperation and false courage of the machine-gun gangster."

"We have passed a period," he pointed out, "when the criminal seemingly held the stage. . . . Today the news of a crime whets public expectations of the apprehension of the criminal or criminals, and the public heroes are those who untangle the tortuous skeins woven by the alleged master minds of crime and who destroy or deliver these criminals to justice, at the risk of their own lives.

"By bringing the achievements of the police and the federal crime detection agencies into sharp relief, the press and screen reflect and foster a renewed interest on the part of the public and especially the youth of the country in the heroes of the law. This should mean much to the maintenance of our national morale in dealing with the crime problem."

Casting Head Tours Theatres for Talent

Fred Schlusser, casting director at RKO Radio's Coast studio, is on a tour of the New England summer theatres, in search of talent with new leading men particularly in mind. Six candidates for tests were discovered in his first week. He will visit the Connecticut coastline, stopping at the well-known summer playhouses en route.

Guimond Joins Staff Of "Box Office," Regional

Lou F. Guimond, well-known advertising and publicity man in the industry, has joined *Box Office*, regional trade papers published by Ben Shlyen, Kansas City, as associate editor with headquarters in New York. Entering the business as an exhibitor, Mr. Guimond has held sales and advertising posts with Triangle, Hodkinson, Paramount, Realart, Columbia, Selznick and GB.

Named State Censor

Florence J. McCreesh, 22, daughter of Senator John J. McCreesh, of Philadelphia, has been appointed to the Pennsylvania censor board. She will serve as an inspector.

CLEAN UP PROGRAMS OR U. S. WILL DO IT, BROADCASTERS ARE WARNED

National Association Committee Protests Commission's Indirect Censoring After Address by Prall at Convention

The United States Government, through its spokesman, Anning S. Prall, chairman of the Federal Communications Commission, served notice upon the National Association of Broadcasters in convention in Colorado Springs this week that Congress will "take a hand" unless broadcasters clean up their programs.

Following this pronouncement, the association's legislative committee, reporting Monday, warned against the Commission's gradual assumption of indirect censorship powers and predicted it would result in regulation by Congressional enactment. The report raised the question whether the Commission may revoke broadcasting licenses for the purpose of controlling the content of programs, and if this is not, in effect, censorship.

Mr. Prall denied the Commission can exercise any censorship over programs, saying: "I do not believe that there has been the slightest degree of censorship invoked upon networks by the Administration or by our Commission." He revealed, however, the inauguration of a "new deal" for radio, and warned of the Commission's determination "to free the air of objectionable programs."

He said that by the Commission's action a better standard of programs is assured, and that the industry can rely on the strong arm of the Commission to protect it against those within its ranks who spurn the new standards. It is not as a reform movement but the result of the demand of listeners for elimination of improper material, he said.

100 Station Cases Pending

"Today," he continued, "after only five months, there has been a wholesome cleaning up. Stations have taken the view that results can be accomplished by self-regulation. That is well. We, on the Commission, are gratified. The job has not yet been completed, for our records show that there are still some 100 station citations pending involving programs. These are not confined to medical continuities. They include lotteries, astrology programs and other seeming violations of broadcasting 'in the public interest.' But we do feel that a good start has been made.

"Particularly gratifying to us has been the leadership of the nationwide networks.

"Otherwise, there is strong possibility that Congress itself will step in and take a hand, and perhaps write into the law program restrictions with which stations will be forced to comply. That would be unfortunate, particularly when the result can be accomplished without it.

"We do not have in mind the deletion of stations which can show that the program excesses complained of did not constitute the major part of their schedules, or which have since taken steps to clean up; but we will not condone gross and wilful infractions. Stations have been deleted in the past due to program shortcomings, and it may be that a few of the pending cases will necessitate this drastic action. I hope not.

Broadcaster the Judge

"The broadcaster must be the judge. If he is incapable of judging, then we must assume that he is not the proper person to hold a broadcasting station license. . . . Radio should be the modern Paul Revere and be used to warn the public against the fake advertiser."

Denying charges that six-month licenses were instituted as a means of coercion and intimidation, Mr. Prall explained the old Federal Radio Commission felt short-term licenses would permit the broadcasting structure to be kept sufficiently fluid and allow shifting of station assignments. He revealed there is pending before the Commission a resolution by Commissioner Brown to extend the license term to one year.

Split on ASCAP Issue

Delegates—432 in number—showed a sharp division at the Tuesday session over the controversial issue of performance fees charged by the American Society of Composers, Authors and Publishers for copyrighted music. The session broke up without having come to any agreement, but after expressing confidence in Isaac D. Levy of Station WCAU, Philadelphia, treasurer of the copyright fund—the association's "war chest" for its attack on ASCAP.

Mr. Levy, whose tactics in the controversy were sharply criticized by one faction, was upheld by the majority as the convention gave him a vote of thanks and confidence.

Joseph C. Hostetler of New York, copyright counsel for the broadcasters' association, urged the group to support the Government in its suit against the society for alleged infringement of the antitrust laws, but declined to recommend what the convention should do meanwhile—whether to file suit of its own or sign five-year extension contracts with the society on the present basis. The directors of NAB favor a "per piece" plan of payment, but this compromise has been rejected by ASCAP, and several individual stations and members since have signed the new contracts.

Form Own Association

Member stations of the association without network affiliation formed an association of their own, with the primary purpose of selling such stations to advertisers as a group. There are 265 stations with no network tieup, 40 of which joined the new group at the outset. Edward Allen of WLVA, Lynchburg, Va., was selected temporary president, and the organization was titled National Association of Independent Broadcasters.

Delegates Divide on Issue of Copyright Music Fees; Counsel Urges Support of Suit Against Composers

Forty-two of the 77 newspaper-owned stations in the country unanimously voted to organize as a separate section of the National Association to handle problems peculiar to them. This group planned to propose to the convention that annual prizes be awarded to stations for conspicuous public service.

Andrew Cruse, chief of the electrical division of the U. S. Department of Commerce, who recently returned from a survey of the television situation in England, France and Germany, predicted the new medium would show marked progress in Europe in the next two years.

Air Advertising Gains

J. Truman Ward, president of the association, reported a membership of 385 and a gain of 40 since last year's convention. Member stations told of appreciable increases in air advertising.

Arthur Church, manager of KMBC, Kansas City, chairman of the association's commercial committee, introduced a resolution pledging the convention not to accept "boilerplate" programs offered for publicity by film companies and magazine publishers, and committing stations to refuse all business on a cost-per-inquiry basis.

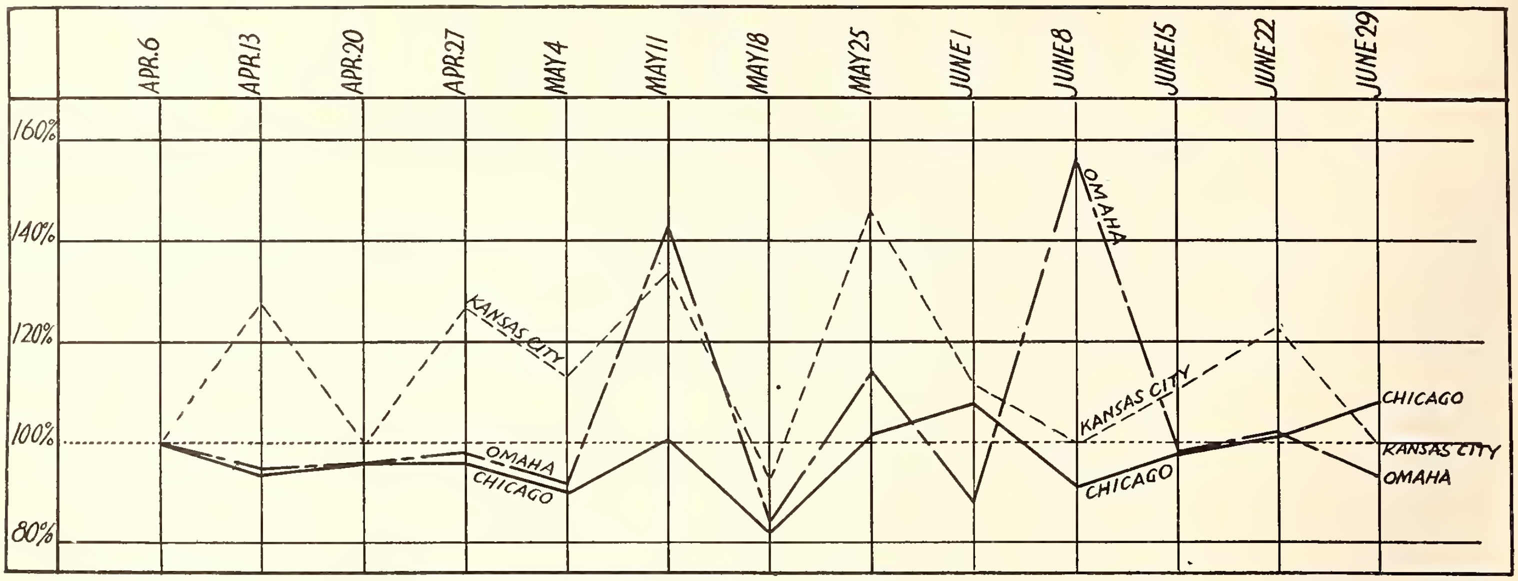
Leo Fitzpatrick of WJR, Detroit, announcer for Father Coughlin, was slated for election as the next president. He was picked by the nominating committee and the opposition faction as well.

Minnesota Receivership To Be Ended by Court Order

A final hearing is scheduled for August 1 in St. Paul, when the receivership of the Minnesota Amusement Company is expected to be ended by formal court order. The assets of the company have been returned in part as of June 29. The company has been in receivership since January 29, 1933, with William Hamm, Jr., as receiver, and has been carrying on a limited expansion plan. Houses have been opened at Minot and Fargo, N. D.; Eau Claire, Wis., and Winona, Minn. Theatres at Mankato and Rochester, Minn., are to be opened shortly. Tentative plans call for the reopening of the Minnesota in Minneapolis, largest in the northwest, about October 1.

Virginia Censor Board Receipts $29,755.50

Total receipts of the Virginia state censor board at Richmond for the year ended June 30 were $29,755.50, the highest figure yet attained. Expenses, including salaries, were $16,522.28, leaving a surplus of $13,233.22 which was paid into the state treasury. The report was submitted by Edwin S. Reid, director.



The chart, based on Motion Picture Herald's tabulation of box office grosses, indicates the trend of business in each of three Midwestern key cities during the thirteen weeks period from April 6 to June 29, 1935. In each city the gross for the first week of the period is taken as 100 per cent for that city.

NEW $1,353,000 SUIT AGAINST DISTRIBUTORS

Independents at Lincoln, Neb., Charge Conspiracy; Product Fight Starts in Minneapolis

Distributors and their circuit affiliates were the targets this week of two new attacks in the courts launched by independent exhibitors on charges of aggression involving conspiracy. One action, filed at Lincoln, Nebraska, demanding $1,353,000, echoed a previous suit for $440,000, filed last April, while the second, in Minneapolis, brought a federal court order requiring distributors to show cause why they should not supply product to the complaining Shubert Theatre Players Corporation's Palace theatre, Minneapolis, and Lyceum, St. Paul.

Federal Judge Joseph W. Molyneaux acted in the Minneapolis case in Shubert's suit against Minnesota Amusement Company (Publix) and large distributors, alleging conspiracy in restraint of trade by forcing the independent to charge a 15-cent minimum admission as a condition to obtain product. Hearing was set for August 5.

Collusion Charged

Charged in the second Nebraska suit, filed in federal court at Lincoln, with entering into collusion and conspiracy to control exhibition in that city were the Lincoln Theatre Corporations of Delaware and Nebraska, Paramount, Universal, RKO, Fox, MGM, Vitagraph, United Artists, J. H. Cooper and Bob Livingston. They are being sued for the additional $1,353,000 by the now defunct Independent Theatres, Inc. The first suit, filed in behalf of State Theatres, Inc., in April, asking $444,000 on similar charges, is still waiting in the courts.

The plaintiffs said they came into possession of the Rialto in 1932, the Liberty in 1933, and the Orpheum in 1934, at which time the defendants controlled 75 per cent of the picture product in the territory and 90 per cent of all the feature attractions, having, it was alleged, entered into an agreement between Paramount and Joe Cooper, who owned Lincoln Theatres, with the other defendant film companies. This made the bulk of the product available to the defendant Lincoln's five houses, while the four independent houses of the town tried to operate with the remainder.

Aim to Defeat Creditors Asserted

Mr. Cooper is charged with having kept several houses closed at various times before Independent Theatres entered the town and refused to pay the landlords of the three theatres figuring in the suit which caused the landlords to take them from him. After that, the petition said, action was taken to place all the assets of the old Delaware corporation in a new Nebraska corporation.

Paramount was interested in the situation, it was claimed, because Lincoln Theatres was a subsidiary to the Publix plan reputedly intended to obtain control of key spots in Nebraska, having a similar subsidiary ownership in Omaha, Norfolk, Grand Island, Columbus and Fremont. Mr. Cooper and Mr. Livingston, who then was operating the Strand, were said to have entered likewise into a "harmonious" agreement wherein Mr. Livingston showed westerns and such, while the best product went to LTC houses. So few of the houses were kept in continual operation that some pictures bought, stated the petition, could not be shown and the availability of second-run pictures was practically nil.

When operation was begun by Independent Theatres, a vaudeville policy was established at the Orpheum and talent handled through an RKO subsidiary, the RKO Vaudeville Exchange. Contracts were entered into with RKO by the plaintiff, but after three weeks of vaudeville service the contract was canceled by orders from RKO Distributing Corporation, it is alleged, and such action, it was charged, involved restraint of trade.

In April, 1934, according to the complaint, Independent lost all its theatres and at that time had incurred indebtedness of $21,000. Also, the leases on the three houses were valued at $200,000 (Orpheum); $130,000 (Rialto), and $100,000 (Liberty).

Allegedly damaged in the actual sum of $451,000, ITC seeks three-fold settlement amounting to $1,353,000. Attorneys Paul Good and Loren Laughlin represent the plaintiff.

Held in Baltimore, Is Charged with Film Theft

Mike Seigel has been ordered held in $500 bail for the action of the Baltimore grand jury following a hearing in which he was charged with receiving stolen goods, in the form of the films of the Baer-Braddock fight, which he was renting to local theatres. Mrs. Harry L. Boyler, president of the Oliver Film Corporation, testified the company had exclusive rights to the film, that one print was stolen in New York and was discovered on exhibition in Baltimore. A second action seeks an injunction to restrain Seigel from showing the films.

Townsend Heads Acoustic Group of Research Council

Ralph Townsend, assistant director of sound recording for Fox, has been elected chairman of the Research Council acoustic subcommittee of the Academy of Motion Picture Arts and Sciences on the Coast. The subcommittee plans a questionnaire study of wall coverings, set materials and the like used in each studio, and will correlate the information in a report for distribution to various departments in each studio.

PARAMOUNT
SHORT
FEATURES
1935-1936

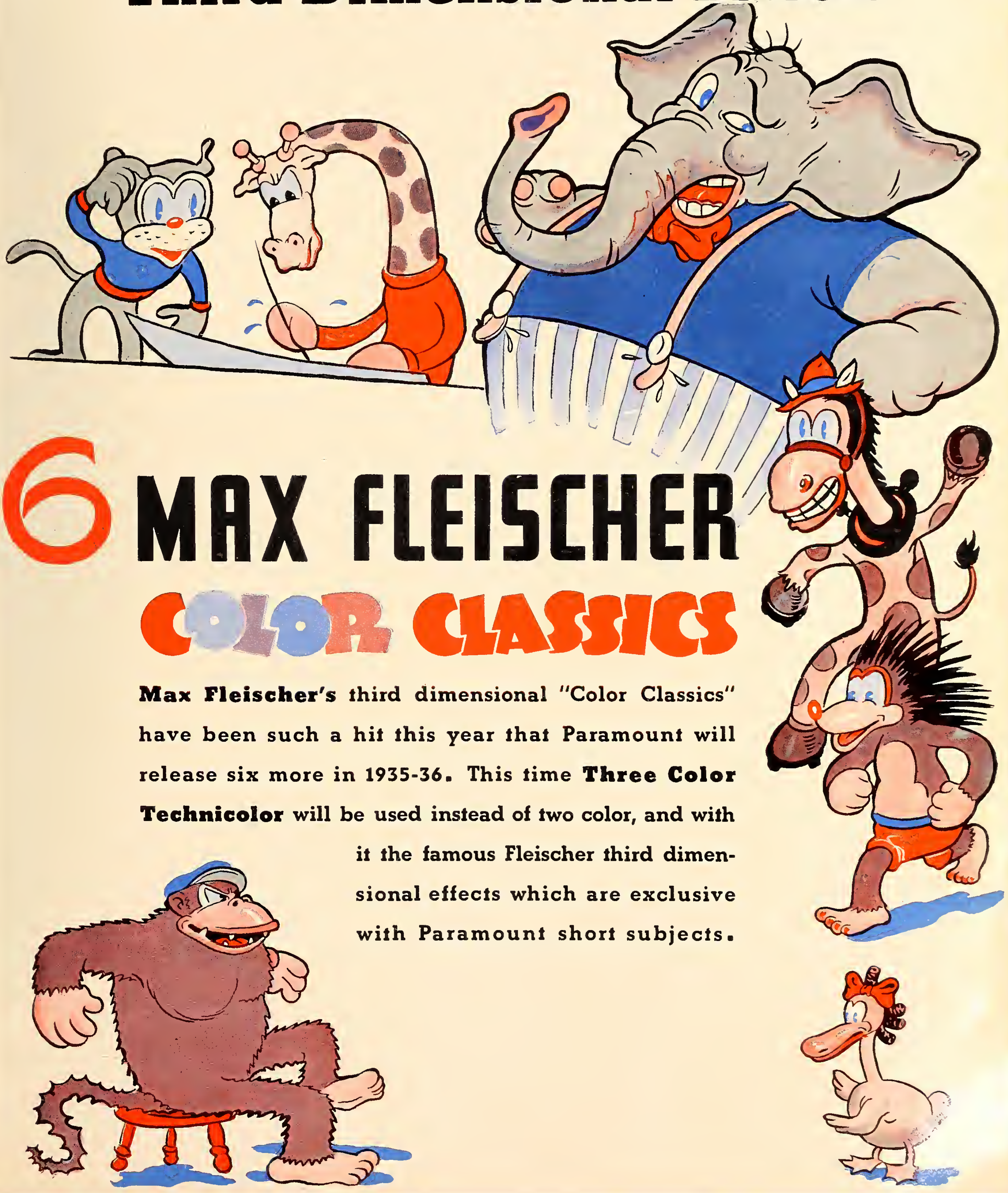
The Eyes and Ears of the World
Paramount News
Paramount
B Calloway
Jitterbug Party
Adolph Zukor
Paramount Pictures
Paramount presents
The
tland Rice
RTLIGHT
Produced by Jack Eaton
Copyright MCMXXXV by Paramount Productions, Inc.
All rights reserved
Adolph Zukor
presents
A Max Fleischer
Classic
Screen Songs
with the famous
Max Fleischer
presents
Zukor
lar Science
Cartoon
Adolph Zukor
Presents
A Max Fleischer
Cartoon
Betty Boop
A Little Soap and Water
Paramount Productions, Inc.
Max Fleischer
presents
Popeye
the Sailor

6 POPULAR SCIENCE
SHORT FEATURES

Six one-reelers in Cinecolor . . The first "Popular Science" reel recently released as one of this year's Paramount Varieties has proven so popular that a series of six similar subjects will be included in the Paramount short feature program for 1935-1936 . . . Using the great scientific resources of Popular Science Magazine, these shorts will portray in full color the wonders of science.

Popular Science Monthly will advertise and publicize these short subjects through the medium of its pages to over 2,000,000 readers.

Three Color Technicolor Plus The Fleischer Third Dimensional Effects

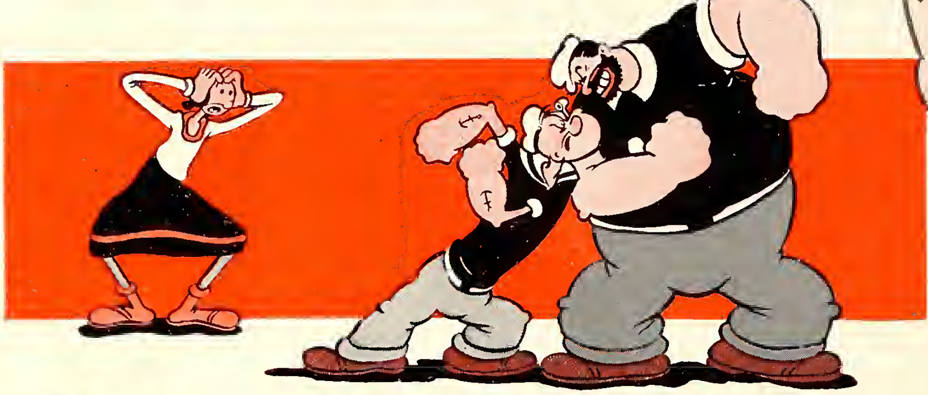


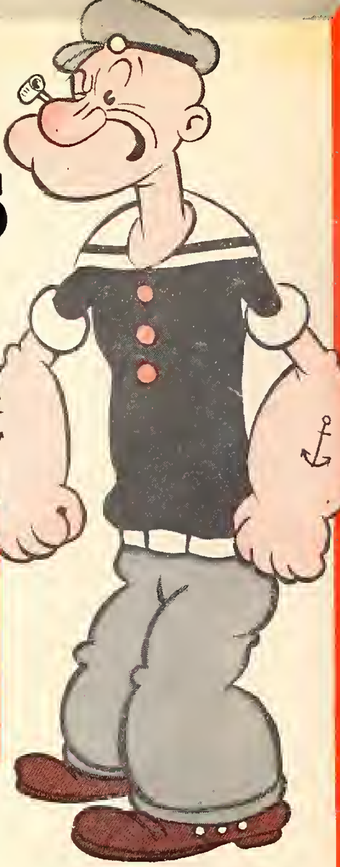
6 MAX FLEISCHER

COLOR CLASSICS

Max Fleischer's third dimensional "Color Classics" have been such a hit this year that Paramount will release six more in 1935-36. This time **Three Color Technicolor** will be used instead of two color, and with it the famous Fleischer third dimensional effects which are exclusive with Paramount short subjects.

MAX FLEISCHER'S Great Cartoons



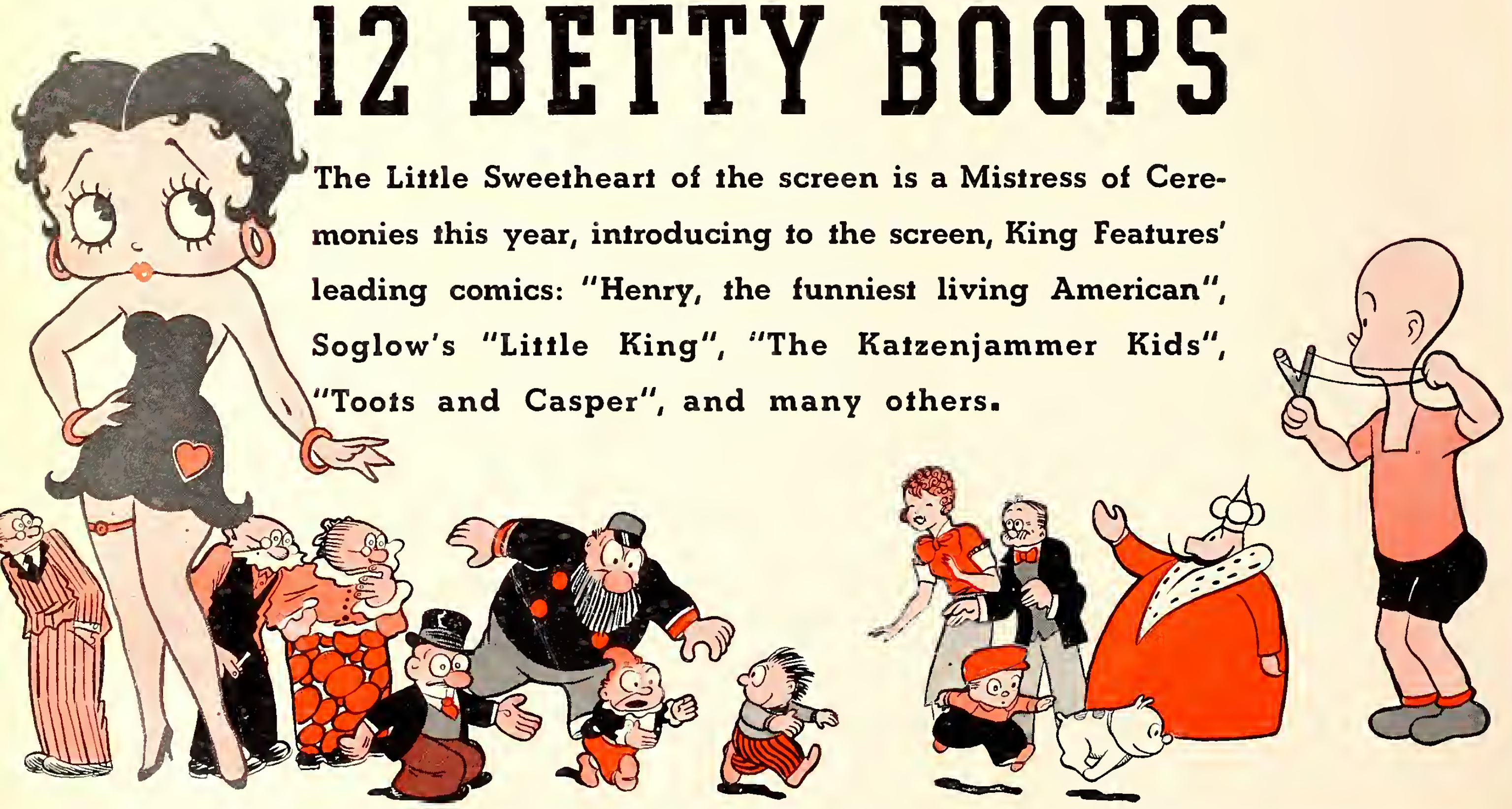


12 POPEYES

Max Fleischer's little giant of entertainment stepped out in 1934 and grabbed the national cartoon championship. The whole nation is now "Popeye"-conscious . . . Popeye Clubs are springing up all over the country and are sending thousands of enthusiasts into theatres to root for Popeye.

12 BETTY BOOPS

The Little Sweetheart of the screen is a Mistress of Ceremonies this year, introducing to the screen, King Features' leading comics: "Henry, the funniest living American", Soglow's "Little King", "The Katzenjammer Kids", "Toots and Casper", and many others.



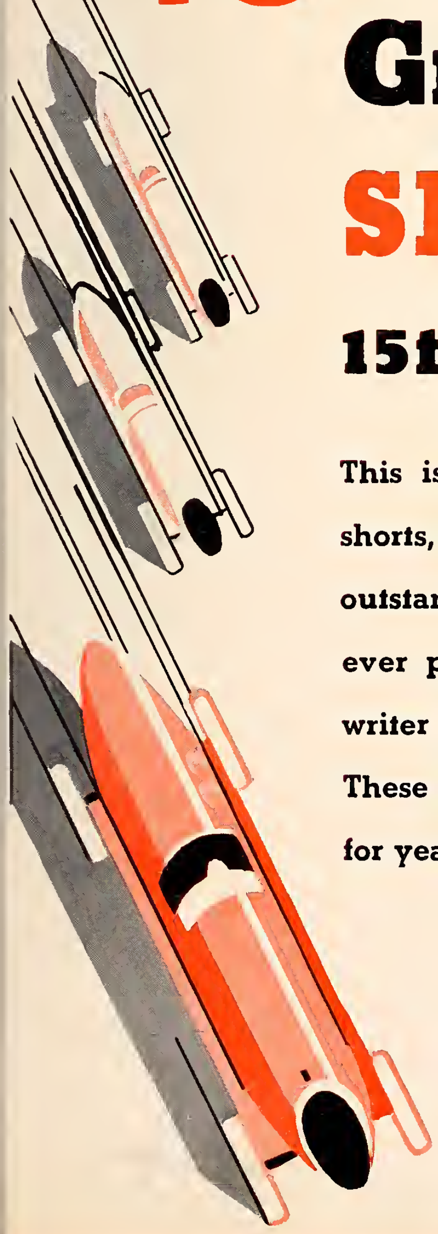
Both Betty Boop and Popeye Cartoons will make use of the exclusive Fleischer third dimensional process.

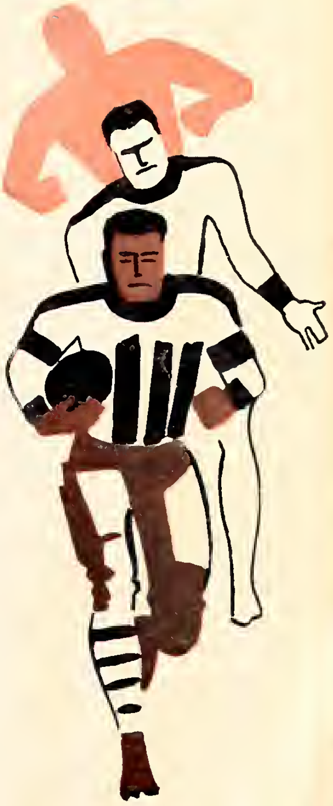
13

Grantland Rice

SPORTLIGHTS

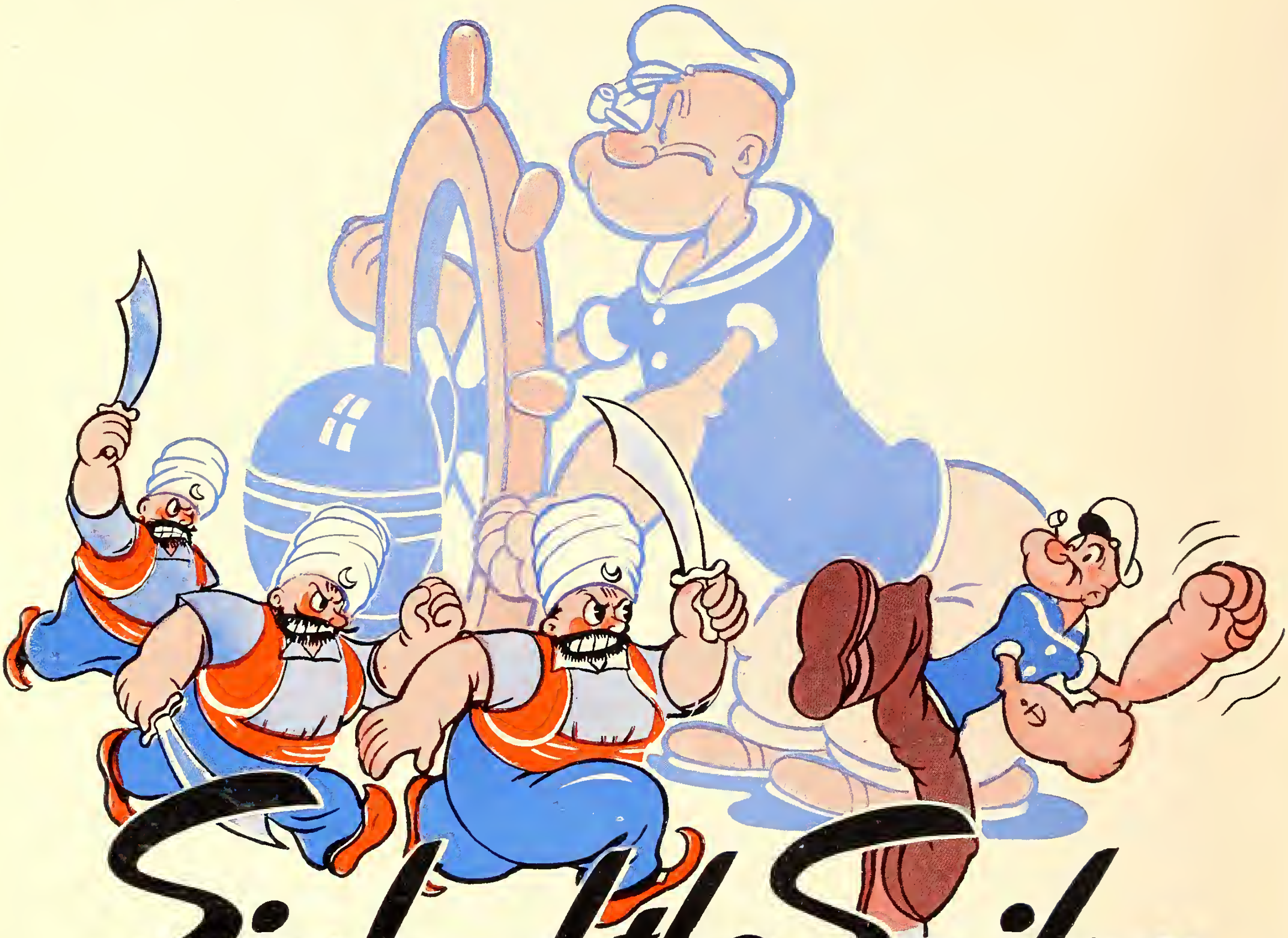
15th Anniversary Series





This is the fifteenth anniversary of this great series of shorts, and Grantland Rice promises to deliver the most outstanding series of these fine sport releases that he has ever produced . . . Mr. Rice is America's foremost sport writer and commentator, with a following of millions. These one-reel glimpses into the great world of sport have for years formed screen high spots for the nation's theatres.

A Three-Color Special in Two Reels



Sinbad the Sailor

Starring POPEYE

A Feature Short . . . a short to be featured! . . . "Popeye the Sailor" and "Sinbad the Sailor" . . . the two greatest gobs that never sailed . . . Popeye, the world's strongest seaman and Sinbad, the sea's biggest liar, in a series of Arabian nights adventures that should win the Academy Award, the Pulitzer prize and every medal ever offered for outstanding entertainment.

The Max Fleischer third dimensional effect will be used in this picture.

PARAMOUNT VARIETIES

Twenty novelty one-reelers, introducing the newest ideas in entertainment. The spice of life, laughs, cockeyed comedies, music in a series of unusual short features.

PARAMOUNT HEADLINERS

Eighteen entertainment bulls-eyes with every "headliner" a star from radio, stage or screen. Comedy patter, lowdown blues, swaying dance tunes — the top-notch amusement personalities.

PARAMOUNT PICTORIALS

Thirteen thrilling adventures in odd corners of the world. Some in color. Everything that is new and interesting, brought back by our roving cameras from the very ends of the earth.

PARAMOUNT SCREEN SONGS

The "Bouncing Ball" returns by popular demand, in a cartoon series featuring only the latest and most popular songs sung by leading radio personalities.

PARAMOUNT NEWS

THE EYES AND EARS OF THE WORLD

104 ISSUES

All the important news first and "scoops" that the others don't get. Paramount's great staff of camera news-getters is second to none, and for that reason, Paramount News is **the standard newsreel of the world.**

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Ned Sparks, the original ten-minute egg of the movies, passed through Kansas City a few nights ago from Hollywood on his way to Canada to do some fishing.

"I'm tired," Sparks moaned. "Tired of working. I feel like the old man who said 'I eats well, I sleeps well, and I feels well, but when somebody mentions work I gets terribly sick all over.'"

▽

Al Sherman, film reviewer for the *Morning Telegraph*, a theatrical and racing newspaper in New York, last Friday was expecting a messenger at his hotel quarters from his paper to bring him his weekly reviewer's pass for the Capitol on Broadway. When it failed to arrive at the appointed time, Al called the newspaper and was informed by his managing editor that the boy had been waylaid by three gunmen and robbed. "They wanted your pass," the m. e. told Mr. Sherman.

Al, of course, thought the boss was kidding. Until he bought a paper and learned that the messenger actually had been held up. The boy had been taking $10,000 in cash and checks to a bank.

▽

The present cycle of "G-Men" has a special appeal to Frank Boucher, executive of Paramount's Dominion theatre circuit affiliate in Virginia. Frank used to be a "G-Man." He was in charge of the Information Division of the Department of Justice at Washington—interviewing the "nuts" seeking a way into jail. That was back in the days before the war, when William J. Flynn and William J. Burns were at the helm. It was Frank's good pleasure and subsequent misfortune to testify before a Senate committee inquiring about the activities of the Harding Administration.

▽

One of these days producers of "G Men" films will learn that the Department of Justice has no more "G Men." They are "F.B.I. Men"—members of the Federal Bureau of Investigation.

▽

Cecil Blount DeMille knows what it is to cool his heels. He learned the other day. He was scheduled to meet members of his staff to record some additional sound effects for "The Crusades." When he arrived at the recording room the little red light was burning on the outside and this meant his entrance was prohibited. He stood five minutes. He stood 10, then 15, and 20. C. B. knew there was no sequence in the picture which required that long for recording, so he carefully opened the door.

And there sat members of his crew swapping stories. They had turned on the red light so as not to be bothered.

▽

The little town of Grafton, in Massachusetts, which, according to the movie moguls, is the only one in the country to have "preserved the atmosphere of 1906," is all excited over the impending local filming of "Ah, Wilderness." Director Clarence Brown, of MGM, himself a native of North Grafton, sent back a few shots to Producer Hunt Stromberg at Culver City and they were pronounced just the thing.

Both California and Connecticut failed to provide the location desired, but at Grafton are elm-shaded streets, a startlingly white church, a grain and feed store and other appurtenances of old Americana. However, the town has had no motion picture theatre for six years!

TO AID IN HELPING the race feeling between whites and colored which has been strained recently in New York's Harlem, scene of a race riot some weeks ago, Ben Roman, owner of the Renaissance theatre, 137th street and Seventh Avenue, on Tuesday staged a monster all-day outing for 6,500 colored children in Central Park.

The army of youngsters, augmented by 2,000 men and women as guardians, marched with banners from the theatre to 99th street and Fifth avenue, and encamped at East Meadow, covering the entire ground, eight blocks square. Ten large double-deck busses carried 1,000 of the younger children. Twelve colored Elks and Masonic bands led the parade. It was the biggest thing Harlem's 400,000 population had seen in years, and Mr. Roman had been enrolling the participants at his theatre for the last six weeks.

At the East Meadow field Mr. Roman distributed 10,000 bottles of soda pop, 20,000 sandwiches, which required 750 loaves of bread, 6,500 plates of ice cream, and other goodies, all served by 400 buxom Harlem mammies. Also, there were 400 prizes for the pie eaters, ice cream quaffers and watermelon annihilators who had the time of their young lives in contests, and Mr. Roman took motion pictures of it all to show in his theatre. Every pickaninny got some sort of prize.

Seventy-five stalwart Irish cops were on hand to make certain that the spirit of friendliness would prevail.

▽

America's most obliging theatre patron has been discovered by Charlie Bassin, of the Oriental theatre, Boston, in the person of Miss A. Gingold, as evidenced by the following note mailed by her to Mr. Bassin:

> ORIENTAL THEATRE,
> Mattapan, Mass.
> TO WHOM IT MAY CONCERN:
> Gentlemen:
> I am one of your patrons at the theatre. I would gladly go twice weekly if you can send me passes regularly.
> Kindly advise me if you will accept this proposition.
> (Signed) Miss A. Gingold,
> Three Maple Court,
> Roxbury, Mass.

▽

The Reverend Samuel J. Williams, Ohio crusader for the gospel who is attempting to convert Clark Gable to evangelism, is apparently too late; Clark has already heeded the "Call of the Wild."

The crusader made an unsuccessful trip to California, which was widely publicized in the press, to contact Clark to "pray with him and endeavor to get him to return to evangelism." The women of Hopedale, Ohio, Gable's home town, urged him in his efforts, he said, and when he arrived at Metro's Leo the Lion studios at Culver City he told officials that a vision of Mrs. Bertha Harmon of his flock inspired the movement to win Gable to preaching.

"Mrs. Harmon," he said, "saw our church on a hill—and a lot of clean white stones around it. Down in the valley were a lot of lions and I was among them. The lions represented the movie people. All of a sudden the good people came out of the church and threw stones down at the lions. The stones represented their prayers and each one bounced off a lion's head and the lion was killed."

Metro's lion was flattered—not flattened.

When Norma (Mrs. Irving Thalberg) Shearer had a baby the other day the affair was on a grand colossal scale, requiring a suite of four large rooms at the California hospital, six nurses in constant attendance, a doctor's fee reputed to be $5,000 and another room for friend husband.

The same medico (Dr. Harris) who participated at the birth staged the debut of the Crosby twins. When Bing visualized a fee of $10,000 he offered to play the Doc a round of golf, the payoff being either $5,000 if the surgeon lost or $10,000 if Bing were the goat. Bing paid.

▽

An American fox terrier from Hollywood barely escaped being escorted out of Dalmatia by Yugoslav police in the post-election unrest. In Siberik, Dalmatia, a man, later revealed as a Yugoslav detective, asked Lillian Gish and her sister Dorothy, who have been motoring through the Balkans, the meaning of the red-white-and-blue ribbon worn by their fox terrier. When Lillian replied that those were the American national colors, the agent said they were also Yugoslavia's—blue, white and red—and accused her of deliberately insulting Yugoslavia by adorning a lower animal thus. Then he cut the colors off the dog collar and pocketed them.

The next morning the actresses found their passports confiscated at the hotel office and they were summoned to police headquarters. After a long explanation they received somewhat of an apology.

▽

Trudging through New York's lower east side, in the inquisitive frame of mind of the newcomer to the big city from the plains country of Kansas City, young Al Finestone stopped for dinner at a Rumanian restaurant on Delancey Street. He asked for a menu and attached thereto was a wine card. "It was brutally frank, too," reported Al, "suggesting the following prescriptions":

Rye whiskey for strength, gin for kidneys, claret for the liver, rum for colds, Scotch whisky for headache, cognac for the stomach, creme de menthe for nervousness, white wine for reducing, port wine for the blood, sherry for weakness.

▽

An old trunk, laden with silverware and other treasures and containing mementos of her childhood, had been given up for lost by June Knight until the other day when an expressman delivered it to her at the Metro-Goldwyn-Mayer studio in Culver City.

Ten years ago, so Read Kendall writes in the Los Angeles *Times*, Miss Knight left the trunk in safekeeping of relatives. Shortly afterward they started a 'round-the-world tour and Miss Knight and her mother lost track of them. When Miss Knight became successful in theatricals she dropped her real name, Valliket, for Knight.

A note which accompanied the trunk informed the actress that her relatives had finally read where Miss Knight and Miss Valliket were the same person, so they shipped the trunk to the studio. And without asking for a handout.

▽

Sammy Cohen postcards from London while on a visit from New York:

> "Boy, Oh, Boy! Do I puzzle those Britishers. They can't figure out how, after 16 years in the picture business, I still look like a Boy Scout."

Mr. Cohen works for Al Lichtman at United Artists' home office.

LITTLE RESULTS SEEN FROM CARDIFF SESSION

Small Exhibitors' Grievances Plenteously Aired, but Effective Action Is Something Else

by BRUCE ALLAN

London Correspondent

Retrospection of the events at the Summer Conference of the Cinematograph Exhibitors Association at Cardiff reveals that they took almost exactly the course that might have been predicted, and that is only another way of saying that it was rather a disappointing event. Its importance in previous years has rested almost entirely on the fact that rank and file exhibitors have taken the bit between their teeth and forced resolutions going some way beyond official policy, and for that matter, practicability.

Little Effect in Prospect

There were resolutions this year, and some of them sound drastic enough, but there is an impression that they will have very little effect on the trade situation.

The General Council meeting, for instance, adopted the policy of the London Branch that 40 per cent should be a maximum film rental and that the rules of the association should be amended to make it possible to take "appropriate action" against any member disregarding the rule. The big question remains: just what constitutes "appropriate" action, and will the most appropriate action be effective action.

So also with regard to further resolutions deprecating the failure of some distributors to observe the Kinematograph Renters Society's policy of preferential terms for small exhibitors. H. Victor Davis undoubtedly contributed one of the most eloquent and logical papers, but there was a big "If" about the subsequent discussion.

"If 50 per cent of exhibitors closed their books for three months, they would have renters coming to them," was one remark. But the best comment on that seems to be the reminder from Thomas Ormiston, an ex-president of the association, that a cooperative booking plan which he once prepared had been defeated by exhibitor apathy and not by distributor opposition. It is true that, during the discussion, the proposal was revived that all exhibitors should entrust the CEA Council with their bookings, but just what chance that policy has of being successfully applied is known to every exhibitor—and every distributor.

"Fantastic" Rental Demands

Apart from rentals, the main interest of the agenda undoubtedly attached to Simon Rowson's analysis and forecast of the quota situation.

It followed expected lines in indicating a probable continuance of the Films Act after 1938 with the addition of provisions for a minimum cost clause of £10,000 or £12,000 for British films. Where it was provocative was in the suggestion that the Act was necessary in order to protect the exhibitor from "fantastic" rental demands, based on a practical monopoly of foreign product by gentlemen who could plot in a "Wall St. parlor" free of any embarrassment from antitrust laws which do not apply to England.

The discussion showed that the exhibitor's views about compulsory British films are colored more by present hardship than by the prospect of future benefits. F. W. Morrison, one of the theatre men who helped to put the Act through, declared that it had served its purpose and ought not to be continued. Thomas Ormiston, still more prominently associated with the original campaign, was heard discussing the possibility of substituting a tariff for the quota. There was frequent expression of fear of the situation next October, when exhibitors face a 20 per cent quota.

It is probable that a poll of exhibitors would show a big majority for repeal of the Act, but that does not alter the fact that Mr. Rowson's suggestion for increasing its stringency is based on a very shrewd appreciation of the visible and invisible factors of the situation.

▽

Sees Need of "Hays Organization"

M. Neville Kearney, secretary of the Film Group of the Federation of British Industries, relative to the new Canadian five per cent tax on foreign remittances, has said that England would be better for a Hays organization to acquaint it with changes in world film markets.

▽

Desert Scenes for Lawrence Film

London Films, having fortified their claim to screen the late Lawrence of Arabia by the purchase of world film rights to "Revolt in the Desert," have engaged Siegfried Sassoon, the poet, and Col. W. F. Stirling, D.S.O., M. C., both personal friends of Lawrence, to work out a treatment. A unit leaves for Egypt, for desert scenes, immediately.

▽

Victor Creer and Peter Witt, who are the men behind Reunion Films, Ltd., the company which introduced "Masquerade in Vienna," "The Brothers Karamazov" and other Continental features in the British market, are establishing a production unit. By a contract with Tobis-Sascha of Vienna they will feature Paula Wessely, star of "Masquerade in Vienna," in three pictures under the direction of Walter Reisch. American and British supporting casts will be used and the three pictures are scheduled to cost $125,000.

▽

Musicals Emphasized

Completing immediately "Invitation to the Waltz," "DuBarry," "Music Hath Charms," "Old Heidelberg," "My Heart's Delight," and "Honors Easy," British International Pictures will get to work on an extensive plan of studio reconstruction in preparation for the fall production program, for which ten subjects already have been scheduled.

Richard Tauber's third BIP film (following "Blossom Time" and "My Heart's Delight,'), will be one of the first to go on the floor. It is being specially written by Eric Maschwitz, and the chief setting will be Covent Garden—market place and Opera House.

Evidencing John Maxwell's belief in the musical, several other subjects in the new lineup will be of this category. One, to be directed by Arthur Woods, will be comedy against a Paris background. Another will be a spectacular version of a current West End success. A third will star Harry Roy, the dance band leader who recently married Princess Pearl, daughter of the Ranee of Sarawak. A fourth will be a version of "The Lilac Domino," with Gitta Alpar. A fifth is another vehicle for Joseph Schmidt, the midget tenor of "My Song Goes Round the World."

Buddy Rogers will provide the sixth, in "Star of the Circus," with June Clyde opposite. "Funny Face," thus far uncast, is a seventh musical, and "More Sunshine" an eighth. Two dramas, "The Tenth Man" and "Living Dangerously," complete the list.

D. W. Griffith, scheduled to make "Broken Blossoms" for Julius Hagen at Twickenham, is reputed to be determined to make an English Lillian Gish out of the role which she played in the original version. Daily tests are covering a wide range of unknowns as well as many actresses popular in British films. Similar efforts will discover a male lead for the opportunity which Richard Barthelmess used so effectively.

▽

Court Confirms Donat Plans

The appeal court again decided against Warner Bros. in the case in which they claimed a contract right to the services of Robert Donat. The player is therefore free to carry out his plan of devoting his major activity to stage appearances in London and to British films. He is likely to play in "Hamlet" or "Romeo and Juliet" for London Films, as well as in the Rene Clair "Laying of the Glourie Ghost" (originally "Sir Tristram Goes West").

▽

$200,000 for Newsreel Theatres

Capital & Provincial News Theatres, Ltd., made a public issue of 160,000 5/-shares for the purpose of acquiring news theatres already established at Victoria Station, Waterloo Station, and Piccadilly in London and in Liverpool (the Tatler News theatre). The amount was subscribed and lists closed at 11.15 of the day of issue.

In active charge of the theatres is Norman J. Hulbert, chairman and managing director, with Alderman Edwin Haigh, chairman of the Futurist, Liverpool, Vernon Hardy, engineer of the Gordon hotels, and Henry Espire of the Metropolitan Fare Register Co., Ltd., also on the board.

Annual profits of the theatres are stated at more than $60,000, and are expected to be increased by the extended application of the principle of "automatic admission"—patrons getting their tickets from slot machines.

▽

Acquires Share in Studio

British National Films, Ltd., new British production unit backed by J. Arthur Rank, the milling millionaire, and Lady Yule, has acquired a 50 per cent share in the Iver Hall studio plan originated by Charles Boot, of Henry Boot & Sons, Ltd., one of Britain's wealthiest building firms.

Occupying the 180-acre estate of the late Col. Grant Morden, M.P., the Iver Hall plan calls for five full stages, of which B.N. will occupy one, leaving four available on a service basis.

Total costs involved will reach £150,000, it is stated. The studio will be active in March, 1936.

British National has two films to make for G.B. release and the first, "Three Fevers," directed by Norman Walker, is nearly finished. Recently the company has been associated in trade reports with the new activities of C. M. Woolf.

Charles Boot will be chairman of Pinewood Studios, Ltd., owning company of the new plant, and J. Arthur Rank is the only other director. The capital, £200,000, will all be privately subscribed, it is stated.

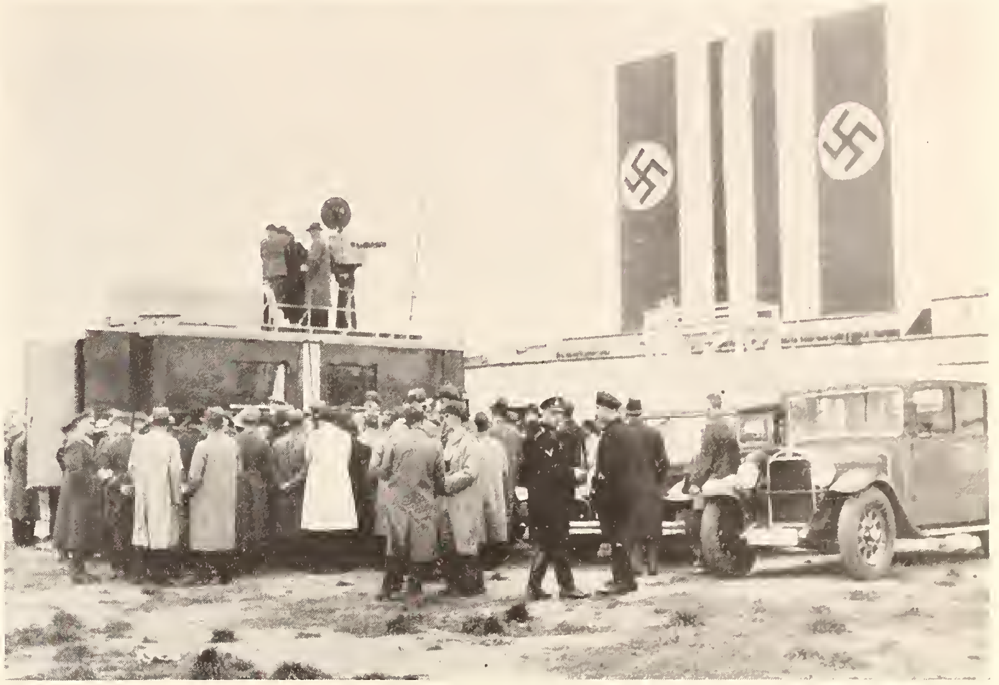
▽

Al Santell receives £9,275 under a settlement of his action against Toeplitz Prod., which he charged with breach of an agreement appointing him director of "The Dictator," which was completed by Victor Saville.

BERLIN TELEVISION NEWS BROADCAST CHALLENGES REELS AND EXHIBITORS

Transmission Made in One to Five Minutes with "Pickup" Truck; Limitations of Image and Receiver Costs Problems

by WILHELM E. SCHRAGE



Prodded by government orders out of Berlin, the German Broadcasting Company is employing television to widen the political propaganda value of sound broadcast. Shown is a television outdoor pickup car, used to transmit a Nazi demonstration from Tempelhofer Field. The television truck is jockeyed into position in front of the platform where Adolf Hitler is to speak. Atop the truck is the television outdoor pickup camera.

While there are strong indications that efforts to market television in Germany have gone ahead faster than scientific development has warranted—a case of eyes larger than stomach—the new television newsreel with its broadcast within one to five minutes of the event, and from the scene itself, is giving the regular newsreels much to think about.

The Mirror of the Day, which sometimes is stored for the regular television program three nights a week, from the new station of the German Broadcasting Company but also is often transmitted from the "spot" of a news event, works without delay directly upon the screen of the home television receiver. These newsreels are made by means of an "outdoor scenes" television truck. The truck carries on its roof a standard motion picture camera mounted on a cast-iron roof trunnion, allowing the camera to be moved in any desired direction. The hollow pillar of the camera support is used to convey the exposed film ribbon to the dark room of the truck interior.

Film Developed in 20 Seconds

By use of special apparatus and extremely fast working chemicals, the film can be developed in 20 seconds, though usually requiring about one minute. The still wet film is then sent at once through an "Abtastgerät" (an apparatus comprising scanning devices, etc.). The high-frequency impulses obtained are transmitted over special cables or by means of small ultra-short-wave transmitters in the truck to the television station, and from there broadcast immediately to the radio listener. Very often the exposed film is shown for the second time in the evening.

Pictures and accompanying sound are photographically recorded in the usual manner, and while the fast developing process may cause some decrease in sound and picture quality, it must be remembered that this is only the beginning, and if we keep in mind the high ability of the German chemical industry it is quite within possibility that these difficulties will be solved in the near future.

Against this time delay of only about one minute (or even five), the ordinary newsreels cannot compete. The only hope, then, of the newsreel industry is to improve the technique of newsreel production. Everybody knows that the newsreel interests have a very powerful weapon against television — the technicolor newsreel—which is today far away from practical utilization, but not by any means a hopeless case.

Systems of television in full colors have been invented, of course, but they were mostly designed on paper, and even if small scale demonstrations have been made, this kind of television seems to be pretty remote. Some experts even believe it is entirely hopeless for the next 50 years.

Two Powerful Transmitters

After experimenting for years, the German Broadcasting Company recently inaugurated a brand new television station, the largest one in the world, in the German capital. The station has two powerful ultra short wave transmitters, which radiate the sound and image impulses over an area not only covering the entire four and a half million metropolis but also many villages and cities surrounding Berlin. According to estimates, an area of about six million people is served.

The new station is on the air daily from 9 a.m. to about 11 p.m., but for some unknown reason is not in operation on Sunday. Since some program difficulties encountered in finding fitting programs could not be overcome entirely, many old talkers have been shown. However, for two months now, a highly entertaining program has been radiated on three evenings of the week (Monday, Wednesday and Saturday from 8:30 to 10 p.m.).

Out of first-hand information, on the ground, Wilhelm E. Schrage writes of matters televisionary in the accompanying article. Mr. Schrage was technical editor of the Berliner Tageblatt *and is the author of "Radiotechnique" and "Television".*

As an introduction for these evening programs are radiated the newly created newsreels, "The Mirror of the Day." In addition, some of the latest "regular" newsreels, showing events outside of Berlin, as reproduced in the Berlin motion picture theatres, are televiewed.

Political Background

In the main part of the evening program, television reproductions of motion pictures and plays, with more or less political background, appear on the receiver screen of the Berlin radio listener, or, shall we say, "televiewer." Well-known celebrities and politicians speak in front of the television camera. Radio artists heretofore known only by their voice will be seen as well as heard on the television screen. Famous explorers and well-known scientists now can explain and illustrate their lectures by pictures and diagrams. Art collections, timidly kept in well-guarded museums, will be brought to the home of the "televiewer" by experts in description along with actual image.

Despite the fact that there are at present some technical and also some important program difficulties, which reduce the efficiency of the television image to a degree not to compare with the performance of a modern motion picture theatre in Berlin, the Ger-

(Continued on following page)

TELEVISION AND NEWS

(Continued from preceding page)

man theatre owners feel pretty uneasy as to what degree this new art will reach in the near future. They remember very well that radio broadcasting did not start with the same high quality obtained today. They remember also the fate of the phonograph industry, which suffers now because of radio, and many Berlin exhibitors are considering thorough improvements of their facilities, to be well armed against television progress.

How far and when these apprehensions may be fully realized no one can predict. But there is one fact which has to be kept in mind. Even if the image quality of home television should remain as it is at present (which no one believes), and the prices for television receivers should decrease, television will be a heavy competitor for the German film industry, especially for the theatre owners, which might experience a decline in theatre patronage while not sharing in the income obtained by production of films especially made for television reproduction.

Television Receivers Expensive

To arrive at a clear understanding of the German and also of the American situation, we must keep in mind the fact that television receivers are expensive at present. The smallest television receiver on the German market, as manufactured by the Loewe Radio Corporation, which is capable of reproducing a television image of about 4 by 6 inches, costs approximately $240. This picture size is, of course, not large enough to give a performance as satisfactory as a picture shown in a modern film theatre. The Fernseh Corporation, Berlin, manufactures home television receivers with an image size of about 10 by 12 inches, but the price is so high that no quotations have been given to date. The estimated price is about $1,000, and even if it were considerably lower, such a receiver would not be within the means of the large mass of movie theatre patrons. But this is not all!

Nobody will expect the television image of a home receiver to have the same quality as a picture shown in a movie theatre, but not even the home movie quality may be obtained by the television system at present in use in Germany.

Mass Shots Unsatisfactory

As the television experts term it, the German television system operates on a 180 lines basis. That means the entire picture area is divided into 180 tiny lines regardless of how large or how small the size of the reproduced television image might be. To speak in the terms of the motion picture industry, a 180-line television picture might by equal to a movie picture consisting of about 40,000 picture elements. Since a home movie of equal size consists of about 150,000-500,000 picture elements, the difference in detail quality is quite large. Fortunately the German television camera men know how to avoid trouble by these limitations. They restrict the television image of "fair medium shots." They do not take pictures which show more than three or four persons, in case a stage performance is to be televiewed. The direct pickup of mass scenes often tried in the past months has not been successful. Despite the fact that some enthusiastic reports from abroad are stating the contrary, the present German 180-lines television system cannot even show an image quality of mass scenes, for example, what one sees from a big league baseball game when occupying one of the outermost seats.

Despite the fact Germany is the first country in the world with a regular television service, and though England will be ready to start in the early fall of this year with a similar system, the American television technique is much further advanced than European progress. How far this is true can be seen from the fact that one of the most progressive television companies in Germany, the Fernseh Corporation, recently made an agreement with an American television laboratory to exchange patents and experience. The same German company ordered an American television receiver which will be demonstrated next month at the radio show in Berlin.

"Far from Stabilized": Sarnoff

"The very rapidity of recent progress" in television experimentation "stands as warning that we are far from a reasonably stabilized development," said David Sarnoff, president of Radio Corporation of America, in an article captioned "Radio Opens Its Eyes," in This Week, the magazine section of the New York *Herald-Tribune*, last Sunday.

"It would be economic folly," he said, "to set up a nationwide system at tremendous cost, only to find it hopelessly inadequate in a short time." Mr. Sarnoff pointed out that last autumn a 240-line television picture with a frequency of 24 a second was being used, whereas now the pictures are 343-line, 60-frequency, so that every receiver built last autumn would now be obsolete.

The next proper step in the development, he said, is proper field demonstration from which to set a basis for technical standards.

Mr. Sarnoff said that the fact that "clear and pleasing pictures" can be transmitted between two engineers working under perfect laboratory conditions is no guarantee that their methods will be applicable to popular television. He cited the limited service range, rarely more than 25 miles and frequently only fifteen. He pointed to the relatively small size of transmitted pictures.

He called attention to the fact that comparatively little is known as yet regarding ultra short waves. "Is every passing automobile going to ruin the television fan's evening," he asked, "because of impulses, sent out by its ignition, that 'splash' the picture?" He said that airplanes passing over the laboratory in the Empire State building cast shadows on television images, and added, "What about other interferences, when television gets down to the street?"

If it were established that the public was satisfied with the small image, Mr. Sarnoff said, the next question would be: "Just how long and how frequently will they sit before a television receiver and rivet attention on the visual action? And what kind of programs would they want?"

Managers Form Pittsburgh Unit

A new organization, known as the Theatre Managers' Association of Pittsburgh, and designed to further the mutual interests and for the protection of its members, has been formed in the Pennsylvania city. Represented are the Warner circuit, Harris Amusement Company, Loew's Penn and Mott theatres and Shea's Fulton theatre. Motion picture theatres only are included.

Officers are: Mike Cullen, manager of Loew's Penn, president; L. B. Cool, manager of the Fulton, vice-president; John H. Harris, general manager of Harris Amusement, secretary; Harry Kalmine, Warner zone manager, treasurer. The board of directors includes: George Tyson, James G. Balmer, Harris; Joe Feldman and Ben Kalmenson, Warner; Gene Murphy, Loew's Penn; Owen J. Cleary, Fulton theatre. Business and social meetings are to be held regularly.

The Associated Theatre Owners of Indiana has invited all theatre owners of Indiana and Kentucky, whether they are members or not, to attend the regional meeting of Allied States Association, the national organization, to be held at the Claypool Hotel, Indianapolis, this week.

Officers and directors for the coming year will be elected at a meeting of the Independent Theatre Owners Association in Los Angeles July 15.

The Independent Exhibitors of Massachusetts, Inc., local Allied unit with headquarters in Boston, will hold a meeting next Tuesday.

Allied of New Jersey will hold its three-day meeting at the Ritz Carlton Hotel in Atlantic City on August 21. The local unit will meet at Asbury Park, N. J., next Tuesday.

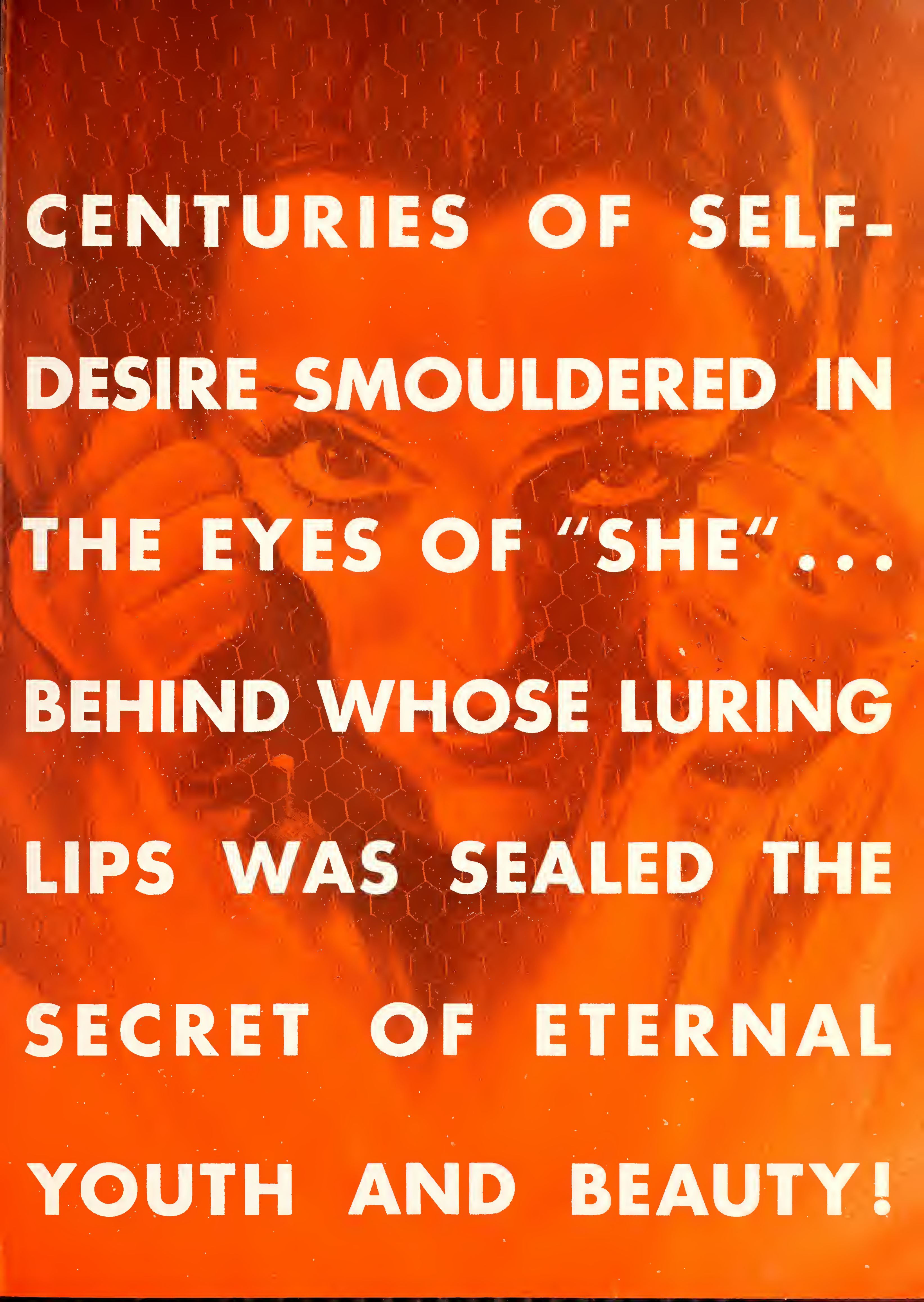
Canadian Theatres Gross $24,954,200

The receipts of 924 motion picture theatres in Canada totaled $24,954,200 for the year 1934, according to figures compiled by the Dominion government at Toronto. The total was exclusive of amusement taxes.

Employment was provided for 5,238, other than proprietors, the employees receiving aggregate compensation of $4,446,200. The provincial governments, exclusive of Saskatchewan, which has no tax, obtained a total revenue of $2,737,929 from admission taxes.

The figures indicated that receipts have declined steadily since 1930, when the total was $38,479,500. The percentage of decrease was lowest in Ontario, reaching 31.1 per cent, highest in Prince Edward Island, with 54.5 per cent. The index of admission prices during the four years showed a decline of 18.5 per cent.

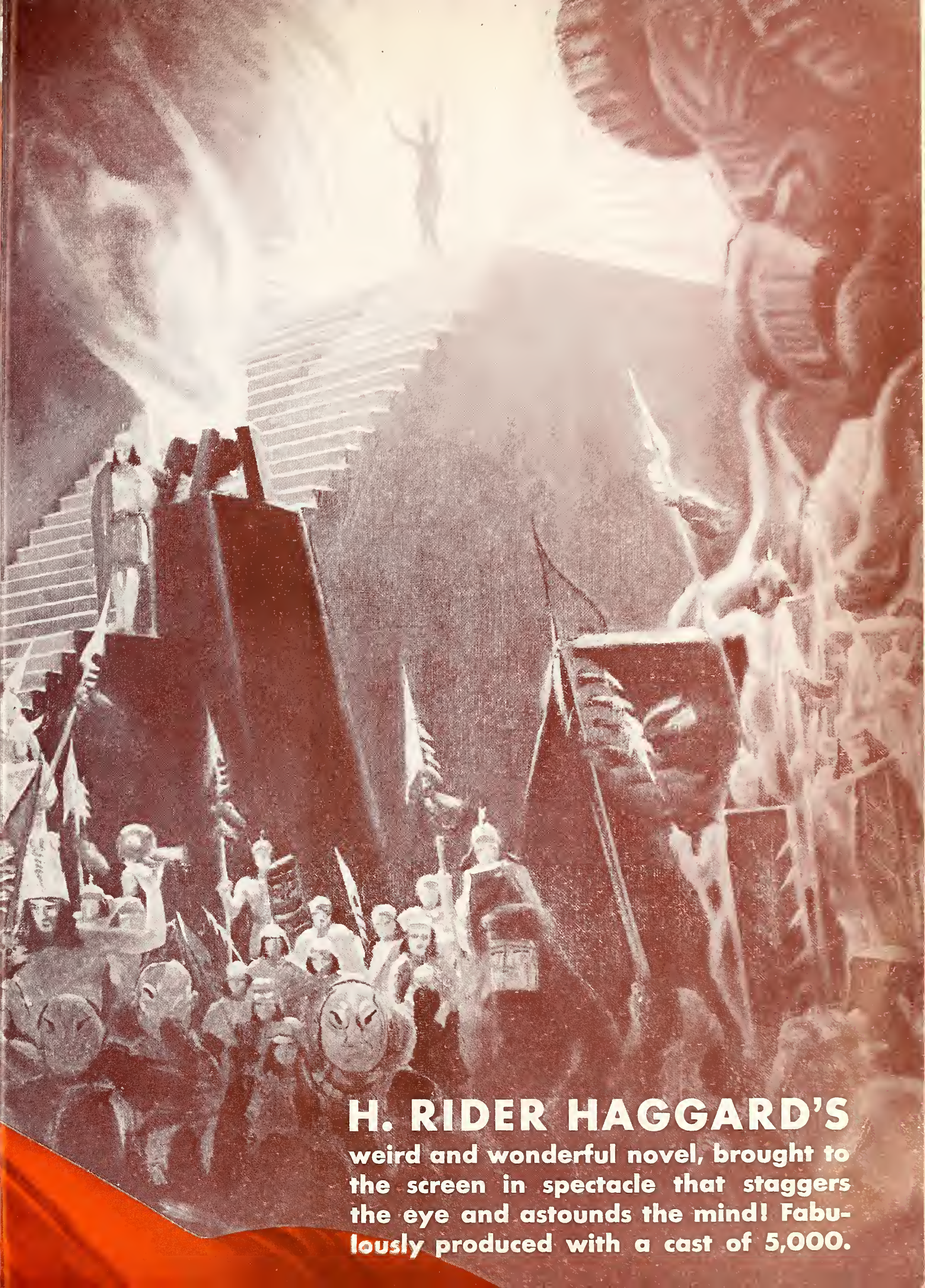
On a per capita basis, the totals indicated that every person in the dominion spent $2.40 on motion picture entertainment during the year. Provinces with greater percentages of city population showed a higher average per capita.



CENTURIES OF SELF-DESIRE SMOULDERED IN THE EYES OF "SHE" . . . BEHIND WHOSE LURING LIPS WAS SEALED THE SECRET OF ETERNAL YOUTH AND BEAUTY!

MERIAN C. COOPER'S

SHE


H. RIDER HAGGARD'S
weird and wonderful novel, brought to the screen in spectacle that staggers the eye and astounds the mind! Fabulously produced with a cast of 5,000.

AMAZING!..INCREDIBLE!..FANTASTIC!.. UNBELIEVABLE!

Through perils inconceivable and terrors unknown a young American fought in search of the woman who bathed in fire to keep her power over men! . . . HE FOUND HER! . . . She lived in a gigantic palace carved from a Mountain of Marble! . . . Her throne was in the Hall of Kings, where were idols so colossal that an army could march between the feet of just one of them! . . . He saw the Temple of the Living Flame! . . . Human Sacrifice at the Lake of Fire! . . . The Sabre-Toothed Tiger imbedded in the ice! . . . The Valley of Smokes! . . . The People of the Caves . . . and a hundred other bewildering wonders! . . . What he saw and lived through you *experience* . . . in **THE MOST AMAZING SPECTACLE DRAMA EVER DARED OR ATTEMPTED ON STAGE OR SCREEN!**

THE BALANCED ROCK OVER THE BOTTOMLESS PIT (An actual enlargement from the movie film) . . . just one of the thousand terror-striking thrills in the strangest romance ever conceived! . . . Tempest and avalanche! . . . Fire and fury! . . . Mystic rites and scenes of pagan splendor! . . . Thousands of soldiers, slaves, dancers, priests . . . astounding scenes marvelous to behold! . . . and supreme over all the beautiful enchantress who was too alluring to be human . . . too human to escape the power of mortal love!

★

RKO-RADIO PICTURE

with

HELEN GAHAGAN
RANDOLPH SCOTT
HELEN MACK
NIGEL BRUCE
Directed by Irving Pichel
and Lansing C. Holden

UNITED ARTISTS ANNOUNCES 24 FOR 1935-36 AT COST OF $14,500,000

18 Walt Disney Cartoons Also To Be Released; Lichtman Given Full Authority Over Producer Member Contracts

This year's sales convention season, conducted by distributors to acquaint selling forces with new season policies and exhibitors with new product lines, came to an end this week with United Artists' meeting in Hollywood.

The company announced for 1935-36 a program of 24 features, to cost $14,500,000—averaging some $600,000 apiece—and 18 Walter Disney color cartoons, both groups to be merchandised to theatres and to the public on an advertising budget extended by $600,000 over this year's expenditure of $1,900,000.

Al Lichtman, new president, was vested with full authority over all U. A. contract acceptances, the company's individual producer members having heretofore passed on exhibition contract applications for their respective productions.

There was a new board of directors elected, composed of Mary Pickford, Charles Chaplin, Douglas Fairbanks, Samuel Goldwyn, Al Lichtman, James Mulvey, Dennis F. O'Brien, Nathan Burkan and Edward C. Raferty.

Too, the court approved Art Cinema's sale of its holdings in United Artists to the company for $650,000, placing control, following acquisition of Joseph M. Schenck's stock, equally among Mary Pickford, Douglas Fairbanks, Charles Chaplin and Samuel Goldwyn—each owning 1,000 shares.

50 Per Cent Business Rise Seen

The management predicted to the convention delegates that there would be a 50 per cent increase in gross in 1935-36 over 1934-35, which was described as the company's "most profitable year."

Mary Pickford obtained Walter Wanger to produce two pictures for her next season.

The distribution personnel structure was strengthened by promotions and a complete realignment of the top line.

Gathered at the Ambassador hotel in Los Angeles were 175 delegates from studio, home office and the field, headed by Mr. Lichtman, Arthur W. Kelly, in charge of foreign distribution; Hal Horne, advertising-publicity director; Harry D. Buckley, vice-president of United Artists Theatres; Kay Kamen, representing Walt Disney; Harry Gold, Paul Lazarus, Jack Goldhar and Charles Stern, sales executives; Paul Burger, sales development manager; N. A. Thompson, sales controller; Albert Margolies and Len Daly, press agents; Nathan Burkan, counsel, and others. Sales managers and salesmen from every exchange in the United States and Canada were the delegates.

Contracts in Lichtman's Hands

Opening of the convention on Monday morning brought the announcement from Mr. Lichtman that each of the eight producers associated with the company has placed the responsibility for all distributing contracts directly in his hands. This deviates from the policy that has been in force almost since the inception of the company and immediately created speculation as to the future status of the individual producers' representatives who heretofore have approved sales contracts. Among these representatives are James Mulvey, who has been approving Samuel Goldwyn's contracts, and Emanuel Silverstone, who has been acting for London Films.

The election of the new directorate came in Hollywood Tuesday at a separate meeting of the four owner-producers—Miss Pickford, Douglas Fairbanks, Mr. Chaplin and Mr. Goldwyn. The new board held its first session immediately.

Back east, at Wilmington, Del., the order formally approving the sale by Art Cinema Corporation of its holdings in United Artists for $650,000 to the company was entered in Chancery Court and became effective immediately. Art Cinema's one-sixth interest goes into the U. A. treasury.

Kelly Sees Improved Gross

Arthur Kelly made the prediction that the impetus of a carefully organized business advancement coupled with a well planned producer-schedule will bring to the company in 1935-36 an increase of 50 per cent in gross business over this season, which, he said, "has been the most profitable." Here he referred to foreign business, and gave as his reasons for the upturn the increased number of pictures, expansion of the exchange system and "production policies geared to the demands of audiences in all parts of the world."

Mr. Kelly, who followed with a discussion of world distributions and its relation to the company, was the lead-off speaker at Tuesday's session, at which Maurice Silverstone talked about the British market, and Hal Horne outlined new advertising, exploitation and publicity plans. Harry Buckley was another speaker, talking on "General Policy and Theatre Circuits," the while Kay Kamen concentrated on "Exploiting Disney Product."

The appointment of Harry Gold, eastern sales manager, as general sales assistant to Mr. Lichtman, a post that was found necessary following Mr. Lichtman's promotion from general sales manager to the presidency, was not a surprise. Mr. Lichtman, however, will continue to function as sales manager.

The executive realignment was extended to include the promotion of Paul Lazarus as Mr. Lichtman's "inside" assistant, Mr. Gold concentrating in the field; Jack Goldhar will serve as western division manager, while Charles Stern, assistant eastern division manager, succeeds Mr. Gold in full charge of that post.

The $600,000 increase in the advertising budget, to $2,500,000 for the year, will be spent in newspapers. Mr. Lichtman told the convention that generally new and extensive advertising efforts will be made.

Eight Producers

The 24 features next year will come from eight producers—Charles Chaplin, Samuel Goldwyn, Mary Pickford, David O. Selznick, Alexander Korda (London Films), Reliance (Edward Small and Harry Goetz) and Darryl Zanuck.

Walt Disney's 18 short subjects will, like his previous commitment, include nine Mickey Mouse and nine Silly Symphony cartoons.

For the first time in four years, Charles Chaplin will be seen in a new production—"No. 5"—a dramatic comedy which will be followed by a drama produced and directed by Chaplin, but starring Paulette Goddard instead. Chaplin will not appear in this film.

50 Per Cent Increase in Rental Business Predicted; Eight Producers Announce Titles for New Season's Productions

Marking the 17th anniversary of the company, Samuel Goldwyn, although not a founder, will increase his schedule from three and four a year to six, as follows:

"Dark Angel," with Fredric March, Merle Oberon and Herbert Marshall.

"Barbary Coast," with Miriam Hopkins, Edward G. Robinson and Joel McCrea.

"Shoot the Chutes," to star Eddie Cantor, with Ethel Merman, Parkyakakas and the Goldwyn Girls, and to be directed by Norman Taurog.

"Navy Born," original, by Mildred Cram, to star Miriam Hopkins, with Joel McCrea.

"Splendor," original play by Rachel Crothers, starring Miriam Hopkins and featuring Joel McCrea. This will be produced under a special arrangement between author and producer, whereby Miss Crothers is to share in the profits of the production in lieu of a predetermined sum.

"Dodsworth," the screen version of the book by the Nobel Prize winner, Sinclair Lewis, and the play by the Pulitzer Prize winner, Sidney Howard, will be Mr. Goldwyn's sixth production.

Two from Mary Pickford

With the start of the new season Mary Pickford will devote herself exclusively to motion picture production. She will contribute two stories. In answer to reports he had not only signed with Paramount for 1935-36 production, but would also produce two films for Mary Pickford for United Artists, Walter Wanger said this week that an announcement would be forthcoming before the weekend.

There were no Douglas Fairbanks productions listed in the announcement.

David O. Selznick, the newest of the producers to join the company, from Metro, is scheduled to make five for U. A. in 1935-36, under the corporate name of David O. Selznick Productions, Inc.

Alexander Korda will likewise release five next year, as follows:

"100 Years from Now," by H. G. Wells, directed by William Cameron Menzies.

"The Man Who Could Work Miracles," also by H. G. Wells, directed by Lothar Mendes, with Roland Young.

"The Ghost Goes West," starring Robert Donat, directed by Rene Clair from the story by Robert Sherwood.

"Cyrano de Bergerac," by Edmund Rostand, to star Charles Laughton.

"The Lion of Mayfair," by Robert Sherwood and Lajos Biro, also starring Charles Laughton.

Edward Small and Harry M. Goetz, heads of Reliance Pictures, continue under the United Artists banner, releasing three next season, as follows:

"Red Salute," starring Barbara Stanwyck, with Robert Young, to be directed by Sidney Lanfield.

"The Melody Lingers On," with Josephine Hutchinson, Helen Westley, and directed by David Burton.

"The Last of the Mohicans," by James Fenimore Cooper.

Jack London's "Call of the Wild," in which Clark Gable is starred with Loretta Young and Jack Oakie, is the Darryl Zanuck production which will shortly be released by U. A.,

(Continued on following page)

UA'S 24 TO COST $14,500,000

(Continued from preceding page)

for 1935-36 contracts, as directed by William Wellman.

A dinner-dance at Hollywood's Trocadero Club on Wednesday evening, attended by the delegates, executives and United Artists owners, producers and stars, concluded the convention.

Product Activities of Others

While United Artists was determining its season's plans, other companies were drawing together the last loose ends for the completion of their programs.

Edward A. Golden, Republic's sales manager, announced at the last regional sales meeting, held in New York over the weekend, that the company has unlimited finances and is in a position to guarantee the production of the entire 1935-36 program of 53 features. The meeting, held at the Park Central Hotel, was attended by 50 sales representatives in the New York and Philadelphia areas, and concluded a series of five regional conventions.

Executives who addressed the gathering included W. Ray Johnston, president; Herman Gluckman, president, Republic Distributor Corporation of Greater New York and Philadelphia; Bud Rogers and E. H. Goldstein; Jack Bellman, chief of sales in New York and Philadelphia; Dave Sohmer, New York manager; Harry La Vine, Philadelphia manager; Mike Levinson, and Edward Finney, advertising director.

It was announced that Mrs. Tony LaCasey will retain an interest in the Philadelphia Republic exchange operated by Mr. Gluckman.

Eight from Twentieth Century

While S. R. Kent, Joseph M. Schenck, Darryl Zanuck and William Goetz were in the last stages of discussion on the nature of the contract that will formally merge Twentieth Century Pictures with Fox Film, after the signing of which the four will travel westward to the studio, titles of the first eight pictures to be produced by Twentieth Century-Fox Film were made public.

It was made plain that the eight productions listed would not complete the activities of the company for the next season, but that others will be announced from time to time. These are in addition to the program for next season which was published last month by Fox Film.

The first eight to be made by the new Twentieth-Fox are as follows:

"METROPOLITAN," starring Lawrence Tibbett, is to be directed by Richard Boleslavski, from the original by Bess Meredyth and George Marion, Jr.

"THE MAN WHO BROKE THE BANK AT MONTE CARLO," starring Ronald Colman, based on the Russian play and adapted by Nunnally Johnston, to be directed by John Ford.

"SING, GOVERNOR, SING," by Howard Smith and Nunnally Johnston, featuring Ann Dvorak, Fred Allen, Phil Baker, Paul Whiteman and his band, Ramona, the Yacht Club Boys, Rubinoff, and to be directed by Roy del Ruth.

"MESSAGE TO GARCIA," based on the story by Elbert Hubbard and the book by General Rowan.

"EARTHBOUND," by Basil King.

"SNATCHED!" by Kubec Glassman.

"SHARK ISLAND," based on the life of Dr. Samuel Mudd.

"JOHN BARLEYCORN," by Jack London.

Celebrity to Produce Features

Celebrity Productions will increase its production activities in 1935-36 to include six features, in addition to the short subject cartoons already announced. In addition there will be a third series of ComiColor Cartoons.

The company has sent Harry A. Post, vice-president, to Hollywood to arrange for stories, directors and talent.

At the United Artists' sales convention in Hollywood. Left to right: Maurice Silverstone, chairman of United Artists Corporation, Ltd., London; Hal Horne, director of advertising and publicity; Nathan Burkan, legal head for United Artists; Al Lichtman, president, and Harry Buckley, vice-president.

Conquest Pictures Sets Schedule

Conquest Pictures, headed by Pierre Arnaud, will distribute next season six one-reel novelty "Tales of the Tribes," already completed, depicting the lives of American Indians. There will be at least three features: "Desert Strikes," produced in Morocco; "The Battalion of Death," and "War Drama," protraying the inside story of World War spies.

Bryan Foy Productions will make six westerns for Warner Brothers next season. The films were those originally intended to be made by Leon Schlesinger, Warners' short subject producer, and in their production Mr. Foy will be assisted by William McGann, Warner contract director.

Walter Futter will contribute a series of eight Hoot Gibson westerns to the states right market, starting on the first, "Frontier Justice," on July 15. Mr. Futter has completed a two-reel "special," "The $200,000 Snatch," which is supposed to tell the story of the Weyerhaeuser baby kidnaping.

Paramount Looking for Shorts

Lou Diamond, head of Paramount's short subjects department, left New York this week for Hollywood studio conferences and to look for likely short subject material. The company is interested in viewing any single reel subjects with a view towards adding them to its program.

With 14 available sound stages and 18 pictures either under way or set for immediate production, Paramount studio executives are occupied with a problem of studio management. Their concern is to prevent dialogue of one film reaching the sound track of another.

Paramount this week signed Harold Hurley to a new contract as associate producer and exercised another option on Mae West.

"N.T.G." in New Series

Nils T. Granlund (N. T. G.), Broadway master of ceremonies, has been signed by E. Schwartz, of Master Art Products, to appear in six short subjects based on the amateur performance idea, story and dialogue by Herman Pincus, and with Ben Schwartz directing. Mr. Schwartz will also distribute "Stars of Tomorrow," also written by Pincus, featuring Ted Claire.

Four More Shakespeares from Warner

Warner Brothers are planning to follow their "Midsummer Night's Dream," recently completed by Max Reinhardt, with at least four more based on the dramatic works of William Shakespeare. The Shakespearean works under consideration include "Twelfth Night," "As You Like It," "A Comedy of Errors" and "The Merry Wives of Windsor."

Marion Davies probably will appear in "Twelfth Night," under the Cosmopolitan banner. Josephine Hutchinson is being considered for "As You Like It," while Jack L. Warner has James Cagney in mind for "A Comedy of Errors." Sir John Falstaff in "The Merry Wives of Windsor" will probably be portrayed by Guy Kibbee.

Showmen's Jubilee to Feature a "Movie Day"

Movie Day in the Showmen's Variety Jubilee, scheduled for Atlantic City, September 3 to 8, is set for September 7. AMPA Day is September 6. Members of the Variety Club of Philadelphia are taking an active part in the program. There will be a ball and entertainment on the opening night, with screen tests to be held every day except the last. A film and radio resemblance contest is also scheduled.

There are numerous film men on the National Advisory Council, which includes: Jack Alicoate, A. R. Boyd, M. B. Comerford, Jay Emanuel, John C. Flinn, Bruce Gallup, John H. Harris, Hal Horne, Ed Kuykendall, Dr. Leon Levy, Alfred J. McCoster of WOR, William McMahon, Lewen Pizor, A-Mike Vogel, Ralph J. Wonders of CBS and Walter Woodward of Erpi.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Accent on Youth

(Paramount)

Romance

Adapted from a recently presented stage play, this is a story of October and June love with a light comedy background in which there is plenty of action. Smartly produced with modernistic settings embellishing eye value, the story is pitched to an intriguing key and moves speedily with much to stimulate and hold attention in all phases.

Given a theatrical atmosphere, the story deals with a fairly familiar situation. Middleaged playwright Gaye, convinced that the days of romance have passed him by, is adored by his secretary, Linda Brown. Feelings she expresses give him just the necessary idea for a smash theme for his forthcoming show. It is just the spark needed for the show's leading man, very much in love with Linda, to sweep her off her feet. Their marriage philosophically abetted by Gaye, he leads her a strenuous athletic wedded life that leaves the girl limp and very much desirous of the serenity and calmness that would have been hers had Gaye been her husband.

The inevitable separation ensuing, Linda concocts a compromise situation which provides Reynolds with the evidence needed for divorce. In the finale, Gaye realizes that Linda prefers his charm to Reynolds' hectic spontaneity.

Supplementing the entertainment provided by the three principals, there is a lot of merry comedy contributed by butler Flogdell and Miss Darling, the show's character woman. A showmanship asset and an entertainment feature is the work of Astrid Allwyn.

While a comedy, the show is distinctively adult in audience appeal with its major interest directed at woman patrons.—McCARTHY, Hollywood.

Produced and distributed by Paramount. Producer, Douglas MacLean. Director, Wesley Ruggles. Assistant director, James Dugan. From a play by Samson Raphaelson. Screen play by Herbert Fields and Claude Binyon. Sound, M. M. Paggi. Film editor, Otho Lovering. Art directors, Hans Dreier and Ernst Fegte. Photographer, Leon Shamroy. P. C. A. Certificate No. 861. Running time, when seen in Hollywood, 80 minutes. Release date, July 12, 1935. Adult audience classification.

CAST

Linda Brown	Sylvia Sidney
Steven Gaye	Herbert Marshall
Dickie Reynolds	Phillip Reed
Genevieve Lang	Astrid Allwyn
Frank Galloway	Holmes Herbert
Miss Darling	Catherine Doucet
Flogdell	Ernest Cossart
Orville	Donald Meek
Chuck (1st Friend)	Lon Chaney, Jr.
Butch (2nd Friend)	Nick Foran
Benham	Samuel S. Hinds
Mrs. Benham	Florence Roberts
Mrs. Galloway	Laura Treadwell
Fiancee	Janet Elsie Clark
Cashier	Albert Taylor

Page Miss Glory

(Warner)

Comedy

Plenty of adaptable showmanship is available in this picture's title, personnel, story content and production values. Essentially a light, frolicsome comedy, occasionally slow in action but generally fast moving, it uses situations rather than straight story idea to create its laughter. A popularly keyed love story, which encounters many merry complications, supplements the comedy motivation. These, combined with other ingredients, have as their objective easily understood amusement. While a definite continuity is preserved, direction of the picture does not hesitate to veer off many times to garner laughs from gags and situations that probably were inserted during production.

In the yarn, "Click" Wily, Ed Olson and Gladys are a trio of promoters who don't consider ethics in their activities as long as easy dough is assured. While they're stranded in a swank hotel, a yeast company offers a prize for the photograph of the most beautiful girl in the world. An expert photographer, inspired by Click, makes a composite of all the world's beauties, and names her Dawn Glory. The photo wins and then come demands from the contest sponsors and the press that Dawn be presented in person. While cashing in on endorsements of all kinds of products, sensational and somewhat batty stunt flyer, "Bingo" Nelson, announces he will marry her. In the meantime, Loretta, who has been working with Betty as a chambermaid, has installed Bingo as her dream man.

A dress sent to the hotel is donned by Loretta and when "Click" is at his wits' end as to how to carry on his bit of deception, and newspaper man Slattery is threatening all sorts of dire things, Loretta appears in the gown. "Bingo" goes mad about her, she goes more than mad about him; Click, Olson and Gladys go mad about everything, but in the end, the trio, having reaped a fortune and their deception miraculously proven a reality, "Bingo," who has only sung one song and that in the nature of a Loretta dream, zooms Dawn away to the clouds.

The whole idea of the attraction is showmanship adaptation. The stunts, gags and actualities presented in the picture constitute a ready made exploitation campaign. Naturally there is much to be done about Marion Davies and her first picture for this company, and of course the other principal names, particularly Powell, O'Brien and Frank McHugh should come in for their share of the ballyhoo. —McCARTHY, Hollywood.

Produced and distributed by Warner Bros. A Cosmopolitan picture. Directed by Mervyn LeRoy. Screen play by Delmer Daves and Robert Lord. Play by Joseph Schrank and Philip Dunning. Photography by George Folsey. Film editor, William Clemens. Music and lyrics by Harry Warren and Al Dubin. Art director, Robert M. Haas. Gowns by Orry-Kelly. Musical director, Leo F. Forbstein. P. C. A. Certificate No. 980. Running time, 90 minutes when seen in Hollywood. Pre-release date for special engagements only, August 24th, 1935. General release date to be determined (sometime after September, 1935). General audience classification.

CAST

Loretta	Marion Davies
Click Wiley	Pat O'Brien
Bingo Nelson	Dick Powell
Gladys	Mary Astor
Ed Olson	Frank McHugh
Slattery	Lyle Talbot
Betty	Patsy Kelly
Petey	Allen Jenkins
Blackie	Barton MacLane
Joe Bonner	Hobart Cavanaugh
Mr. Freischutz	Joseph Cawthorn
Mr. Hamburgher	Al Shean
Yates	Berton Churchill
Loretta's mother	Helen Lowell
Beauty Operator	Mary Treen
Kimball	Harry Beresford
Metz	Gavin Gordon
Nick	Lionel Stander
Detective Chief	Joseph Crehan

Thunder in the Night

(Fox)

Murder Mystery

A formula murder mystery, different only in that its locale is Budapest and its characters are a mixture of social-politicos, police officers and every-day working folk of that city. The production's outstanding showmanship quality is the motivating element. Hardly of the character that will arouse any great amount of curiosity in personnel, or story content, although there is a certain uniqueness in production values and settings, the picture is essentially an average attraction with main appeal directed at the crime-solving fans.

Szegedy, small-time variety show performer, is murdered. He once was the husband of Madalaine, now married to Alvineczy, high government official. A suggestion of political intrigue surrounds Szegedy's blackmailing. Alvineczy learns from maid Lisa of the position which his wife strives to conceal. Circumstances are such that he, his wife, the maid, astrologer Omega, and the dead man's stage partner, Katherine, are all suspected of the crime. Flashbacks tell of the activities of each in retrospect. Captain Torok and his aides come into the case searching for the guilty one. Believing that the other is guilty, both Madalaine and Alvineczy make confessions. Torok, through smart detective work, so eliminates the various suspects that the real killer, knowing the game is up, commits suicide.

Most attractive showmanship potentialities seem to be wrapped up in the story content with its myriad conflicting suspects. As the title and work of the players are hardly of the quality that will stir spontaneous enthusiasm, there is little reason to do anything but give the feature of the usual announcements, with gag stuff based on the crystal gazer's activity being adaptable for a lobby ballyhoo.—McCARTHY, Hollywood.

Produced and distributed by Fox. Produced by John Stone. Directed by George Archainbaud. Screen play by Frances Hyland and Eugene Solow. Based on the play "A Woman Lies" by Ladislaus Fedor. Photography by Bert Glennon. Sound by W. D. Flick. Art director, Duncan Cramer. Gowns by Helen Myron. Musical director, Samuel Kaylin. P. C. A. Certificate No. 1008. Running time, when seen in Hollywood, 72 minutes. Release date to be determined. General audience classification.

CAST

Captain Torok	Edmund Lowe
Madaline	Karen Morley
Count Alvineczy	Paul Cavanagh
Julie	Una O'Connor
Gabor	Gene Lockhart
Porter	John Qualen
Prefect of Police	Russell Hicks
Professor Omega	Arthur Edmund Carew
Lisa	Bodil Rosing
Katherine Czabo	Gloria Roy
Paul Szegedy	Cornelious Keefe

Escapade

(MGM)

Musical Romance

Quite evidently a new personality, Luise Rainer is this picture's most important showmanship feature. A sparkling personality in whom are combined most of the appealing qualities of several popular stars, but still a distinct personality, she is a promising screen asset. Not all the material provided her in the introductory vehicle is of the best, but

(Continued on page 61)

IN THE NEWS AND I

HEADLINE HITS GIVE

COMING EVENTS AT W

July 20th

"FRONT PAGE WOMAN"

BETTE DAVIS and GEO. BRENT top '5-Star Final' for thrills in the show which first preview flash from St. Louis Post Dispatch calls 'a great picture!'

July 27th

"BROADWAY GONDOLIER"

with **DICK POWELL, JOAN BLONDELL,** Menjou, Fazenda, Fio Rito's Band, Mills Bros., others galore —and a real story! THE big one this summer!

..POINTING THE

"10th Ave.," Duchin Lead Washington

WASHINGTON, June 18.—Outstanding in a week of unusu

The Metropolitan took $5,100 for "The Florentine Dagger," the only other house to go over average last week.

Other first runs swooped down, Loew's Fox hitting $19,800 for "Public Hero No. 1" and a stage show. Loew's Palace, with "Doubting Thomas," took $15,000, but nevertheless went into a second week. Loew's Columbia hit $3,200 with "It's a Small World."

Total first run busi

(G. B.)
ASCO—(1,052), 25c-65c, 9 days, 3rd week. Gross: $1,100. (Average, first week, $2,200)

Nine Days Ending June 11:
"SINS OF LOVE" (Cummins)
LITTLE—(318), 35c-40c, 9 days, 5th week. Gross: $1,000. (Average, first week, $1,200)

Week Ending June 13:
"GIRL FROM 10TH AVE." (F. N.)
EARLE—(2,218), 25c-77c, 7 days. Stage: Eddie Duchin & Orchestra, Arthur Boran, Powell & Nedra. Gross: $20,400. (Average, $18,400)
"IT'S A SMALL WORLD" (Fox)
LOEW'S COLUMBIA—(1,264)

PALACE—(2,370), 35c-77c, 7 days. Gross: $15,000. (Average, $15,900)
"THE FLORENTINE DAGGER" (Warners)
METROPOLITAN

"Werew Oklah

OKLAHOMA C

Total first ru Average is $13,500.

Estimated takings fo ing June 15:

"THE FLAME WITHIN" (M-
CRITERION—(1,700), 10c-26c-36c-5 days. Gross: $3,500. (Average, $5,000)
"CARDINAL RICHELIEU" (U. A.)
MIDWEST—(1,500), 10c-26c-36c-56c, 7 days. Gross: $3,200. (Average, $4,000)
"MR. DYNAMITE" (Univ.)
CAPITOL—(1,200), 10c-20c-26c-36c-41c, 7 days. Gross: $2,400. (Average, $2,000)
"WEREWOLF OF LONDON" (Univ.)
LIBERTY—(1,500), 10c-15c-26c-36c, 4 days. Gross: $2,200. (Average week, $2,500)
"GRAND OLD GIRL"

"Oil" Leads With $5,25

OMAHA, Lamps of China" did of a trolley strike and th the racing season. The Brandeis was $5,250,

Total first run business wa Average is $16,500.

Estimated takings:

Week Ending June 1
"WEREWOLF OF LONDON"
"THE DARING YOUNG MAN
OMAHA—(2,200), 25c-40c, 6 days $4,200. (Average, $4,500)

Week Ending June 12
"OIL FOR THE LAMPS OF CH (F. N.)
BRANDEIS—(1,200), 25c-35c Gross: $5,250.

"Oil" Is Only Seattle Draw; Takes $4,900

SEATTLE,

The only other spot to get on the profit side of the line was the Liberty with a dual bill consi ng of "The d "Men of ed $4,200.

Honor Levin

of the Copyright au will be honored on the board of directors of the medical Service Department of the aff of the Hospital for Joint Diseases at the hospital's Breezy Point camp. Dr. Leo Michel, Congressman Cohen and Joe Moharan

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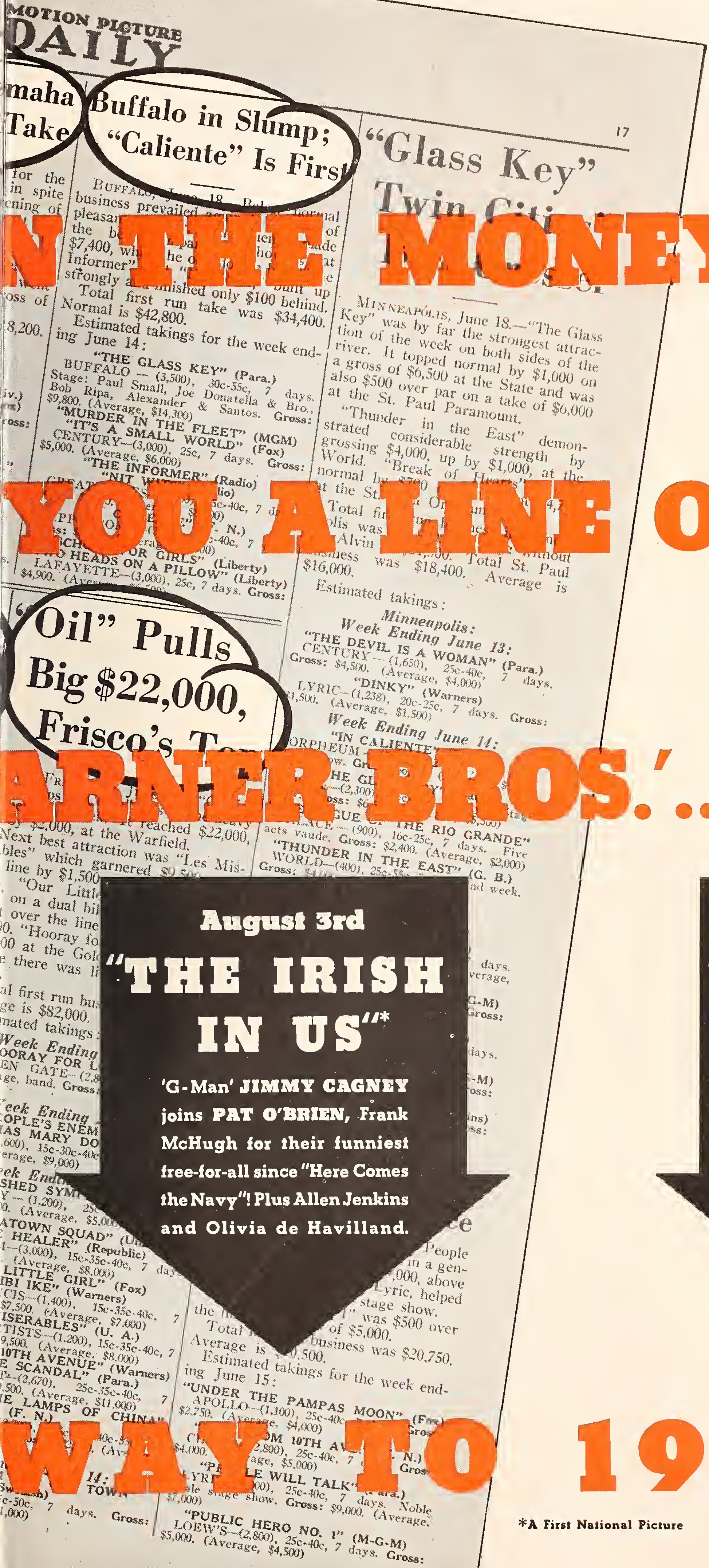
ARNER BROS.'..SUCH AS



MOTION PICTURE DAILY

17

maha

Take

Buffalo in Slump; "Caliente" Is First

BUFFALO, June 18.—Below normal business prevailed ...

Total first run take was $34,400. Normal is $42,800.

Estimated takings for the week ending June 14:

"THE GLASS KEY" (Para.)
BUFFALO — (3,500), 30c-55c, 7 days. Stage: Paul Small, Joe Donatella & Bro., Bob Ripa, Alexander & Santos. Gross: $9,800. (Average, $14,300)

"MURDER IN THE FLEET" (MGM)
"IT'S A SMALL WORLD" (Fox)
CENTURY—(3,000), 25c, 7 days. Gross: $5,000. (Average, $6,000)

"THE INFORMER" (Radio)

"TWO HEADS ON A PILLOW" (Liberty)
LAFAYETTE—(3,000), 25c, 7 days. Gross: $4,900.

"Glass Key" Twin Cities

MINNEAPOLIS, June 18.—"The Glass Key" was by far the strongest attraction of the week on both sides of the river. It topped normal by $1,000 on a gross of $6,500 at the State and was also $500 over par on a take of $6,000 at the St. Paul Paramount.

"Thunder in the East" demonstrated considerable strength by grossing $4,000, up by $1,000, at the World. ...

Total St. Paul business was $18,400. Average is $16,000.

Estimated takings:

Minneapolis:

Week Ending June 13:

"THE DEVIL IS A WOMAN" (Para.)
CENTURY—(1,650), 25c-40c, 7 days. Gross: $4,500. (Average, $4,000)

"DINKY" (Warners)
LYRIC—(1,238), 20c-25c, 7 days. Gross: $1,500. (Average, $1,500)

Week Ending June 14:

"IN CALIENTE" ...

"... THE RIO GRANDE"
PALACE—(900), 10c-25c, 7 days. Five acts vaude. Gross: $2,400. (Average, $2,000)

"THUNDER IN THE EAST" (G. B.)
WORLD—(400), 25c-55c ... 2nd week.

"Oil" Pulls Big $22,000, Frisco's To...

... it reached $22,000, ... at the Warfield.

Next best attraction was "Les Misérables" which garnered $9,500 ...

... first run business ... Average is $82,000.

Estimated takings:

"LES MISERABLES" (U. A.)
... (1,200), 15c-35c-40c, 7 ... $9,500. (Average, $8,000)

"... 10TH AVENUE" (Warners)

"THE SCANDAL" (Para.)
... (2,670), 25c-35c-40c, 7 ... $11,500. (Average, $11,000)

"... LAMPS OF CHINA" (F. N.)

Total ... business was $20,750. Average is ...,500.

Estimated takings for the week ending June 15:

"UNDER THE PAMPAS MOON" (Fox)
APOLLO—(1,100), 25c-40c ... $2,750. (Average, $4,000)

"PEOPLE WILL TALK" (Para.)
LYRIC ... 25c-40c, 7 days. Noble stage show. Gross: $9,000. (Average, $7,000)

"PUBLIC HERO NO. 1" (M-G-M)
LOEW'S—(2,800), 25c-40c, 7 days. Gross: $5,000. (Average, $4,500)

August 3rd

"THE IRISH IN US"*

'G-Man' **JIMMY CAGNEY** joins **PAT O'BRIEN**, Frank McHugh for their funniest free-for-all since "Here Comes the Navy"! Plus Allen Jenkins and Olivia de Havilland.

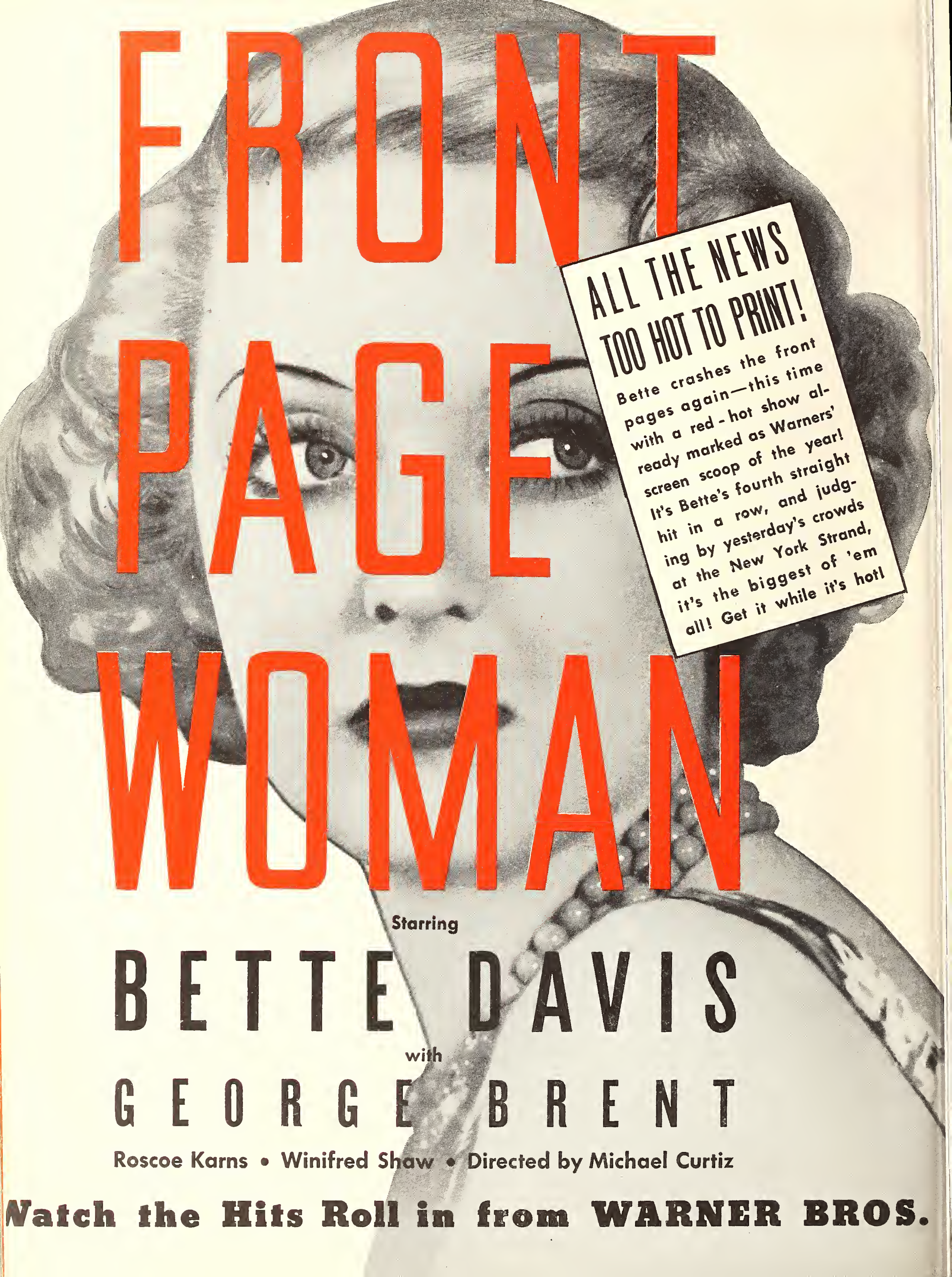
August 17th

"WE'RE IN THE MONEY"

with **JOAN BLONDELL, GLENDA FARRELL**, Hugh Herbert, Ross Alexander—and he who laughs last is darned good for being able to hold out so long!

WAY TO 1935-'36

*A First National Picture



FRONT PAGE WOMAN

ALL THE NEWS TOO HOT TO PRINT!

Bette crashes the front pages again—this time with a red-hot show already marked as Warners' screen scoop of the year! It's Bette's fourth straight hit in a row, and judging by yesterday's crowds at the New York Strand, it's the biggest of 'em all! Get it while it's hot!

Starring

BETTE DAVIS

with

GEORGE BRENT

Roscoe Karns • Winifred Shaw • Directed by Michael Curtiz

Vatch the Hits Roll in from WARNER BROS.

where opportunity is given to demonstrate her comedy dramatic forte, it was impressive.

Backed by a music tinged Viennese atmosphere, reflecting that spot's color in its most romantic days, the motivating story is a rather complicated comedy romance drama. Fritz, noted artist and collector of many things, particularly beautiful and alluringly dangerous women, lures Greta, wife of Dr. Karl, to his studio. She poses for a semi-nude portrait. Its publication creates a sensation and Karl is sure that his wife was the model. He assigns his brother-in-law to find out the facts. The brother-in-law, orchestra director Paul, is the fiance of Anita, who is madly in love with Fritz. The artist pestered beyond endurance, finally says the subject is a "Miss Major." Via directory search, Karl and Paul track down a Leopoldine Major. She is the countess' maid. Sent to a concert, where all the principals are gathered, Fritz, sensing the dynamite in the situation, rushes her off to a little rendezvous.

Falling in love with Fritz, Leopoldine begins to shine. Her handling of comedy, dramatic and sometimes frightening bits of business, particularly her fear to visit the studio and pose, is a gem of character work. But jealous Anita blasts the shy girl's visions. Her catty tongue has no difficulty in convincing Leopoldine that she is the subject of scandalous conversation. Miss Rainer again demonstrates her ability as he reacts to her shattered allusions.

In a dramatic anti-climax, Anita shoots Fritz on the steps of Leopoldine's residence. Leopoldine rushes to a theatre and forces an unwilling Dr. Karl to minister to Fritz's wound, to be followed by a finale in which the showmanship value of the triumph of true love is marked as Leopoldine understands that Fritz really loves her.

Although there are other worthy names in the cast which have box office value, this picture seems to require more than anything else an advance which concentrates on popularizing a potential new star. The feature supplemental to that undoubtedly is the comedy romantic dramatic character of the story.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Bernard H. Hyman. Directed by Robert Z. Leonard. Screen play by Herman J. Mankiewicz. From the German script "Maskerade" by Walter Reisch. Musical score by Bronislau Kaper and Walter Jurmann. Lyrics by Gus Kahn and Harold Adamson. Orchestra conducted by Victor Baravalle. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Joseph Wright. Edwin B. Willis. Assistant director, Harry Sharrock. Wardrobe by Dolly Tree. Photographed by Ernest Haller. Film editor, Tom Held. P. C. A. Certificate No. 990. Running time, when seen in Hollywood. 95 minutes. (To be cut.) Release date, July 5, 1935. General audience classification.

CAST

Fritz	William Powell
Leopoldine	Luise Rainer
Karl	Frank Morgan
Greta	Virginia Bruce
Paul	Reginald Owen
Anita	Mady Christians
Countess	Laura Hope Crews
Concierge	Henry Travers
Carmen	Mathilda Comont

In Old Kentucky

(Fox)

Comedy Melodrama

In every way here is the kind of picture that every showman likes to present and every type audience likes to see. A laugh packed comedy melodrama from start to finish, it is full of showmanship and amusement.

It bears only a skeleton resemblance to the original Charles T. Dazey dyed-in-the-wool melodramatic story and stage play. In place of the dastardly dirty work motivating that work, there is a brand of hokum, nonsensical hilarity that resulted, time after time, in preview audience merriment and applause drowning out ensuing dialogue and action.

Comedy is the picture's showmanship essence. It accentuates all other ingredients of which there are plenty. It's like gilding the lily to say that, from an entertainment point of view, it tops any previous Will Rogers picture, but accepting the preview audience reaction, no other conclusion can be reached. He's all that the patrons expect, but he's not the whole show.

There's a load of fun for everyone in the antics of the feuding, shotgun-toting grandpappy, Charles Sellon, and the insane carryings on of his nutty imported rainmaker, Etienne Girardot, and his Rube Goldberg paraphernalia. There's charming love interest in the romance between Dorothy Wilson and Russell Hardie. The show's comedy dirty work is deftly handled by Alan Dinehart, Charles Richman, Louise Henry and John Ince. Bill Robinson's dancing is a definite entertainment-exploitation asset. There's a comedy thrill in the picture's big action sequence, where the girl jockey is benefited by a surprise flood as she rides to victory.

With early sequences devoted to Steve and Nancy trying to keep the cantankerous old feudish Ezra from shooting somebody, particularly any of the Shattucks, the comedy premise is solidly established. Then at fast and furious fun pace, things start building the climax. Shattuck, having hired the college graduate horse doctor, Andrews, fires Steve, when he catches him tending the injured Greyboy, sole remnant of the once great Martingale estate. Steve, giving smart guy Slick Doherty a dose of his own medicine, goes over to the Martingale entourage. Andrews begins to show a romantic interest in Nancy, which serves to make the snooty Arlene more catty. Wash dances and teaches Steve to dance so that he may make an impression on horsewoman Dolly.

Greyboy's injured hoof needs a muddy track that he may win the big race. As Ezra introduces Pluvius J. Aspinwall, rainmaker, and all his curious contraptions, the fun seethes. Steve visits a classy mode shop (in which there is a showmanship fashion show idea) to get Nancy a gown for the night before the race ball. Shattuck and Slick try a little dirty work only to be frustrated by Ezra. Steve is arrested, thrown into the jug only to go blackface and through a demonstration of his dancing ability make an escape. With Nancy riding, the race starts on a hard, fast track and not a sign of rain in the sky. But Ezra and Pluvius are working. They manage to get water in a surprising way through which Greyboy thunders kneedeep in muck to victory.

There's clean, honest and wholesome fun for every kind of patron in this picture. The exploitation potentialities are almost limitless. It's wide open for all kinds of gag stunts. But in the final analysis, the show's entertainment is its own showmanship. Get a houseful to see the initial performances. — McCarthy, Hollywood.

Produced and distributed by Fox. Producer, Edward Butcher. Directed by George Marshall. Screen play by Sam Hellman and Gladys Lehman. Additional dialogue, Henry Johnson. Play by Charles T. Dazey. Photography by L. W. O'Connell. Sound, W. D. Flick. Art director, William Darling. Gowns, William Lambert. Musical director, Arthur Lange. P. C. A. Certificate No. 1017. Running time, when seen in Hollywood, 85 minutes. Release date, September 6, 1935. General audience classification.

CAST

Steve Tapley	Will Rogers
Nancy Martingale	Dorothy Wilson
Lee Andrews	Russell Hardie
Ezra Martingale	Charles Sellon
Arlene Shattuck	Louise Henry
Dolly Breckenridge	Esther Dale
Slick Doherty	Alan Dinehart
Pole Shattuck	Charles Richman
Pluvius J. Aspinwall	Etienne Girardot
Sheriff	John Ince
Wash Jackson	Bill Robinson

Dressed To Thrill

(Fox - Robert T. Kane)

Comedy-Drama

Gauged by preview audience reception, there is only a modicum of patron interesting entertainment worth in this picture. On the same basis, elements commonly necessary for an aggressive business-building campaign are limited. In character the story is a comedy romance drama, the locale France and the time the closing days of the War and the immediately following years. In introducing Tutta Rolf, in a dual identity star role, production and directorial technique follows a semi-continental trend, which, in demonstrating that Miss Rolf has much promise as a screen personality, is hardly of the caliber to engender immediate audience or showmanship enthusiasm. Nevertheless, and while the task may not be a simple one in most localities, the predominating exploitation asset is the star to which all the ballyhoo ordinarily given to any newcomer may logically be applied, but in a manner carefully calculated to permit patrons to be the judges.

Based on an appeal situation, direction, in seeking to make it tricky, results in making everything easily anticipated and thus any qualities that might pique suspense are lost.

Bill Trent, Canadian officer, and Colette, small town dressmaker, are in love. With the Armistice, he forgets, but she remembers. Years pass, and with only meager explanation, Colette is now Nadia, a noted Russian actress. The lovers meet again. Banker Trent is enamored of the glamorous star. He doesn't recognize her as Colette, so she sets out to teach him a lesson. First as Colette, then as Nadia, she tantalizes Trent. He spends a fortune on the actress, but borrows money from the dressmaker. In the finale, her deception having the desired effect upon Trent, she reveals herself and of course he is a contrite but appreciative swain.

By using the name of Miss Rolf in combination with ideas of story content and concocting a campaign in which the sense of the title should play a part, exploitation possible of stirring advance audience interest may be developed.—McCarthy, Hollywood.

Produced and distributed by Fox. Produced by Robert T. Kane. Directed by Harry Lachman. Screen play by Samson Raphaelson. Adapted from the play "La Couturiere de Luneville" by Alfred Savoir. Photography by Rudolph Mate. Sound by A. L. Von Kirbach. Dances by Jack Donohue. Music and lyrics by Lew Pollack and Paul Webster. Art direction by Jack Otterson and Hans Peters. Gowns by Howard Greer. Musical direction by Louis De Francesco. P. C. A. Certificate No. 991. Running time, when seen in Hollywood, 75 minutes. Release date, August 23, 1935. General audience classification.

CAST

Colette Dubois and Nadia Petrova	Tutta Rolf
Bill Trent	Clive Brook
Gaston Dupont	Robert Barrat
Anne Trepied	Nydia Westman
Henri	George Hassell
Sonya	Mme. Smirnova
Raskolnikoff	Leonid Snogoff
Charles Penfield	G. P. Huntley, Jr.

She

(RKO Radio)

Adventure

The weird, fantastic story of the strange Kingdom of Kor, She, its ever-young queen, and the search for the flame of eternal life, from the pen of the famous Sir H. Rider Haggard, which has been read by countless thousands in the years since its publication, is here brought to the screen by Merian C. Cooper, something of a specialist in the unusual in the motion picture.

With the aid of the vast mechanism of the modern screen, the producer has made of this a tale of high adventure in an unreal world, and has made for the exhibitor what should be an opportunity, in that the unusual, the fantastic, the breath-taking has been handled with a wide sweep of facility, a plentiful use of the imagination, an excellent use of scenic and spectacular effect and large portions of action and suspense.

With the origin of the film, the H. Rider Haggard novel, as a starting point in the selling of the picture, the exhibitor has an opportunity to match the ingenuity of the story and the film with ingenuity in his campaign. Recollections of the type of campaign material which proved successful in the selling of the original "King Kong," by the same company, may be of value to the showman, since both have the same sort of fantastic, amazing unreality in premise and development.

The facts that here, in the search by a scientist for a "flame of eternal life," the incarnation of that flame is a beautiful and apparently ageless woman, that romance comes to this woman when she sees a man resembling.

(Continued on page 64)

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A gigantic national tie-up with 6,000 bonded members of the Florists' Telegraph Delivery Association. Already the Tri-State Florists have hailed the picture at their convention. Other screenings follow at forthcoming sectional conventions. See the FOX campaign book for details. Follow Hollywood Reporter's advice: "Give it both barrels . . . audiences will love it!"

TO YOU!"

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JEAN MUIR
CHARLES
BUTTERWORTH
RUTHELMA STEVENS
HARVEY STEPHENS
ARTHUR LAKE

Produced by Robert T. Kane

Directed by William A. Seiter • Screen play by William Hurlbut and Bartlett Cormack • Original story by Gordon Rigby and Robert Dillon • Adaptation by Howard Estabrook

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but to her the reincarnation of a man she killed 500 years before, that this man is torn between love for the young girl who is his companion, and a fascination for the woman who holds the secret of agelessness, should offer ample opportunity for attention-arresting and holding salesmanship. Helen Gahagan, well known on the New York stage, enacts the role of She in a manner which is certain to impress the audience. In support are Randolph Scott, Helen Mack and Nigel Bruce in particular.

As an English scientist is dying of radium poisoning, he tells his nephew, Scott, to accompany his partner in research, Bruce, on an expedition in search of an "eternal flame," as an answer to their years of research into the subject of an "element" which will preserve life. He bases his belief on a family legend which tells of Scott's ancestor, to whom he bears a strong resemblance, who found the place, died there and whose wife returned alone, her servants killed by a great beast.

The two start, reaching a glacial area and an uncharted ice barrier, where they are joined by a brutish man who thinks they are searching for gold and insists on going with them, and his harshly treated daughter, Miss Mack. Amazingly they come upon the bodies of the servants as told in the legend, 500 years old, frozen solidly into the glacier with the body of a huge saber-toothed tiger. An avalanche destroys every one but the three, Bruce, Scott and Miss Mack, protected by an overhanging ledge. A passage is revealed, they enter and are attacked by cannibalistic savages in a tropical atmosphere deep behind the ice wall.

They are saved from attack by the arrival of the soldiers of She, who rules the Kingdom of Kor. Taken there, She calls Scott by the name of his ancestor, whom she killed when he preferred his wife's love to hers, believes him a reincarnation of that man. Miss Mack fights for Scott, but secretly She plans to have her used for the annual sacrifice to the gods. Just in time Scott and Bruce realize the situation, save Miss Mack, attempt to make their escape and again meet She at the eternal fire. Scott insists he will stay with Miss Mack. She demands he follow her into the flame, to have the secret, that he may watch Miss Mack grow old. To prove its harmlessness, She steps into the radiating flame, is transformed into an old and withered hag and dies, while the three make their way to safety.

The glacial discovery, the weird ritual of the sacrifice, the end of She, are the highlights of a picture which offers unusual opportunity for the exhibitor.—AARONSON, New York.

Produced and distributed by RKO Radio. Produced by Merian C. Cooper. Associate producer, Shirley C. Burden. Directed by Irving Pichel and Lansing C. Holden. From the novel by H. Rider Haggard. Screen play by Ruth Rose. Additional dialogue, Dudley Nichols. Photographed by J. Roy Hunt. Photographic effects by Vernon Walker. Art director, Van Nest Polglase. Recorded by John L. Cass. Edited by Ted Cheesman. Sound effects by Walter Elliott. Musical director, Max Steiner. Release date, July 12, 1935. Running time, 101 minutes. P. C. A. Certificate No. 985. General audience classification.

CAST

She	Helen Gahagan
Leo Vincey	Randolph Scott
Tanya	Helen Mack
Holly	Nigel Bruce
Billali	Gustav von Seyffertitz
Dugmore	Lumsden Hare
John Vincey	Samuel Hinds
Native leader	Noble Johnson
Captain of the guards	Jim Thorpe

The Rich Uncle

(Metropolis)

Comedy

An importation from Italy, this is out-and-out comedy and, to judge by the reactions of an Italian audience viewing the picture in New York, a highly effective comedy. The laughter was almost continuous.

Lacking subtitle translations of dialogue, the picture is adaptable only to those audiences which understand the Italian in which the dialogue is spoken throughout, but it appears a rather worthwhile film for those exhibitors, probably located in the larger metropolitan centers, who may count upon a patronage of Italians. For them, the film may be expected to prove decidedly satisfactory, both from the standpoint of the lively comedy, as indicated by the audience reaction noted, and in view of the fact that here is a picture in their native language, one of the comparatively few to reach this country.

Perhaps the native Italians will be familiar with the name of the leading player, said to be one of Italy's greatest comedy actors, Angelo Musco. His comedy may be said to be typically Italian, characterized by excited gestures, hair tearing and voluble and volatile conversation, much in the manner of Henry Armetta or Luis Alberni of the American screen.

The story finds Musco, once of the nobility but now poverty-stricken, forced to sell his furniture to provide food for his wife and three attractive daughters. His poverty is the result of endless legal squabbling with his cousin, the physically powerful Rosina Anselmi. She, in turn, has three personable sons, attracted to the three daughters of Musco. Then a rich uncle dies, leaving Musco his fortune. But the large list of prior legacies finds no money with which to pay them, and Musco again despairs. The head of the fraternal order of which the uncle was the president arrives to present three bank books, totaling a large fortune for Musco.

He, with new hope, rushes to the bank in the city only to find it closed. The shock is too much and he collapses in the street, injuring himself. Wearily he returns home, where word comes that the bank has reopened and is ready to pay in full on all claims. Happiness comes to Musco and peace to the family as the differences are composed and the three daughters see happiness ahead with the three cousins. —AARONSON, New York.

Produced by Capitani Film, Rome. Distributed by Metropolis Pictures. Directed by Amleto Palermi. Adapted from the comedy by A. Russo Giusti. Scenario by Gastone Medin. Photograhed by Anchise Brizzi. Music by C. A. Bixio. Running time, 88 minutes. Release date, June 28, 1935. General audience classification.

CAST

Don Antonio Favazza	Angelo Musco
Titina	Elsa De Giorgi
Sisina	Lulu Marinelli
Lilina	Zoe Incrocci
Mariantonia	Rosina Anselmi
Toto	Enrico Marrone
Sasa	Adolfo Geri
Mimi	Sandro Del Signore

Mutiny Ahead

(Majestic)

Drama

With a fair quota of action, this production concerns the regeneration of a "playboy," and supplies romance, comedy and drama of the melodramatic and active sort en route to that regeneration.

Since the names in themselves cannot be considered as of marquee drawing caliber, the exhibitor will have to rely upon the story elements. Concentration on the action at sea, which is implied in the title, appears the best method of selling, making the most of the romance and the reformation idea.

Neil Hamilton and Kathleen Burke head the cast, both familiar but not strong names. The treasure hunt for the bullion which went down with a sinking ship 20 years before, the mutiny of the crew with its eyes on the gold, the theft of a necklace, under compulsion, by the young ne'er-do-well, his quest of that necklace when it is stolen from him, and his effort to prove himself not a thief, are all phases of the yarn which should be useful in attracting the attention of those of the patrons who like action material.

Hamilton is the young and fast living man who runs himself broke at the swank gambling tables. A chance friend, Noel Francis, introduces him to two of her friends, who turn out to be big jewel thieves seeking a valuable necklace belonging to Miss Burke's wealthy aunt. When Hamilton learns the nature of the manner in which he is to earn much-needed money to pay his gambling debt, he refuses, but accepts when a gun emphasizes the invitation. He steals the necklace at a party, arrives at the appointed place just after the two jewel thieves have killed each other after a quarrel. Attempting to return the gems, he is set upon, beaten by a group of sailors, and the necklace stolen. He pursues them to the docks, stows away aboard a ship which is about to sail with Miss Burke and Reginald Barlow, as her captain, bound for the bullion which went down with a ship on which he had been an officer 20 years before.

Hamilton is discovered, put to work in the galley after Miss Burke, whom he had met before, and who has seen the newspapers linking his name with the theft of the necklace, has told him what she thinks of him. Leon Ames, mate of the ship, is in love with Miss Burke, and when she turns him down he drinks, insults her and he and Hamilton fight. The mate is put in irons. The site of the sunken ship is reached, the gold brought up after Hamilton dives to save the captain, in diving outfit, from an octopus. Part of the crew, headed by the imprisoned mate, mutiny, and the result is fast action until the mutineers are subdued, chiefly through the work of Hamilton. Hamilton, meanwhile, has been able to prove to Miss Burke that he actually was trying to recover the necklace, and had not stolen it willingly. The conclusion finds Hamilton, quite reformed, and Miss Burke sailing home together.—AARONSON, New York.

Produced and distributed by Majestic. Directed by Tommy Atkins. Produced by Larry Darmour. Original story by Stuart Anthony. Release date, March 1, 1935. Running time, 63 minutes. P. C. A. Certificate No. 598. General audience classification.

CAST

Kent Brewster	Neil Hamilton
Carol Boxby	Kathleen Burke
McMurtrie	Leon Ames
Captain Martin	Reginald Barlow

Noel Francis, Mathew Betz, Paul Fix, Maidel Turner. Edward Earle.

The Divine Spark

(Gaumont-British)

Musical Romance

Operatic numbers, admirably rendered by voice and orchestra, costuming, an atmosphere of idyllic romance—these elements, supported by real charm of setting and photographic presentation, are the assets of this English language version of a production by the Alleanza Cinematografica Italiana made in the Cines Studios, Rome.

The ingredients are not new; the famous composers are getting a great deal more limelight as film heroes than they ever enjoyed in the flesh. Even so, the musical and the sentimental will each find a lot to appeal to them in this free telling of the love life of Vincenzo Bellini, famous for "Norma" and a long list of other operas. The atmosphere is that of the eighteenth century, and in line with the period flavor is the introduction of such famous historical figures in the world of music as Rossini and Paganini.

The music is the big selling point, and exploitation will be most successful if it is aimed at music lovers in any community, but for the bigger public there is a strong love interest, and the personality of Marta Eggerth is a definite asset; she acts appealingly besides singing admirably. Phillips Holmes, also, plays his romantic part well, and the character parts are all well cast. It is a class production, and should be handled with that fact well in view.

Vincenzo Bellini, student at the College of Music in Naples, falls in love with Maddalena, daughter of the rich lawyer, Fumaroli, and writes a ballad which he gives to her. The girl is betrothed to Tosi, an official who, inspired by the girl, obtains for Bellini the commission to write a cantata for the King's birthday. The lovers decide to elope, but Maddalena, impressed by a tribute which Rossini pays to Bellini's genius and fearing that she will ruin his career, changes her mind.

Bellini becomes the protege of Ginditta Pasta, a prima donna who has been the mistress of Maddalena's fiance. For her he writes the series of operas which have made him famous, but he is embittered by the loss of Maddalena. "Norma" is a failure because he deliberately chooses a theme of hatred rather than one of love. Maddalena hears of the catastrophe and, making a midwinter coach journey to Milan, gives Ginditta the ballad which Bellini dedicated to her. Introduced into "Norma" without Bellini's knowledge, the number makes the opera a triumphant success, but Maddalena dies as the result of her journey.

All through, the musical values are of the highest order. Story values are best in the opening scenes, picturing the whimsical courtship, and in the finale when Maddalina, dying, takes a tender farewell of her lover, not knowing that the man by her bedside is actually Tosi, her fiance. This angle of romance sacrificed to fame is a possible line of advertising to the general patronage, but essentially it is a film for music lovers.—ALLAN, London.

Produced by Gaumont-British in conjunction with Alleanza Cinematografica Italiana at Cines Studios, Rome. Distributed by Gaumont-British. Directed by Carmine Gallone. Story and scenario, Walter Reisch. Adaptation and dialogue, Emlyn Williams and Richard Benson. Camera, Franz Planer, Sound, G. E. Burgess. Running time, 82 minutes. "G."

CAST

Maddalena Fumaroli	Marta Eggerth
Vincenzo Bellini	Phillips Holmes
Ginditta Pasta	Benita Hume
Judge Fumaroli	Donald Calthrop
Ernesto Tosi	Arthur Margetson
Rossini	Edmond Breon
Romani	Basil Gill
Paganini	Hugh Miller
Mercadanti	Edward Chapman
Florimo	John Clements
Butler	Felix Aylmer
King of Naples	John Deverell

Peter Vinogradov

(Amkino)

Comedy-Drama

From the state-owned and operated motion picture studios of Russia comes another picture, which, however much it contains of drama and comedy in the accepted motion picture entertainment style, is still just another phase of the apparently interminable Russian film propaganda.

In this instance it is the intention of the picture to indicate the life of the student in Moscow, at work and at play, and in the pursuit of romance. But always is the implication that under the benign guidance of the state, the young man—or woman—from the remote countryside may come to Moscow, there to work in the factory, study the subjects of his taste.

With respect to the exhibition of this picture in this country, it offers approximately the same opportunity as an item of motion picture merchandise as have others from the same source. That is, it may be said to be of comparatively little box office value for the regular run of motion picture patrons, despite the use of superimposed subtitle translations of dialogue to make for ready understanding of the story by those not familiar with the Russian language.

The locations where any attractiveness might be expected are in those metropolitan centers where an audience sympathetic with the aims of Russia, or particularly interested in foreign screen product, may be found in large numbers.

The story concerns three young Russians, who go from the country to Moscow to study and work in a factory. One Peter, the hero, is deeply interested in automotive engineering, another in the violin, the third in sports. Peter, when he left the country, had promised a girl, Valia, that he would not forget her. In the city, the three are active, Peter living according to schedule, working on his invention, the film's objective seeming to be to impress on the viewer the fact that here is the ideal Communist youth, letting nothing stand in the way of the improvement of himself for the good of the state.

Then he meets Tonia, a girl architectural student, and falls in love with her. He learns that she is the sweetheart of his friend, the sport enthusiast, and their friendship suffers. Then, at the wrong moment, Valia arrives at his rooms, and he turns her out. Peter and Tonia quarrel as a result of Valia's untimely arrival, and part.

Peter continues with his work, and at the conclusion it is found that Valia has married the violinist, Tonia her first love, and Peter is left with his work and the plaudits of the crowd as his invention is accepted as meaning savings in the thousands to the motor industry of the country. The five are once again fast friends.—AARONSON, New York.

Produced by Moscow Kino-Combinat. Distributed by Amkino. Directed by A. V. Macheret. Story by Lev Slavin. Photography by E. O. Slavinsky. Music by L. K. Knipper. Release date, June 26, 1935. Running time, 86 minutes. General audience classification.

CAST

Peter Vinogradov	B. N. Livanov
Senia Kaufman	V. Tsishevsky
Kostia Okhotnikov	K. Gradopolov
Valia	G. Pashkova
Tonia	N. Ardi

The Vanishing Riders

(Spectrum)

Western

Routine western material, this film, featuring Bill Cody and his son, 10-year-old Bill Cody, Jr., has a reasonable quota of action, the expected incidental romance, set against the usual western mountain background.

Cody's young son is an attractive and appealing youngster, who can ride with amazing skill and handle a rope equally well for his age, but unfortunately the lines prepared for him make him appear rather too precocious for his years. He has been permitted to "steal" the picture, becoming virtually the small hero of the film.

It may be sold especially for the youngsters, with young Cody appearing so prominently.

Cody, sheriff, kills an outlaw, and adopts his young son. Together they come upon a former silver boom town, now deserted except for an old storekeeper, former friend of Cody. Through his efforts they go to work for Ethel Jackson, ranch owner whose father has been killed by an outlaw band headed by Wolf Larsen, who is terrorizing, the ranch. Through an error Larsen and his men are hired. They plan to steal the stock while Cody is away. The boy overhears the plot, rides after Cody, assists through the use of "ghost" makeup in the demoralization and the general cleanup of the gang just before the sheriff arrives, and then, when Larsen escapes, rides after him, ropes and captures him, a sequence which is just a bit incongruous. Strong men are not captured by 10-year-old boys as a rule. Otherwise, ordinary western material.—AARONSON, New York.

Produced and distributed by Spectrum Pictures. A Ray Kirkwood production. Directed by Bob Hill. Story by Oliver Drake. Photographed by William Hyers. Release date, July 1, 1935. Running time, 58 minutes. General audience classification.

CAST

Bill Jones	Bill Cody
Tim	Bill Cody, Jr.
Joan Stanley	Ethel Jackson
Joe Lang	Roger Williams
Frank Stanley	Donald Reed
Red Kelley	Buck Morgan
Hiram McDuff	Bud Buster
Kaintuck	Ace Cain
Hank	Milt Moranti
Slim	Francis Walker
Wolf Larsen	Wally Wales
Cuke	Collin Chase
Jed	Bert Young

Two Boobs in a Balloon

(Vitaphone)

Amusing

There is amusement in this, featuring Edgar Bergen, the clever ventriloquist, and his famous dummy. In this the pair are engaged in an important balloon ascension, designed to gather new data on conditions in the stratosphere. The scene is the interior of the balloon from its start on the ground until its final landing, also on the ground—with a bump. The "conversation" between Bergen and the dummy provides the entertainment and amusement, especially for those who like this particular form of trickery.—Running time, 9 minutes.

Mexican Industry Expecting Relief

by JAMES LOCKHART

Mexico City Correspondent

The new cabinet which President Lazaro Cardenas promptly appointed to end a political crisis, is viewed with much favor by the entire motion picture industry of Mexico, Mexican elements as well as foreign. Film men expect early relief from various problems, especially those of a legislative and fiscal nature, that have been bothering them for a long time, as a result of changes that have been made in the chiefs of government departments which have direct supervision of the industry, as well as the appointment of a new mayor of the federal district, which includes Mexico City.

See Possible Subsidy

Mexico City Film Row is of the opinion that the new ministers of finance and interior, the principal departments that are concerned with films in this country, will give prompt and beneficial attention to such long mooted matters as imposts and duties, censorship and other forms of legislation, some of which film men would be very glad to see modified. Mexican producers and distributors look to the new cabinet to help them out, perhaps with a subsidy or at least to favorably respond to the petition, asking exemption from all taxes for five years, excepting the income levy, they addressed to the former minister of finance.

The industry regards the new ministers of finance and the interior as men who are fair, reasonable and farsighted.

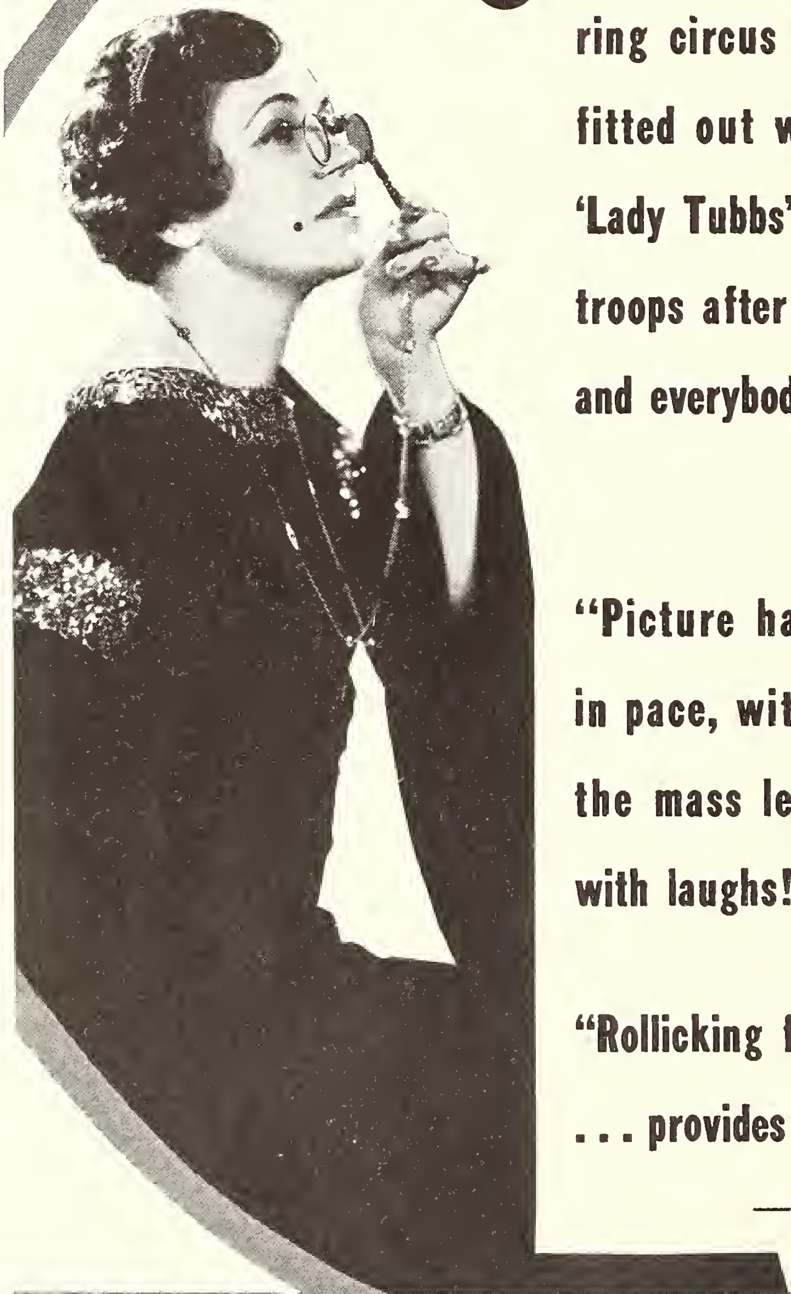
A compromise agreement between striking employees and exhibitors in Mexico City has been reached under the supervision of the federal board of conciliation and arbitration to end the difficulties between the workers and four neighborhood theatres. The workers accepted a slight increase, rather than their original demand. The exhibitors, for their part, agreed to consider new collective labor contracts, which is construed as a major victory for the workers. The strike involving several other houses continues, but the board hopes shortly to effect a settlement. In an effort to prevent future disputes of the same nature, the board is planning a series of conferences among exhibitors, distributors and producers.

Seek to End Theatre Boycott

Federal authorities are attempting to settle the dispute in Monterey, which as a result of the dismissal of 22 theatre employees, has desulted in a boycott against theatres ordered by the National Federation of Cinematographic Industry Workers, and the virtual closing of practically all Monterey theatres.

Mexico was visited by the Far East's best and most enthusiastic amateur sound picture cameramen during the recent convention of Rotary International. He is H. R. H. Prince Purachatra, brother of the former King of Siam, who was delegate to the meeting from the Straits Settlement district. During his spare time he pictured places of interest in and about Mexico City, including a bull fight that was presented as entertainment for the Rotarians. He exhibited his pictures to Mexico City film men and government officials, who praised them highly.

READ WHAT TH



"Swell comedy . . . It's a field day for Alice Brady and a three-ring circus for her audience when she's fitted out with such a trouping part as 'Lady Tubbs' offers her! . . . The audience troops after her shrieking with laughter, and everybody has a gorgeous time!"

—*Hollywood Reporter*

"Picture has been kept broad and fast in pace, without ever getting away from the mass level . . . is liberally studded with laughs!" —*Daily Variety*

"Rollicking farce, well played and directed . . . provides many laughs in this picture!"

—*Motion Picture Daily*

SHE'S A PANIC!

EY'RE SAYING:

CARL LAEMMLE

presents

Lady TUBBS

A UNIVERSAL
PICTURE WITH

ALICE BRADY – DOUGLASS MONTGOMERY
ANITA LOUISE – JUNE CLAYWORTH
ALAN MOWBRAY
MILDRED HARRIS – HEDDA HOPPER
PHYLLIS BROOKS

From the novel by Homer Croy   Directed by Alan Crosland
L. L. Ostrow Associate Producer

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

THE LAST OUTPOST

Paramount

This is a story of British military valor, chivalry, romance and sacrifice which has the jungles and deserts of Africa for its locales. It is adapted from a published story by F. Britten Austen, whose dramatic, romantic historicals have been made familiar to many by their appearance in a popular weekly. Its character is emphasized by the fact that Philip MacDonald, author of "The Lost Patrol," collaborad in adaption with Arthur Phillips, who did the screen play on "Limehouse Blues." Direction is by Charles Barton, recently credited with "Car 99" and "The Vanishing Pioneer."

The main theme concerns three well known players, Cary Grant, Claude Rains and Gertrude Michael. Rains rescues Grant from an enemy band intent upon killing him. The wounded Grant falls in love with a nurse, Gertrude Michael, Rains' wife, from whom she has been separated for years, though she knows he still loves her. Parting from Grant, she is killed in an auto accident and her last words are for her lover. Swearing revenge, Rains would leave Grant in the desert to die following an enemy attack, but the eerie voice of his dead wife pleads with him to save his fallen comrade in arms and preserve the best traditions of British arms.

Listed among the supporting players are Kathleen Burke, seen in "Lives of a Bengal Lancer;" Colin Tapley, Billy Bevan, Georges Renevant and Jameson Thomas with, of course, hordes of native characters.

Emphasis should be centered upon the emotional, romantic, dramatic story in selling the picture, which, because of its nature, is certain to be full of adventurous action.

THE IRISH IN US

Warner

The battling trio of "Here Comes the Navy" and "Devil Dogs of the Air," James Cagney, Pat O'Brien and Frank McHugh, go on to further entertainment and showmanship availability in this production. Lloyd Bacon, who directed them in those pictures, is again at the helm. The story, by Earl Baldwin, was written specifically for the trio and also to mark the first starring appearance of Olivia de Haviland, who was seen with Joe E. Brown in "Alibi Ike."

In theme, with plenty of topical background action, the story is a comedy romance. Taking its cue from the title, it concerns three battling Irish brothers. O'Brien is a cop, McHugh a fireman, and Cagney a manager of fourth-rate fighters. Romantic rivalry for the favor of Miss de Haviland provides the necessary spark to kindle the hectic action. Cagney's punch drunk pug, Allen Jenkins, suffers a dressing room kayo at the hands of the champ. Cagney, substituting, takes a walloping, until Miss de Haviland puts her oar in by telling O'Brien that the fighter being massacred is her ideal. In a spirit of brotherly love, he becomes Cagney's second, to tip him off as to just how to polish the champ off.

The inclusion of Cagney, O'Brien and McHugh, together with the idea of the story, which promises to be full of exciting action, cues its exploitation character. For saleable production assets there is the reproduction of the famous New York policeman's ball in Madison Square Garden, and the title fight in Yankee Stadium. While those features will account for spectacle, there is the comedy romantic angle in considering feminine interest.

PLANS STATE AMATEUR FILMS

Mrs. A. S. Tucker, head of the Louisiana Better Films Committee at New Orleans, and a group of her associates are to meet in the near future to plan a statewide organization of motion picture enthusiasts, using 16mm (new RCA Perfection) sound equipment to make amateur films. They will use famous spots in the state as locales and backgrounds for their picture, it was learned. The prime movers in other amateur cinema clubs here have been asked to attend the meeting and probably will aid in making the first sound pictures of their kind to be made in New Orleans.

GLITTER

(Tentative Title)

MGM

This picture is adapted from an original story with a theme of comedy and romance drama and surprising heart interest. It is a production in which there is potential entertainment and exploitation interest in star, supporting cast and story content as well as director. The story, which is told against swank and luxurious backgrounds, the locales being a Mediterranean island and smart New York, is by Abbie Carter Goodloe with screen play by Joseph Mankiewicz. Direction is by W. S. Van Dyke, whose "Naughty Marietta" is currently popular, and previously credited with "Forsaking All Others" and "The Thin Man."

It tells of an uptodate girl who tires of the sophisticated sham of social life. She goes on a cruise with her father, and on a romantic island, following a whirlwind courtship, she falls in love with a young archeologist. All the time she passes herself off as just a working girl. The man, madly in love, follows her to New York. He learns her true identity and resents the deception practiced. The methods by which the girl wins him back are packed with comedy suspense.

Joan Crawford is starred in the leading role. Opposite her is Brian Aherne, seen in "The Fountain" and "What Every Woman Knows" since his debut with Marlene Dietrich in "Song of Songs." Principal supporting roles are handled by Frank Morgan, now in "Escapade," and Aline MacMahon.

Among the others are Eric Blore, Fred Keating, Vince Barnett, Jessie Ralph, Frank Conroy, Frank Shields, Ed Brophy and Hilda Vaugh.

A peppy modern romantic love story from start to finish, with fast moving comedy coloring the theme, it calls for showmanship that emphasizes the story quality and cast.

THE DARK ANGEL

U.A.-Goldwyn

In content "The Dark Angel" is a dramatic romance, a story of a great love found in the welter of the Great War, lost in a series of conflicting human rectitudes, and blossoming in triumphant beauty. It has a triangle structure and deals in essentials that have demonstrated entertainment and commercial value.

The producion is from a British stage play of the same title, with adaptation by Lillian Hellman and Mordaunt Shairp. It is being directed by Sidney Franklin, maker of such outstanding pictures as "Barretts of Wimpole Street," "Smilin' Thru" and "Reunion in Vienna."

The major action centers about three persons, and their names as well as those of the chief supports have been connected with some of the most important recent pictures. It stars Fredric March, currently in "Les Miserables"; Merle Oberon, seen with Chevalier in "Folies Bergere"; and Herbert Marshall. In the supporting cast are Janet Beecher, John Halliday, Henrietta Crossman, George Breakston and Olaf Hytten. There are also Denis and Fay Chaldicott, Frieda Inescourt and Claude Allister.

The feature, which is being tastefully and authentically produced, is typically English in atmosphere. Since childhood, Miss Oberon, who loves March, is beloved by Marshall. Maturing, going to war, March suddenly discovers his love. A last night liaison is misinterpreted by Marshall. Sent out on patrol, March is reported missing, only to turn up blind. After the war, believed dead, he turns up as a writer of children's adventure stories under another name. An old medical officer (Halliday) tells Marshall who the writer really is. He brings Miss Oberon, who, not knowing of his affliction, feels that she is being scorned. Learning the truth, she rushes back to him for a happiness she has dreamed of since childhood.

Tax Board Allows Entertainment Expense

Ruling on the appeal of Ned Wayburn from a deficiency of $2,526 and a fraud penalty of $1,263 imposed by the commissioner of internal revenue on his 1930 income, the United States board of tax appeals in Washington recognized the necessity of entertainment expense by members of the theatrical profession by insisting accurate records of such expenditures be kept.

Mr. Wayburn claimed a deduction of $22,000 for which he had no record, and the board compromised by allowing $12,000 and adding the balance to his income. The board dismissed the charge of fraud, declaring the errors were those of omission and that no attempt to evade payment of tax had been proved.

Plans Radio Expansion

Donald Flamm, owner of Station WMCA, and head of the Intercity group which operates stations in several eastern cities, plans an expansion of his broadcasting hookup.

FRENCH QUOTA GIVES AMERICANS OPPORTUNITY TO PLAN THE YEAR

Full Year Extension Removes Uncertainty of Other Years; French Industry, However, Regrets Reorganization Delay

by PIERRE AUTRE
Paris Correspondent

From this side of the Atlantic and from expressions in trade circles here, it is believed that the American industry is pleased at the decision extending for a full year the film quota regulations, until June 30, 1936, to be exact. This is the first time since 1932 that French regulations have not added new restrictions on the entry and release of foreign pictures in France.

This longer period should be a help to importers, for whom it previously was very difficult to plan a program of distribution as they could not know what the new regulations would be at the end of six months.

The text of the decree and the rules are the same as they have been since 1933. The one difference is that the new order sets the regulations for a full 12 months instead of half a year.

The decree was a surprise to everyone of the French industry, who first learned about it when the *Journel Officiel* came out on May 29 with the word that the regulations had been extended for one year starting July 1.

A Story of Changes

The history of the French quota has been one of frequent changes and resultant uncertainty to foreign companies.

In 1932 three unusual principles in Franco-American film relations were introduced into the film regulations:

1. Original versions of each foreign film might be rented to only 10 cinemas in all of France, five in Paris, five in the provinces.
2. The Government reserved the right to limit at any time the release of dubbed pictures.
3. The dubbing of foreign pictures, that is, the replacing of foreign original dialogue by French dialogue, had to be done in France.

The regulations of 1933 added five cinemas to the number in the provinces to which original versions of foreign films might be rented and substituted for the second clause a quota on foreign dubbed pictures. The number was fixed at 140 for the year in addition to 48 films at the Censorship office when the regulations went into effect, making a total of 188 dubbed pictures. All these regulations were announced as in effect for one year.

Largest Handicap in 1934

The regulations of 1934 were limited to six months ending December 31, and this limitation was one of the heaviest handicaps under which the foreign importers, and especially the American industry, had to labor, because the entire business of marketing films is planned for at least six months in advance and the complete operation of dubbing takes from two to three months. At the same time, duties on imported printed negatives of pictures were increased 100 per cent, from 2.5 francs to 5 francs a meter. This increase was not really of great significance, especially for American companies which never import their negatives into France. They generally use for the original versions positive films printed in New York or London, and for the dubbed versions duplicative print ("mauve" positive).

On Nov. 27, 1934, these last regulations were extended until June 30, 1935, still with 94 dubbed films allowed for these six months.

The American companies in Paris are glad to note that in a year when practically all countries on the Continent are increasing discriminations against foreign films (Italy, for instance, practically had stopped all importation of American films) France has not added any restrictions.

It is said that this arrangement was on an exchange basis for importation into the U. S. A. of some French goods at the signing of the new Franco-American trade agreement.

French producers and distributors were rather pleased with the early issuance of the regulations, one month before they were to go into effect. That averted all the argumentation of previous years, when the decree was published just a few days before, or even after, its date of effect.

This year, then, it is expected that there will be no quota disputes between foreign producers and importers on the one side and the French distributors on the other, no fight in the trade press, no dispute between the Chambre Syndicale and the Paris as-

(*Continued on following page, column 1*)

The Tax Situation in France; Present Levies, Proposed Cuts

As exhibitors in France await fulfilment of the promise of the Finance Ministry that sharp reductions will be made in the taxes burdening their operation, a comparison of present assessments with the situation after the proposed reductions are made shows how the exhibition business will be benefited.

PARIS CINEMAS

THE PRESENT SITUATION		AFTER THE PROPOSED REDUCTION	
NET RECEIPTS*	Tax Percentage	NET RECEIPTS	Tax Percentage
Up to 15,000 francs	5	Up to 10,000 francs	2
15,000 to 30,000	10	10,000 to 30,000	5
30,000 to 50,000	15	30,000 to 50,000	10
50,000 to 100,000	20	50,000 to 100,000	15
Over 100,000 francs	25	Over 100,000 francs	20

PROVINCIAL CINEMAS

Up to 15,000 francs	2.5	Up to 10,000 francs	2.0
15,000 to 30,000	5.0	10,000 to 30,000	2.5
30,000 to 50,000	7.5	30,000 to 50,000	5.0
50,000 to 100,000	10.0	50,000 to 100,000	7.5
Over 100,000 francs	12.5	Over 100,000 francs	10.0

**In francs. 15 francs to one dollar.*

Provincial cinemas pay half as much state tax as do the Paris cinemas. However, in the Provinces in a lot of places a taxe municipale is levied by the town council.

TOTAL TAXES PAID BY PARIS CINEMAS

PRESENT SITUATION

		STATE TAXES		PAUPER TAXES 10%			
NET RECEIPTS	Percentage	Taxes	Totals	Taxes	Totals	TOTAL TAXES	GROSS RECEIPTS
0 to 15,000 francs	5	750	.....	1,500	.....	2,250	17,250
15,000 to 30,000	10	+ 1,500=	**2,250**	+ 1,500=	**3,000**	5,750	35,750
30,000 to 50,000	15	+ 3,000=	**5,250**	+ 2,000=	**5,000**	10,250	60,250
50,000 to 100,000	20	+ 10,000=	**15,250**	+ 5,000=	**10,000**	25,250	125,250
Over 100,000	25	.....	.....	.....	.....	.....	.....
For instance 200,000	25	+ 25,000=	**40,250**	+ 10,000=	**20,000**	60,250	260,250

AFTER THE PROPOSED REDUCTION — PAUPER TAX = 5%

Up to 10,000 francs	2	200	.....	500	.....		
10,000 to 30,000	5	+ 1,000=	**1,200**	+ 1,000=	**1,500**	700	10,700
30,000 to 50,000	10	+ 2,000=	**3,200**	+ 1,000=	**2,500**	2,700	32,700
Over 100,000	15	+ 7,500=	**10,700**	+ 2,500=	**5,000**	5,700	55,700
For example, 200,000	20	.....	.....	.....	.....	15,700	115,700
		+ 20,000=	**30,700**	+ 5,000=	**10,000**	40,700	240,700

The above tables show that on net receipts of 200,000 francs a Parisian exhibitor who was paying 60,250 francs in taxes will pay 40,700 francs, or a reduction of 33 per cent, under the new plan.

PERCENTAGE IN PARIS CINEMAS

PRESENT SITUATION NET RECEIPTS	TAX PERCENTAGE			AFTER PROPOSED REDUCTION NET RECEIPTS	TAX PERCENTAGE		
	State	Pauper	Total		State	Pauper	Total
Up to 15,000 francs	5	10	15	Up to 10,000 francs	2	5	7
15,000 to 30,000	10	10	20	10,000 to 30,000	5	5	10
30,000 to 50,000	15	10	25	30,000 to 50,000	10	5	15
50,000 to 100,000	20	10	30	50,000 to 100,000	15	5	20
Over 100,000 francs	25	10	35	.Over 100,000 francs	20	5	25

New French Quota Set for Full Year

(Continued from preceding page)

sociation of exhibitors. Everybody in the trade is grateful to the Trade Ministry's office. On the other hand, French producers and distributors are very sorry to see that once more the Government has delayed for one year the important matter of reorganization of the French cinema industry. For two years everyone had waited for a real code of the French trade. Such a code is urgently needed.

It is known that now the quota really does not affect foreign importers. The 188 dubbed pictures allowed yearly are quite sufficient; the maximum is not even entirely reached. Foreign pictures shown in France in their original versions are not all suitable for dubbing and it is not so easy to find 188 foreign pictures a year suitable both for the French market and for the dubbing work.

The French trade wants a reorganization of its own business. A few plans have been proposed. The one most in favor at the present time is that of Maurice Petsche, deputy and chairman of the cinema subcommission of the finance commission. It is probable now that this plan will be considered by the interministerial film statutes commission for 1936. Mr. Petsche has included a recommendation for a national film fund to supply money to French producers, the money to be obtained from increased imports duties on foreign films and a special tax on royalties from sound equipment.

▽

Ernest Koenig Joins Fox

Ernest Koenig, who recently resigned as general sales manager of the French branch of Warner-First National, has been appointed personal assistant to General Manager Harley of Fox's French office.

▽

Ostensibly a summer closing move, the two largest halls of the Paris Pathe Natan Circuit now are dark, the Empire Cinema-Music Hall and the Moulin Rouge. The Empire (3,000 seats) had a combination cinema and variety policy and had been managed by Pathe Natan for one year. The Moulin Rouge (2,200 seats), former music hall where Mistinguett was a star, has been a cinema since 1929. It had been managed by Pathe Natan since 1930. The closing comes at a time when Pathe Natan is awaiting a general reorganization.

Explains Housing Loans to ITOA

B. A. McDonald, chief of the amusement division of the Federal Housing Administration at Washington, last week discussed with members of the Independent Theatre Owners Association in New York methods of applying for loans up to $50,000 for the rehabilitation of theatres. Mr. McDonald made a special trip from Washington for the purpose.

AFA Has Cleveland Office

The American Federation of Actors has opened a branch in Cleveland with headquarters in the Allerton Hotel. Robert Reed is in charge.

DEVELOPMENTS IN THEATRE FIELD

The new Augusta theatre, at Augusta, Kan., has been opened by Dave Bisagno. The house, done in a simple modernistic design throughout, cost approximately $70,000.

▽

A first run theatre has been opened at Buckeye Lake Park, near Columbus, Ohio, by A. M. Brown, who manages the resort for the Carlin interests in Philadelphia.

▽

G. Carey, owner of several theatres in Paris, Ark., has entered the Mississippi territory, and has now under construction two houses bearing the name of the New theatre, one at Ackerman and the other at Corsicana.

▽

The Ansell Amusement Company has announced plans for a new theatre in University City, Mo., St. Louis suburb. The company will pay an annual rental that for a 15-year period will aggregate $100,000.

▽

Bids will be opened July 15 on the construction of the new Regal theatre for the Collins Theatres, Inc., of which W. A. Collins is president, at Elvins, Mo.

▽

Construction in Oklahoma City of the largest suburban theatre in the Southwest was announced by Pat McGee, general manager of the Standard Theatres, Inc. The theatre, expected to be of Chinese design, will seat 1,200 persons. It will cost in excess of $100,000.

▽

The first open-air theatre in Tulsa, Okla., conceived and underwritten by the American Players, a locally incorporated concern, has been opened, with a series of eight weekly programs planned.

▽

M. Kenworthy plans a two-story modern theatre to cost $25,000 at Moscow, Idaho.

▽

Colonel Thomas E. Orr, operator of several houses in northern Alabama, opened a new one at Fort Payne, Ala., known as the DeKalb.

▽

Herbert Bluechel has purchased the Rosie theatre, San Francisco, from Paul Aglietti.

▽

Phil Zinovich has opened theatres at Ben Lomond and at Boulder Creek, Cal.

▽

A. G. Cooke, of Oakland, Cal., plans to open a theatre at Garberville, Cal., upon completion of alterations.

▽

Frank Boeck and Ray Harper have opened the Mariposa theatre at Mariposa, Cal.

▽

The New Menlo theatre, Menlo Park, Cal., has been taken over by R. F. Holmes and Boyd Broden has been installed as manager.

▽

Fresno Theatre, Inc., has taken a lease on the Fox-Wilson theatre, Fresno, Cal., from the Fulton-Stanislaus Corporation.

▽

Woodmen of the World, Camp No. 460, will erect a theatre at Bakersfield, Cal., at an estimated cost of $65,000. The theatre will be operated by William Gleason.

▽

Leo M. Reese will make extensive alterations to the Orpheum, Lakeport, Cal.

▽

B. W. Birchfield has purchased the Riggan theatre in Henderson, N. C., and plans to renovate the property, opening about September 1.

▽

Work has begun on a new theatre for Gastonia, N. C., to open about October 1. J. E. Simpson is building the theatre.

▽

W. A. Dutton has opened a new theatre at Manchester, Iowa, the Castle.

Clifford Niles is rebuilding the Niles at Anamosa, damaged by fire recently.

▽

Charles Peterson is to open a new theatre at Windsor, Iowa.

▽

New chairs are being installed by W. H. Hagerman of Independence, Iowa.

▽

A. P. Pettit is remodeling the Iowa at Winterset, Iowa.

▽

The Paramount has been opened at Schroon Lake, N. Y., by the Martin-Rosebury Corporation.

▽

RKO has acquired the Grand, Columbus, from Duesenberg Brothers, and is renovating the house for opening Labor Day. The Majestic is to become a second run, while the Palace remains first run.

▽

Harry M. Loewenstein, as associate of the Griffith Amusement Company, Oklahoma, is operating the newly opened Tivoli at Ardmore, Okla., after complete renovation.

▽

Fred Green, associate of Mike Hughes in the operation of the Washington, Washington, N. J., has taken over the Colonial Hall, New Paltz, N. Y.

▽

Hamilton Theatre Corporation has taken over the Hamilton, Waterbury, N. Y. Officers are Frederick O. Schutska, Ethel M. Van Doren and Frederick J. Van Doren.

▽

George Trendle is building a new 1,500-seat theatre in the suburbs of Detroit.

▽

Walter Reade recently opened the newest of his 40-theatre circuit, Reade's New St. James, Asbury Park, N. J.

▽

Leo Brecher, New York theatre operator, has taken over the Apollo in uptown New York.

▽

Norbut C. Cummings will operate a new theatre under construction at Moncks Corner, S. C.

▽

Mike Neilson has started construction of a new theatre, seating 600, at Logan, Utah, to open Labor Day.

▽

Harry Brandt, New York circuit operator, has taken over the Arion, Middle Village, Long Island, and the Electra in Brooklyn.

▽

Max Felder has taken over the Maplewood, Maplewood, N. J., formerly operated by Leon Rosenblatt.

▽

Lucas-Jenkins, Paramount theatre partner, has taken over two houses at Athens, Ga., from J. B. Joel and Andrew Erwin and another house at Elberton, Ga. E. A. Schiller retains an interest in the Athens theatres.

▽

Lou Metzger has leased the Cabrillo, San Diego, Cal., opening it as a continuous run at 15 and 20 cents.

▽

E. C. Bush has relinquished the Superba in San Diego, Cal., which he had operated for 21 years. The house has been dismantled.

▽

Skouras Theatres has taken over the Westwood, Westwood, N. J., from Leon Rosenblatt, and is negotiating for a theatre in Ossining, N. Y.

▽

Mort Singer Theatres Corporation, operating 10 houses in the Middlewest and West, has taken over two houses in Marshalltown, Iowa, the Family and Strand.

THE HOLLYWOOD SCENE

TALENT WATCHING EXHIBITORS' B.O. REPORTS
NBC ARTIST BUREAU SIGNS MORE STARS
STUDIO CLUB NOW ACCOMMODATES 105 GIRLS
SIX PRODUCTIONS START, THREE ARE FINISHED

by VICTOR M. SHAPIRO
Hollywood Correspondent

THAT Hollywood, commonly accused by showmen of knowing little about film selling and caring less about exhibition, is perking up and giving ear and eye to the two factors which, with production, make up the business, is evidenced in the fact that in the last month inquiries on such matters have geen piling up in the Hollywood office of Quigley Publications.

Actors, writers, directors and producers have been querying about "Theatre Receipts", "What the Picture Did for Me", how the picture went over, particularly in their home towns.

While no specific motive has been made known for this sudden interest of the creative sector in the business end, one indication is that the activities of new chieftains seeking facts on which to judge creative talent are sending talent scurrying for box-office information also.

Radio and Screen

Closer harmony between radio and screen is indicated as the objective of the NBC Artist Bureau Hollywood office. Established more than a year ago, the office operates to serve radio artists on the screen, and film players who broadcast. Since April, the Roosevelt Hotel headquarters have been in charge of Miss Dema Harshbarger, one-time manager of Chautauqua talent and concert and lecture artists.

NBC inclines to the belief that radio entertainment is not active competition for films, is convinced the two mediums can work hand in glove to advantage.

NBC is handling Francis Langford, Nino Martini, Jack Benny, a few of the artists combining radio and screen work. Victor McLaglen is one of the screen artists to join the radio ranks.

Going Out-of-Doors

The motion picture is going out-of-doors in the new season in order to revive public interest that waned when producers turned to drawing room drama, in the opinion of Sol Lesser, veteran independent producer and showman. Mr. Lesser is backing up his judgment by producing two of Harold Bell Wright's popular stories this year, in addition to four George O'Brien adventure stories.

"Even the costume pictures, upon which the public's interest is being focused this season, are going into the great open spaces," the producer said. He cited "Crusades," "The Three Musketeers," "Captain Blood," "Charge of the Light Brigade," "LaFitte, the Pirate," and "The Last of the Mohicans."

The Studio Club

Showmen who receive requests for general information about Hollywood from their home town girls will be interested in news of The Studio Club to give those young women who cannot be deterred from seeking fame and fortune in the precarious field of motion pictures.

The Studio Club was formed 19 years ago by a group of Hollywood women. Its purpose is to supply a background of dignity and comfort at a minimum cost to girls working in pictures. Now it occupies an extensive building of its own, big enough to house 105 girls besides the staff of Miss Marjorie Williams, resident director. Charges range from $7 to $13 a week. This includes a room, usually shared with another girl, two meals a day, use of the four reception and recreation rooms, club entertainment and activities.

The charges are sufficient to maintain the service without profit to the club. Added funds, to carry girls over periods of unemployment or to pay their way home, are obtained each year through a committee which consists of Mrs. Ella King Adams, Mrs. W. F. Callander, Mrs. Cecil B. de Mille, Miss Louise Dresser, Miss Mary Forbes, Mrs. James Gleason, Mrs. Arthur W. Heineman, Mrs. Jason Joy, Mrs. Harold Landreth, Mrs. Willsie Martin, Miss Mary Pickford, Mrs. J. S. Sanders, Miss Cora L. Tatham and Miss Lois Wilson.

Among those who have availed themselves of The Studio Club's advantages and since have become famous are Dorothy Jordan, Zasu Pitts, Maureen O'Sullivan and Virginia Sale.

News Flashes

With 200 doctors looking on, Frank Craven, acting in "Barbary Coast," shouted "Is there a doctor in the house?" Eddie Cantor was piloting the party of medics about the studios. . . . Pauline Lord and Paramount have severed relations. . . . Previews of a Bobby Breen screen test by Sol Lesser and of the sound track of Nino Martini singing "Pagliacci," drew considerable talk. . . . Radio will start 10 features in the current month. . . . Henry Henigson will take a two months' vacation before reporting at Paramount. . . . "Metropolitan," Fox-20th Century, starring Lawrence Tibbett, will be made on the United Artists lot. . . . Charlie Chaplin is still looking for a title for his completed picture. . . . Warren Hull is making his film debut in Warners' "Living Up to Lizzie." . . . Universal would like Freddie Bartholomew for a spot in "Three Kids and a Queen." . . . Dorothy Wilson succeeds Helen Mack in "Last Days of Pompeii." . . . MGM's "Mala" troupe returned from South Sea Island locations. . . . Carl Brisson will be the "tough guy" in "The Bouncer." . . . Janet Beecher is working on "So Red the Rose" and "Smart Girl" at same time. . . . Universal is to have a thousand wild range horses in "Stormy." . . . Eddie Cantor and Sam Goldwyn "Say It Isn't So." . . . Rod LaRocque returns to pictures in Radio's "Hi Gaucho," an Adele Buffington story. . . . George White dropped in for conferences for his next stage production of "Scandals." . . . Manny Wolf succeeded Bogart Rogers as Paramount scenario editor.

Six Start, Three Finished

As is usual, during a holiday period, last week's production activity sagged a bit. Six productions were started, only three were completed.

However, production schedules maintained their above-the-average figure with 46 pictures in work. New work will continue apace, insuring one of the best summers of recent years.

Universal started two pictures. In "King Solomon of Broadway" are Edmund Lowe, Dorothy Page, Pinky Tomlin and Edward Pawley, with Alan Crosland directing. Also in work, both on location and on the stages, is "Stormy," with Noah Berry, Jr., Jean Rogers, Fred Kohler, Raymond Hatton, J. Farrell MacDonald, Walter Miller and James Burtis. Louis Friedlander is directing.

Paramount started "Wanderers of the Wasteland," a Zane Grey story. Edward Ellis and Gail Patrick are in the lead roles, the support including Dean Jagger, Larry Crabbe, Monte Blue, Trixie Friganza, Anna Q. Nilsson, Raymond Hatton, Pat O'Malley, Al St. John, Benny Baker, Tammany Young. Otto Lovering is directing.

At Warners', "Living Up to Lizzie" went into work. Ruth Donnelly, Anita Louise, Warren Hull and Margaret Lindsay are the principals. Arthur Collins is directing.

Fox started "Meal Ticket," which stars Jane Withers, supported by Rolfe Harold, Sidney Toler and Gloria Roy. Marshall Neilan is directing.

Last of the starting six is Mascot's "Tumbleweeds," with Joe Kane directing Gene Autry, George Cheseboro, George Barton, Jack Rockwell and Charles King.

Mascot completed "Harmony Lane." It presents Douglass Montgomery, Evelyn Venable, William Frawley, Adrienne Ames, Florence Roberts, Cora Sue Collins, Joseph Cawthorne, Lloyd Hughs, Ferdinand Munier, David Torrance, Clarence Muse and Cornelius Keefe. Joseph Santley directed.

Paramount finished "The Last Outpost," with Charles Barton directing Cary Grant, Gertrude Michael and Claude Rains. Support includes Kathleen Burke, Colin Tapley, Billy Bevan, Georges Renevant, Margaret Swope, Jameson Thomas, Nick Shaide and Harry Semels.

At Radio "Alice Adams" was completed. The cast includes Katharine Hepburn, Fred MacMurray, Fred Stone, Frank Albertson, Charles Grapewin, Ann Shoemaker and Grady Sutton. George Stevens directed.

M. I. T. Has Teaching Film

The division of visual education of the Massachusetts Institute of Technology has completed an educational film, "The Graphic Representation of Machine Operations," which is designed to assist students of mechanical drawing in visualization of actual machine operation.

Named Exchange Manager

Oliver R. Waxman, office manager, has been named exchange manager of First Division in Detroit, succeeding Milton E. Cohen, who has returned to Columbia. Fred Nugent has left First Division to join Republic, and has been replaced by Len Shecter.

Equity Plan September 2

The Actors Equity Association, New York, has set September 2 as the tentative date on which the new arrangement for paying actors and chorus members during rehearsal period will go into effect.

Feature in 16mm.

The Bell & Howell Filmosound Rental Library has completed a seven-reel, sound-on-film feature picture, "William Tell," recounting the famous legend, and available only through the library in 16mm.

J. C. JENKINS--HIS COLYUM

Creston, Iowa

Dear Herald:

They say that all men are gamblers, and "all men" includes us, but there is more or less horseradish about that "all stuff" for we are not in that class, but if we were we'd margin every cent we could scrape up, and sell wheat and oats on the board, if we were assured that the present crop would mature, for, in all of our experience in the middle west, we have never seen such a prospect for a record crop of wheat and oats as there is right now, and all of it will be ready for the harvester within a few days if present conditions keep favorable. The outlook for a record crop ought to stimulate business, and it will.

This town of Creston has something like nine thousand cornhuskers, besides a lot of other people, and at one time this place was considered the metropolis of southwest Iowa, but today part of 'em have turned Republican and part Democrat and the trains don't stop here any more to unload and feed cattle from the western ranges like they used to do.

They have two theatres here, both of them very nice ones. There are also two managers for them, and they are pretty nice boys, too. The Dickinson house is owned by the Dickinson circuit out of Lawrence, Kansas and the Strand belongs to another circuit and is managed by L. N. Hillard and the Dickinson is operated by P. Zeller. Both houses seem well operated except that they have got into a price war. Last night the Strand was playing a double feature program at 16 cents and 5 cents and the Dickinson had a double feature program with seats at 11 cents and 5 cents, and we saw a bill in front of the Dickinson advertising a coming show at 6 cents for adults and the manager had told us that on the 4th he was going to run his show absolutely free. This is not what we'd call good showmanship. It is like cutting off your nose to spite your face. It's pretty hard on the nose and don't help the face a darn bit, but then that's their business.

▽

Both political parties are waiting to see what city will put up the most money for their 1936 convention. Gee whiz, if they want to see a good show, why don't they go and see Jane Withers, Shirley Temple, Wallace Beery or some more of 'em and they won't have to use cracked ice the next morning.

▽

On Indebtedness

While the following don't have any connection with the picture business, yet we believe it is something you ought to know. Did you know that Nebraska doesn't have a dollar of indebtedness? Well, she don't.

Did you know that Nebraska can't, and never has, issued an interest bearing bond? That her state constitution forbids it? Well, it does. Did you know that she has just completed a fifteen million dollar capitol building and has it all paid for? Well, she has. Did you know that there has never been a charge of graft against a state officer for fifty years, except that she sent a defaulting state treasurer to the pen about forty years ago? Yep, that's correct. Did you know that she has the largest public school fund per capita of any state in the Union? Yes sir, she has. Did you know that she has over $1,500,000 in her general fund alone? That's correct. Did you know that her school fund runs pretty close to sixteen million dollars? And did you know that she has the smallest percentage of illiteracy of any state in the Union?

Antelope county, Nebraska, has no bonds. It has no indebtedness. It has a court house. Her warrants have always been cashable at par. And she has money on hand today amounting to $212,790.83. No charges of graft have ever been brought against any county officer.

Neligh is the county seat of Antelope county and she has all modern conveniences except a street railway, and that's because they don't keep the hogs penned up. She doesn't owe a nickel except a small balance on paving and water bonds and her levy amounts to 10.2 mills on the dollar. Can you imagine that kind of a condition when you remember that we used to be the mayor of that crossroads village? If you know of a state, county or town in any better financial condition we wish you would let us know about it.

▽

Buxton at North Bend Star

M. D. Buxton has recently taken the management of the Star theatre at North Bend, Nebraska. He also sent us an order for the HERALD which proves that he knows what is necessary in the conduct of a theatre.

▽

L. H. Ireland, who manages the Logan theatre at Logan, Iowa, is not only a swell chap but is a special friend of our old college chum, Bill Bowker of Dunlap. L. H. has a good theatre in a good town and he belongs to the HERALD family and that makes him all right.

▽

A. R. Miller operates the Broadway theatre at Audubon, and when they try to put off a poor picture on him, which doesn't happen often, he makes a kick about it. That's why about everybody in Audubon county goes to the Broadway to see a good show.

▽

Every time they cut down a row of cottonwood trees two feet through so they won't shade those sprouts they are setting out in that "Shelterbelt," it inclines to the belief in the theory that the moon was really made out of green cheese.

▽

If you will keep it quiet and not let it get noised around much we will call your attention to a town in western Iowa by the name of Anita, and should you ever go there (as most people do) you should call at the Rialto theatre and meet C. G. Bodd, who operates the place. Should he not be there you will find him just across the street editing the principal paper of western Iowa. The Rialto, Mr. Budd and his paper have a statewide reputation. While there, we met a gentleman by the name of John C. Jenkins, a man who has never bought a gold brick nor been in the penitentiary. Why should he, he comes from mighty good Welsh stock.

▽

Over at Exira we found a man by the name of White operating Exira's popular playhouse, that is, he and Mrs. White both, and we had a dandy visit with them. They persuaded us to extend their subscription to the HERALD, which we were glad to do after being properly approached. They are listed in our catalogue as a couple of swell folks.

▽

Recreation Parlor in Basement

C. N. Johnson of the Grand theatre at Red Oak, is a brother of Oscar Johnson at Falls City, Nebraska, and between the two of 'em they come from a mighty good family. C. N. was so afraid he might miss a number of the HERALD he had us renew his subscription, which, by the way, isn't out yet for three months. Somehow the boys all get anxious that way, and we are glad of it.

Then we met Mr. Good who operates the other house. He also operates a recreation parlor in the basement of his theatre. We had a delightful visit with him.

▽

We think that C. V. Stewart of the Mayfair theatre at Shenandoah, is quite a chap, but maybe that's because he is related to our friend Karl Reese, who sells film out of Omaha, but then he's quite a chap outside of that.

▽

They have the Declaration of Independence framed and hanging on the wall in the postoffice at home. We were reading it the other day when a fellow came up and said, "For gosh sake, are they going to repeal that too?"

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Exhibit Shows Detail of "Midsummer Night's Dream"

A feature of the recent international convention of University Women held in Los Angeles was an exhibit, furnished by Warner, which indicated some of the production detail of that company's picturizing of Shakespeare's "A Midsummer Night's Dream," which was directed by Max Reinhardt, recently completed. The booth housing the Warner exhibit was 60 feet in length, with white grilled lattice for display panels. Original wash drawings and charcoal originals of sets were featured, as well as various of the masks and costumes worn by the principals in the cast.

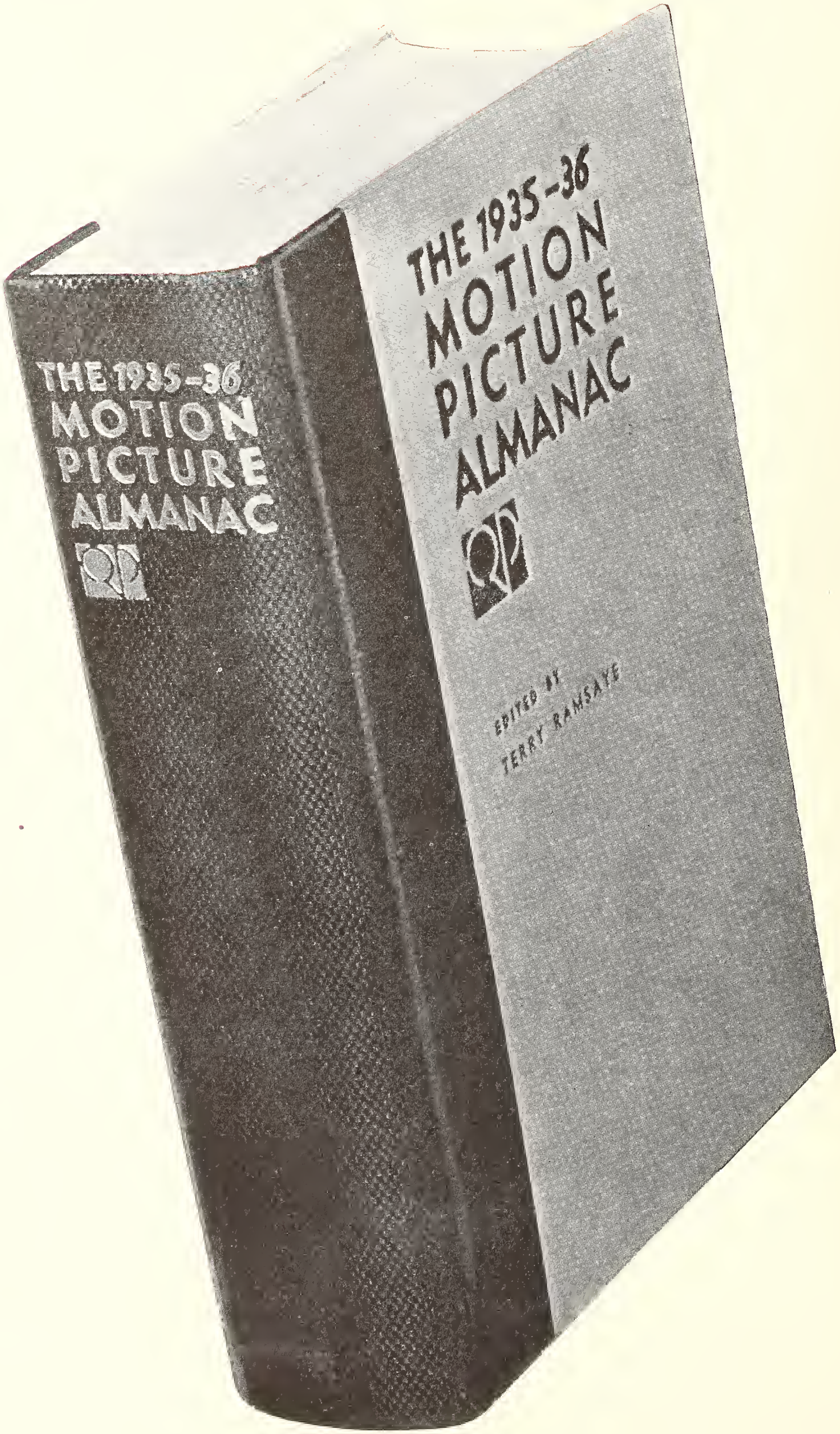
Paramount Presents Film

Paramount Film Service has presented to the government of Australia a film recording the 25-year reign of King George of England and a film record of the recent visit to Australia of the King's fourth son, Prince Henry. A national film library has been established at the Australian capital.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
FOX—			
"The Gay Deception"	Original screen play, Stephen Avery, Don Hartman. Additional dialogue, Arthur Richman. Director: Wm. Wyler.	Francis Lederer, Frances Dee, Benita Hume, Alan Mowbray, Lennox Pawle, Ferdinand Gottschalk, Richard Carle, Lenita Lane, Barbara Fritchie, Paul Hurst.	Shooting
"Way Down East"	From the play, Lottie Blair Parker. Screen play, Wm. Hurlbut, Howard Estabrook. Director: Henry King.	Rochelle Hudson, Henry Fonda, Slim Summerville, Edward Trevor, Margaret Hamilton, Andy Devine, Russell Simpson, Spring Byington, Astrid Allwyn, Sara Haden, Wm. Benedict, Edward McWade, Vera Lewis, Brenda Fowler.	Shooting
METRO-GOLDWYN-MAYER			
"Here Comes the Band"	Original, Paul Sloane, Victor Mansfield. Director: Paul Sloane.	Ted Lewis, Virginia Bruce, Harry Stockwell, Ted Healy, Nat Pendleton, Donald Cook.	Shooting
"Night at the Opera"	Original screen play, George S. Kaufman, Morrie Ryskind. Director: Sam Wood.	Marx Brothers, Kitty Carlisle, Rosa Costello, Walter King, Siegfried Rumann, Allan Jones, Margaret Dumont, Robert Emmet O'Connor, Gwen Lee.	Shooting
"A Tale of Two Cities"	Novel, Charles Dickens. Screen play, W. P. Lipscomb. Director: Jack Conway.	Ronald Colman, Elizabeth Allan, Reginald Owen, Dudley Digges, Walter Catlett, Fritz Leiber, Henry B. Walthall, Blanche Yurka, Donald Woods, Basil Rathbone, Fay Chaldecott, Lucille LaVerne, Eily Malyon, Billy Bevan, Donald Haynes.	Shooting
"Tarzan Returns"	Screen play, John Villiers. Director: James McKay.	Johnny Weissmuller, Maureen O Sullivan, Claire Dodd, William Henry, John Buckler.	Shooting
"Black Chamber"	Book, Major Herbert O. Yardley. Director: Wm. K. Howard.	Wm. Powell, Rosalind Russell, Binnie Barnes, Sterling Holloway, Lionel Atwill, Sidney Bracy, Charles Grapewin, Cesar Romero, Charles Wilson.	Shooting
"Pursuit"	Novel, Lawrence A. Blochman. Director: Edwin L. Marin.	Chester Morris, Sally Eilers, Charles Butterworth.	Shooting
PARAMOUNT			
"Two for Tonight"	From a play, Max Lief, J. O. Lief. Screen play, George Marion, Jr., Jane Storm. Director: Frank Tuttle.	Bing Crosby, Joan Bennett, Mary Boland, Lynne Overman, Ernest Cossart, Thelma Todd, James Blakeley.	Shooting
"Without Regret"	From a play, Roland Pertwee, Harold Dearden. Screen play, Doris Anderson, Charles Brackett. Director: Harold Young.	Elissa Landi, Kent Taylor, Frances Drake, Paul Cavanagh, Betty Holt, Gilbert Emery.	Shooting
"Wanderer of the Wasteland"	From a book, Zane Grey. Screen play, Stuart Anthony. Director: Otho Lovering	Edward Ellis, Gail Patrick, Dean Jagger, Larry Crabbe, Monte Blue, Trixie Friganza, Anna Q. Nilsson, Raymond Hatton, Pat O'Malley, Charles Waldron.	Shooting
"Here Comes Cookie"	Original, Sam Mintz, Don Hartman. Screen play, Don Hartman. Director; Norman McLeod.	George Burns, Gracie Allen, George Barbier, Betty Furness, Andrew Tombes, Rafael Storm, Lee Kohlmar, Milla Davenport, Edw. Gargan, Jack Powell, Duke York.	Shooting
"Rose of the Rancho"	From a play, David Belasco, Richard Walton Tully. Screen play, Harland Thompson, Tom Cushing, Seena Owen, Chas. Brackett. Director: Marion Gering.	John Boles, Gladys Swarthout, Charles Bickford, H. B. Warner, Willie Howard, Herb Williams, Charlotte Granville, Minor Watson, Louise Carter, Grace Bradley, Harry Woods, Paul Harvey, Arthur Aylesworth.	Shooting
RKO RADIO			
"Old Man Murphy"	Play, Patrick Kearney, Harry Wagstaff Gribble. Screen play, Joel Sayer, John Twist. Director: Charles Vidor.	James Barton, Margaret Calahan, Maureen Delaney, Pat Moriarity, William Harrigan.	Shooting
"Three Musketeers"	Novel, Alexander Dumas. Screen play, Dudley Nichols. Director: Rowland V. Lee.	Walter Abel, Paul Lukas, Margot Grahame, Heather Angel, Rosamond Pinchot, Ian Keith, Onslow Stevens, Moroni Olsen, Nigel de Brulier.	Shooting
RELIANCE			
"Red Salute"	Original screen play, Humphrey Pearson. Director: Sidney Lanfield.	Barbara Stanwyck, Robert Young, Hardie Albright, Ruth Donnelly, Cliff Edwards, Gordon Jones, Arthur Vinton, Nella Walker.	Shooting
UNITED ARTISTS			
"The Dark Angel"	Play, H. V. Trevelyn. Screen play, Lillian Hellman, Mordaunt Shairp. Director: Sidney Franklin.	Fredric March, Merle Oberon, Herbert Marshall, Katherine Alexander, Janet Beecher, John Halliday, Henrietta Crosman, Ethel Griffies, Frieda Inescourt, George Breakstone, Claude Allister.	Editing
"Barbary Coast"	Screen play, Charles MacArthur, Ben Hecht. Director: Howard Hawks.	Miriam Hopkins, Joel McCrea, Edward G. Robinson.	Shooting
UNIVERSAL			
"Storm Over the Andes"	Original screen play, Elliot Gibbons, LaClade Christy. Continuity, Al DeMond. Director: W. Christy Cabanne.	Jack Holt, Mona Barrie, Antonio Moreno, Gene Lockhart, Grant Withers, Barry Norton, George Lewis.	Shooting
"King Solomon of Broadway"	Original screen play, Albert J. Cohen, Robert T. Shannon. Director: Alan Crosland.	Edmund Lowe, Dorothy Page, Pinkie Tomlin, Edward Pawley.	Shooting
"Stormy"	Novel, Cherrie Wilson. Screen play, Ben Grauman Kohn, Geo. Plympton. Director: Louis Friedlander.	Noah Beery, Jr., Jean Rogers, Fred Kohler, Raymond Hatton, J. Farrell MacDonald, Walter Miller.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Anchors Aweigh"	Screen play, Delmer Daves. Director: Frank Borzage.	Dick Powell, Ruby Keeler, Lewis Stone, Ross Alexander, Nick Foran, Robert Light, John Arledge, Eddie Acuff, Joseph Sauers, Mary Treen.	Shooting
"Dr. Socrates"	Story, W. R. Burnett. Screen play, Mary McCall, Jr. Director: Wm. Dieterle.	Paul Muni, Ann Dvorak, Barton MacLane, Mayo Methot, Helen Lowell, Samuel Hinds, John Eidredge.	Shooting
"Romance in a Glass House"	Story and screen play, Jerry Wald, Julius J. Epstein. Director: Busby Berkeley.	Dolores Del Rio, Everett Marshall, Veree Teasdale, Frank McHugh, Phillip Reed, Jane Froman, Guy Kibbee, William Gargan, Berton Churchill.	Shooting
"From This Dark Stairway"	Story, Mignon G. Eberhard. Director: Frank McDonald.	Kay Minaker, Ricardo Cortez.	Shooting

In Circulation


THE 1935-36
MOTION
PICTURE
ALMANAC
QP
EDITED BY
TERRY RAMSAYE

● ● ● THE ALMANAC OF THE SHOW YEAR OF 1935-36—THE BIGGEST OF ALL THE ALMANACS, THE MOST AMBITIOUSLY COMPREHENSIVE OF THE REFERENCE PUBLICATIONS OF THE SCREEN. HERE ARE PRESENTED NO LESS THAN ELEVEN THOUSAND PERSONALITIES IN THE WHO'S WHO SECTION ALONE. THE MANY CHANGES AND REALIGNMENTS ON THE CORPORATE MAP OF THE INDUSTRY ARE REFLECTED IN THESE PAGES. THE FINANCIAL AND BOX OFFICE HISTORIES OF THE ART ARE HERE TO BE FOUND, PRESENTED IN FIGURES, ENDLESSLY CHECKED AND CROSS CHECKED.

Pages

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 273 (one of a special group on sound).—(A) If an exciter lamp fails to light, is it necessarily an indication that the lamp is burned out? (B) What precautions should be observed in clamping the exciter lamp in the type of socket using a knurled screw? (C) Why is it advisable to operate an exciter lamp slightly below its rated current value? What effect will operation at higher than rated value have on the lamp? (D) Describe briefly the principle of operation of the photoelectric cell.

Answer to Question No. 267

Bluebook School Question No. 267 was: (A) Excessive and jerky takeup tensions are recognized causes of film damage and rapid sprocket wear. On what general type of film reproducer sets do these conditions also affect the sound, and how? (B) Why should an exciter lamp having a sagged filament never be used?

The engineers who prepared this question answer:

(A) Reproducer sets not equipped with hold-back sprockets. Flutter. Where there is no hold-back sprocket to produce a free loop between the takeup and sound sprocket, any irregularities or "jerkiness" in the takeup operation are transmitted through the film to the sound sprocket and sound aperture. They thus cause flutter in the reproduced sound.

(B) Not only is a sagged exciter lamp filament an indication of a weakened lamp, but also is often the cause of noise in reproduction. The sagged filament image is in curved form and may not completely cover the slit. Normal vibrations incident to the projector mechanism will often cause the filament image to "dance" on and off the edges of the slit, this causing a noise resembling mechanical vibration to be projected by the loudspeakers. If the filament is not sagged and is properly located, it will overlap the slit edges enough so that this will not occur.

"Students" who made acceptable answers are C. Rau and S. Evans; D. Danielson; C. Oldham; A. Sprafke; G. E. Doe; J. Wentworth; B. D. Vietti; M. and J. DeVoy; T. Van Vaulkenburg; L. D. Templeton; H. Edwards; D. Goldberg and L. Hutch; L. Biello and R. S. Conrad; J. T. Joyce; G. Bagby; B. W. Mathews; D. L. Sinklow; T. Turk and O. Davis; G. N. Bagby; H. Pitchkey and M. C. Mellinger; P. N. Farrell and D. H. Samuels; B. Diglah; D. U. Granger; S. L. Thompson and G. Thompson; C. D. Carmody; G. Wayne and D. Stellegos; P. M. Daniels; C. Semuels; O. Thum and I. D. Ackerly; J. M. Dillon; P. L. Lathrope; T. N. Michael and D. L. Morgan; L. F. Evans; C. Cumminge and T. Kelley; H. May, D. N. Anderson and W. L. Stanley; S. F. and W. Love; H. B. Roth and B. L. Sarno; D. R. Bainbridge; A. L. Hickey and T. L. Kenney; J. and C. Hawkens; G. T. Sanbourn; D. Holler and D. R. Peters; E. Rymer; L. Jones; D. L. Mason and J. T. Ballinger; H. Quinlen; J. B. Langdon; B. L. Stephens.

I find that several answered Section A very well indeed. More than 200 answers said the same thing, though in different words. Substantially they replied:

"Because it will or may be transmitted through the medium of the film to the sound, or 'constant speed' sprocket, the action of which will be affected, and therefore the action of the film at the sound head aperture."

Edwards says, "Excessive or jerky takeup tension will affect sound where there is no sprocket between the sound sprocket and takeup spindle. This is by reason of the fact that the takeup pull will, of course, be directly against the sound sprocket, and as the takeup pull is, in the nature of things never exactly even, such unevenness will affect the sound sprocket and therefore the sound itself."

Rau and Evans say, "Excessive or jerky takeup tension will affect the sound on such equipments as provide no sprocket between the sound sprocket and takeup, with slack film between the said sound and hold-back sprocket. Under such a condition, excessive or uneven takeup pull will, of course, be transmitted to the sound (constant speed) sprocket, hence the film it controls will not move steadily over the sound head aperture."

(B) T. Van Vaulkenburg says, "The exciter lamp is the basic source of energy for the photocell, and therefore for sound reproduction. If it is not in perfect condition, naturally the reproduced sound will not be either. Itemized, the reasons why its filament must be perfectly straight are:

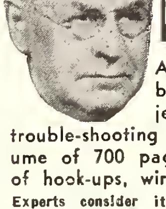
"1. The slit that illuminates the film sound band is perfectly straight. It is illuminated by the filament. Naturally the center of the filament, and therefore the filament image at the slit, is its most powerful point in the matter of illumination. Therefore its exact center must, for best results, be over the slit center, and that cannot possibly be the case if the filament itself is not perfectly straight. A sagged filament therefore means loss of power—of sound volume.

"2. Such a condition would, of course, mean uneven illumination of the slit and therefore of the sound band, which, unless my reasoning be at fault (I don't think it is.—F. H. R.) would induce distortion of the sound.

"3. A sagged filament indicates a failing lamp, and certainly that is not a good lamp to retain in use.

"4. A sagged filament is a weakened one and may fail entirely at any moment, therefore it should be replaced.

"5. I know a sagged filament creates noisy sound very often. Why this is so I have been unable to ascertain (See the engineers' answer. —F. H. R.)."



F. H. RICHARDSON'S NEW BLUE BOOK OF PROJECTION

A new edition of this famous book is now on the press. Projection, sound reproduction and trouble-shooting all in one compact, handy volume of 700 pages, including 153 illustrations of hook-ups, wiring diagrams and schematics.

Experts consider it the most up-to-date and practical projection manual on the market. Contains an extremely simple index system for instant use in emergency breakdowns. A book that should be part of every projection room in the country. Order early and get an original author's autographed copy.

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Catholic Group Deplores "Indecent" Entertainment

Voicing support of the Legion of Decency, the Catholic Daughters of America, meeting last week in Seattle, launched an attack on socalled indecent entertainment. "We are going to have clean pictures and that is all there is to it," said Mrs. Mary F. Larkin, national editor, who continued, "this is a permanent movement and we intend following it up by doing everything possible to bring about the passage of measures now pending in Congress to prevent block booking." Mrs. Larkin urged replacement of the present crop of stars with others "who can act instead of merely parading indecency."

Edison Film Company Formed

The Edison Film Corporation has been incorporated at Dover, Del., with a capital of $1,100,000. The firm has no connection with Thomas A. Edison, Inc., of West Orange, N. J., according to Henry Monahan, general counsel of Edison, Inc.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended July 6, 1935, from 100 theatres in 18 major cities of the country, reached $856,119, an increase of $5,969 over the total for the preceding calendar week, ended June 29, when 101 theatres in 18 major cities aggregated $850,150.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934). (Dates are 1934 unless otherwise specified.)
Boston							
Boston	3,246	25c-50c	"The Raven" (Univ.) and "Headline Woman" (Mascot)	7,000	"Ladies Love Danger" (Fox) and "No Ransom" (Liberty) (6 days)	4,000	High 4-27-35 "Transient Lady" 31,000 Low 6-29-35 "Ladies Love Danger" and "No Ransom" (6 days) 4,000
Fenway	1,382	30c-50c	"Loves of a Dictator" (GB Pictures) and "Black Sheep" (Fox)	2,500	"College Scandal" (Para.) and "Under the Pampas Moon" (Fox)	4,000	High 1-6 "Lady Killer" and "Girl Without a Room" 12,000 Low 7-6-35 "Loves of a Dictator" and "Black Sheep" 2,500
Keith's Memorial	2,907	25c-65c	"Becky Sharp" (Radio) (2nd week)	8,500	"Becky Sharp" (Radio) (1st week)	20,000	High 3-23-35 "Roberta" 30,000 Low 6-22-35 "Hooray for Love" 7,000
Loew's State	3,537	25c-55c	"Sanders of the River" (U.A.) and "Unknown Woman" (Col.)	7,500	"No More Ladies" (MGM) (6 days-2nd week)	8,000	High 4-7 "Riptide" 22,000 Low 7-6-35 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"Stranded" (W. B.) (35c-55c)	18,000	"Oil for the Lamps of China" (F.N.)	18,000	High 4-6-35 "Private Worlds" 41,000 Low 7-6-35 "Stranded" 18,000
Paramount	1,793	25c-50c	"Loves of a Dictator" (GB Pictures) and "Black Sheep" (Fox)	4,500	"College Scandal" (Para.) and "Under the Pampas Moon" (Fox)	6,500	High 1-6 "Lady Killer" and "Girl Without a Room" 12,000 Low 3-23-35 "Love in Bloom" and "Car 99" 4,000
Buffalo							
Buffalo	3,500	30c-55c	"Stranded" (W. B.)	10,400	"Becky Sharp" (Radio)	16,400	High 1-6 "Design for Living" 26,000 Low 12-19 "Music in the Air" 5,000
Century	3,000	25c	"Charlie Chan in Egypt" (Fox) and "Wednesday's Child" (Radio)	4,900	"Under the Pampas Moon" (Fox) and "Mary Jane's Pa" (F. N.)	5,000	High 5-11-35 "Mark of the Vampire" and "Gigolette" 8,200 Low 12-29 "I Am a Thief" and "Side Streets" 4,000
Great Lakes	3,000	25c-40c	"People Will Talk" (Para.) and "The Girl from Tenth Avenue" (F.N.)	5,800	"Public Hero No. 1" (MGM)	6,900	High 9-29 "Belle of the Nineties" 18,800 Low 12-22 "Gentlemen Are Born" and "Marie Galante" 3,800
Hippodrome	2,100	25c-40c	"Hooray for Love" (Radio)	5,100	"Oil for the Lamps of China" (F. N.)	6,400	High 5-19 "The House of Rothschild" 18,000 Low 7-28 "Here Comes the Navy" 4,800
Lafayette	3,300	25c	"Werewolf of London" (Univ.) and "That's Gratitude" (Col.)	4,600	"My Heart Is Calling" (GB Pictures) and "Eight Bells" (Col.)	5,900	High 3-10 "It Happened One Night" and "Before Midnight" 16,700 Low 11-17 "Jane Eyre" and "Young and Beautiful" 4,200
Chicago							
Apollo	1,400	25c-50c	"The Scoundrel" (Para.) (11 days-2nd week)	10,000	"The Scoundrel" (Para.) (1st week)	9,000	High 9-8 "The Cat's Paw" 16,000 Low 6-22-35 "High School Girl" 4,000
Chicago	4,000	25c-68c	"Murder in the Fleet" (MGM)	30,000	"Public Hero No. 1" (MGM)	34,000	High 8-11 "She Loves Me Not" 66,000 Low 5-26 "Thirty Day Princess" 19,000
Garrick	900	25c-40c	"Alibi Ike" (W. B.)	7,000	"In Caliente" (F. N.) (5 days)	4,000	High 2-23-35 "Baboona" 8,500 Low 5-4-35 "One New York Night" 3,000
Oriental	3,940	25c-40c	"Baby Face Harrington" (MGM)	15,000	"The Daring Young Man" (Fox)	22,000	High 1-5-35 "Big Hearted Herbert" 25,000 Low 6-16 "Registered Nurse" 12,000
Palace	2,509	25c-50c	"Becky Sharp" (Radio) (6 days-3rd week)	14,000	"Becky Sharp" (Radio) (2nd week)	19,000	High 3-30-35 "Roberta" 30,000 Low 12-1 "Kentucky Kernels" 8,000
Roosevelt	1,591	25c-50c	"Public Hero No. 1" (MGM)	8,000	"Under the Pampas Moon" (Fox)	11,000	High 1-5-35 "Forsaking All Others" 27,000 Low 8-18 "Paris Interlude" 6,000
State-Lake	2,776	20c-35c	"Chinatown Squad" (Univ.)	9,000	"Headline Woman" (Mascot)	13,000	High 9-8 "The Most Precious Thing in Life" 19,000 Low 7-6-35 "Chinatown Squad" 9,000
United Artists	1,700	30c-50c	"No More Ladies" (MGM) (2nd week)	12,000	"No More Ladies" (MGM) (1st week)	15,000	High 5-5 "House of Rothschild" 30,000 Low 4-13-35 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	"The Nitwits" (Radio) (4 days) "Ladies Love Danger" (Fox) (3 days)	1,300 1,000	"Charlie Chan in Egypt" (Fox) (9 days)	5,500	High 6-8-35 "Let 'Em Have It" 7,250 Low 12-15 "Silver Streak" 1,400
Circle	1,925	15c-30c	"Flying Down to Rio" (Radio) (revival)	2,000	"The Thin Man" (MGM) (repeat run)	5,400	....
Hippodrome	3,800	30c-42c	"Becky Sharp" (Radio)	10,300	"Stranded" (W. B.)	7,000	High 3-16-35 "Roberta" 23,000 Low 3-17 "Journal of a Crime" 2,900
RKO Palace	3,100	30c-42c	"Hooray for Love" (Radio) (30c-60c)	18,400	"Escape Me Never" (U. A.)	6,800	High 4-6-35 "Transient Lady" 39,000 Low 5-19 "Where Sinners Meet" 4,000
State	3,400	30c-42c	"Sanders of the River" (U.A.)	8,600	"Private Worlds" (Para.)	8,900	High 1-12-35 "Forsaking All Others" 28,000 Low 12-29 "Private Life of Don Juan" 3,500
Stillman	1,900	25c-35c	"Stolen Harmony" (Para.)	4,000	"No More Ladies" (MGM)	6,500	High 9-15 "Chained" 10,000 Low 1-12-35 "Our Daily Bread" 2,000
Denver							
Aladdin	1,500	25c-60c	"Escape Me Never" (U. A.)	2,000	"Charlie Chan in Egypt" (Fox)	2,000	High 5-5 "House of Rothschild" 9,000 Low 6-22-35 "Nell Gwyn" and "My Heart Is Calling" (6 days) 600
Broadway	1,500	25c-40c	"My Heart Is Calling" (GB Pictures) (4 days) "Brewster's Millions" (U.A.) (2 days)	600 700	"No More Ladies" (MGM) (5 days)	1,200	....
Denham	1,500	25c-50c	"The Scoundrel" (Para.)	3,000	"College Scandal" (Para.)	6,000	High 9-29 "Belle of the Nineties" 16,500 Low 4-7 "She Made Her Bed" 800
Denver	2,500	25c-50c	"In Caliente" (F. N.)	4,500	"Public Hero No. 1" (MGM)	5,000	High 1-13 "Roman Scandals" 17,500 Low 6-8-35 "Under the Pampas Moon" 4,000
Orpheum	2,600	25c-40c	"Hooray for Love" (Radio)	3,500	"Baby Face Harrington" (MGM)	5,500	High 2-17 "Hi Nellie" 19,500 Low 12-29 "Hat, Coat and Glove" 1,000
Paramount	2,000	25c-40c	"Werewolf of London" (Univ.)	3,500	"Black Sheep" (Fox)	3,000	High 5-11-35 "Bride of Frankenstein" 7,000 Low 6-9 "Uncertain Lady" 400
Hollywood							
Chinese	2,500	30c-55c	"Age of Indiscretion" (MGM) and "Charlie Chan in Egypt" (Fox) (6 days)	7,250	"Public Hero No. 1" (MGM) and "Vagabond Lady" (MGM) (6 days)	7,250	High 4-14 "House of Rothschild" 25,171 Low 12-29 "Music in the Air" 4,292
Pantages	3,000	25c-40c	"Mark of the Vampire" (MGM) (2nd week) and "Make a Million" (Monogram)	2,800	"Mark of the Vampire" (MGM) (1st week) and "Honeymoon Limited" (Monogram)	2,900	High 12-8 "Imitation of Life" 12,200 Low 3-3 "Fugitive Lovers" and "The Poor Rich" 1,500
W. B. Hollywood	3,000	25c-40c	"Stranded" (W. B.) (6 days)	9,100	"The Informer" (Radio) (6 days)	9,300	High 9-8 "Dames" 25,000 Low 4-13-35 "Laddie" 5,700

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934). (Dates are 1934 unless otherwise specified.)	
Indianapolis								
Apollo	1,100	25c-40c	"Ginger" (Fox)	4,000	"Doubting Thomas" (Fox) (2nd week)	4,000	High 4-13-35 "Life Begins at 40" Low 5-4-35 "Thunder in the East"	7,500 1,600
Circle	2,800	25c-40c	"Oil for the Lamps of China" (F. N.)	4,500	"Hooray for Love" (Radio)	4,500	High 12-15 "Lady By Choice" Low 1-19-35 "The President Vanishes" and "Enter Madame"	8,500 2,000
Lyric	2,000	25c-40c	"College Scandal" (Para.)	7,000	"Alibi Ike" (W. B.)	8,000	High 4-6-35 "Traveling Saleslady" Low 7-28 "Half a Sinner" and "Embarrassing Moments"	11,000 2,000
Palace	3,000	25c-40c	"Murder in the Fleet" (MGM) and "Awakening of Jim Burke" (Col.)	4,500	"No More Ladies" (MGM)	6,000	High 6-22-35 "Age of Indiscretion Low 4-6-35 "Casino Murder Case"	12,500 2,750
Kansas City								
Mainstreet	3,100	25c-40c	"Becky Sharp" (Radio)	9,000	"Oil for the Lamps of China" (F. N.)	7,000	High 6-23 "Glamour" Low 1-12-35 "I Sell Anything"	23,000 2,000
Midland	4,000	15c-40c	"Escape Me Never" (U. A.)	7,500	"No More Ladies" (MGM) (6 days-2nd week)	7,900	High 4-7 "Riptide" Low 12-22 "Private Life of Don Juan".	21,400 4,000
Tower	2,200	25c	"Mary Jane's Pa" (F.N.)	7,100	"Under Pressure" (Fox)	7,100	High 1-12-35 "Broadway Bill" Low 5-5 "Let's Fall in Love"	14,000 4,000
Uptown	2,000	25c-40c	"Doubting Thomas" (Fox)	5,700	"Ginger" (Fox)	3,700	High 10-27 "Judge Priest" Low 1-27 "Good Bye Again"	9,200 1,700
Los Angeles								
Filmarte	800	40c-50c	"Loves of a Dictator" (GB Pictures)	1,500	"Song of Happiness" (Amkino) (4 days)	800	High 4-14 "Moon Over Morocco" Low 6-30 "Island of Doom"	7,600 160
Four Star	900	30c-55c	"Escape Me Never" (U.A.) (6 days-3rd week)	5,100	"Escape Me Never" (U. A.) (6 days-2nd week)	3,800	High 5-18-35 "Les Miserables" Low 12-15 "Have A Heart"	7,800 2,500
Loew's State	2,500	30c-55c	"Age of Indiscretion" (MGM) and "Charlie Chan in Egypt" (Fox) (6 days)	7,600	"Public Hero No. 1" (MGM) and "Vagabond Lady" (MGM) (6 days)	8,200	High 4-7 "Riptide" Low 12-29 "Music in the Air"	28,500 4,206
Paramount	3,596	30c-55c	"The Virginian" (Para.)	18,500	"College Scandal" (Para.)	12,500	High 9-1 "Now and Forever" Low 6-22-35 "People Will Talk"	29,998 12,500
RKO	2,700	25c-40c	"Stranded" (W. B.) (6 days)	8,200	"The Informer" (Radio) (6 days)	9,200	High 3-16-35 "Roberta" Low 1-27 "Let's Fall in Love"	16,000 1,800
W. B. Downtown	3,400	25c-40c	"The Girl From Tenth Avenue" (F.N.) and "Village Tale" (Radio) (6 days)	6,000			High 9-8 "Dames" Low 12-29 "White Lies" and "The Last Wilderness"	20,000 4,900
Minneapolis								
Century	1,650	25c-40c	"People Will Talk" (Para.)	4,000	"Stranded" (W. B.)	4,000	High 10-20 "Barretts of Wimpole Street" Low 7-6-35 "People Will Talk"	6,500 4,000
Lyric	1,238	20c-25c	"One New York Night" (MGM)	1,500	"The Virginian" (Para.)	2,000	High 6-29-35 "The Virginian" Low 1-27 "Jimmy and Sally"	2,000 500
RKO Orpheum	2,900	25c-40c	"Hooray for Love" (Radio)	6,000	"Becky Sharp" (Radio)	7,000	High 6-29-35 "Becky Sharp" Low 8-25 "The Lady is Willing"	7,000 2,700
State	2,300	25c-40c	"Public Hero No. 1" (MGM)	5,500	"No More Ladies" (MGM)	6,000	High 8-18 "She Loves Me Not" Low 5-4-35 "Private Worlds"	7,000 5,000
World	400	25c-55c	"En Natt" (Swedish)	3,000	"Waltz Time in Vienna" (Ufa)	3,000	High 6-8-35 "Thunder in the East" Low 3-23-35 "Narcotic"	5,000 2,000
Montreal								
Capitol	2,547	25c-60c	"In Caliente" (F. N.) and "The Girl From Tenth Avenue" (F.N.)	8,500	"Doubting Thomas" (Fox) and "Loves of a Dictator" (GB Pictures)	8,500	High 2-24 "Queen Christina" Low12-22 "Great Expectations" and "Wake Up and Dream"	13,500 3,500
Imperial	1,914	20c-34c	"Black Sheep" (Fox) and "It's a Small World" (Fox)	5,500	"Casino Murder Case" (MGM) and "The Marines Are Coming" (Mascot)	3,000	High 6-23 "Wine, Women and Song" and "Pride of the Legion" Low 3-3 "Fanny"	6,500 1,500
Palace	2,600	25c-65c	"Break of Hearts" (Radio) and "While the Patient Slept" (F.N.)	8,000	"Reckless" (MGM)	9,000	High 4-27-35 "Roberta" Low 7-21 "Shoot the Works" and "Friday the 13th"	15,000 6,000
Princess	2,272	30c-65c	"Escape Me Never" (U.A.) and "The Unwelcome Stranger" (Col.)	6,000	"Let 'Em Have It" (U. A.) and "Party Wire" (Col.)	6,500	High 1-5-35 "Kid Millions" and "Fugitive Lady" Low 8-4 "House of Rothschild" and "Most Precious Thing in Life"	10,500 4,500
New York								
Capitol	4,700	35c-$1.65	"No More Ladies" (MGM) (2nd week)	25,000	"No More Ladies" (MGM) (1st week)	47,000	High 10-6 "Barretts of Wimpole Street" Low 12-29 "The Band Plays On"	65,860 4,500
Palace	2,500	25c-75c	"Our Little Girl" (Fox)	7,000	"Goin' to Town" (Para.)	8,000	High 7-21 "Of Human Bondage" Low 12-22 "Babbitt"	16,200 6,500
Paramount	3,700	35c-99c	"Men Without Names" (Para.)	21,000	"The Glass Key" (Para.) (2nd week)	16,000	High 8-25 "Cleopatra" Low 8-11 "Elmer and Elsie"	72,000 10,500
Rivoli	2,200	40c-99c	"Sanders of the River" (U. A.)	14,000	"Nell Gwyn" (U. A.)	8,100	High 4-27-35 "Les Miserables" Low 4-13-35 "Brewster's Millions"	60,115 13,400
RKO Music Hall	5,945	35c-$1.65	"Love Me Forever" (Col.)	100,019	"Becky Sharp" (Radio) (2nd week)	67,750	High 1-5-35 "The Little Minister" Low 1-19-35 "Evergreen"	110,000 52,000
Roxy	6,200	25c-55c	"Alias Mary Dow" (Univ.) (6 days)	23,350	"Charlie Chan in Egypt" (Fox)	25,000	High 12-1 "Imitation of Life" Low 6-30 "Affairs of a Gentleman"	44,000 13,700
Strand	3,000	25c-55c	"In Caliente" (F.N.)	17,500	"Stranded" (W. B.)	14,450	High 5-11-35 "The G Men" Low 1-20 "Easy to Love"	60,138 9,271
Oklahoma City								
Capitol	1,200	10c-41c	"People Will Talk" (Para.)	1,700	"The Girl from Tenth Avenue" (F. N.)	2,200	High 1-6 "Going Hollywood" Low 9-8 "You Belong to Me"	4,100 800
Criterion	1,700	10c-55c	"The Glass Key" (Parā.) (6 days)	3,900	"The Nitwits" (Radio)	3,700	High 1-27 "Dinner at Eight" Low 10-13 "Madame Du Barry"	9,000 3,000
Liberty	1,500	10c-36c	"Murder in the Fleet" (MGM) (4 days) "Vagabond Lady" (MGM) (3 days)	2,000 1,900	"One New York Night" (MGM) (4 days) "Air Hawks" (Col.) (3 days)	1,500 600	High 4-6-35 "While the Patient Slept" and "We're Rich Again" Low 3-23-35 "The Winning Ticket"	4,100 400
Midwest	1,500	10c-56c	"Alibi Ike" (W. B.) (6 days)	3,600	"Under the Pampas Moon" (Fox)	3,400	High 12-29 "Bright Eyes" Low 5-26 "Merry Wives of Reno"	9,540 2,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934). (Dates are 1934 unless otherwise specified.)	
Omaha								
Brandeis	1,200	25c-40c	"Becky Sharp" (Radio)	5,000	"Break of Hearts" (Radio) and "Party Wire" (Col.)	4,000	High 1-12-35 "The Little Minister" Low 2-16-35 "Babbitt" and "Murder in the Clouds"	9,100 3,000
Omaha	2,200	25c-40c	"Mark of the Vampire" (MGM) and "Ladies Love Danger" (Fox) (5 days)	3,800	"Alibi Ike" (W. B.) and "Times Square Lady" (MGM)	5,200	....	
Orpheum	3,000	25c-40c	"Ginger" (Fox) and "Mister Dynamite" (Univ.) (6 days)	7,200	"Public Hero No. 1" (MGM) and "Age of Indiscretion" (MGM)	8,000	High 3-10 "Easy to Love" Low 12-29 "Babes in Toyland" and "Home on the Range"	17,250 5,000
Philadelphia								
Arcadia	600	25c-50c	"The Scoundrel" (Para.) (6 days-2nd week)	1,900	"The Scoundrel" (Para.) (6 days-1st week)	2,900	High 1-6 "Duck Soup" Low 1-27 "Women in His Life"	6,500 400
Boyd	2,400	40c-55c	"No More Ladies" (MGM) (6 days-3rd week)	9,000	"No More Ladies" (MGM) (6 days-2nd week)	13,000	High 1-6 "Little Women" Low 2-23-35 "The Night Is Young" (5 days)	30,000 6,500
Earle	2,000	25c-50c	"Alibi Ike" (W. B.) (6 days)	12,500	"Murder in the Fleet" (MGM) (6 days)	12,000	High 4-7 "Harold Teen" Low 7-21 "Cockeyed Cavaliers"	40,000 11,000
Fox	3,000	40c-65c	"Loves of a Dictator" (GB Pictures) (5 days)	9,000	"Black Sheep" (Fox) (6 days)	13,000	High 12-29 "Bright Eyes" Low 7-28 "She Was a Lady"	28,500 7,000
Karlton	1,000	25c-40c	"The Informer" (Radio) (5 days)	2,200	"Oil for the Lamps of China" (F. N.) (6 days)	2,700	High 11-3 "One Night of Love" Low 4-20-35 "One New Work Night"	8,500 2,100
Keith's	2,000	30c-50c	"Escape Me Never" (U. A.) (6 days)	2,900	"In Caliente" (F. N.) (6 days)	2,800	High 3-3 "Carolina" Low 1-5-35 "Sweet Adeline"	8,000 1,500
Stanley	3,700	40c-55c	"Sanders of the River" (U. A.) (6 days)	9,500	"Hooray for Love" (Radio) (6 days)	8,500	High 1-5-35 "Broadway Bill" Low 12-29 "Behold My Wife"	22,000 7,500
Stanton	1,700	30c-50c	"The Arizonian" (Radio) (6 days)	5,000	"Werewolf of London" (Univ.) (6 days)	5,200	High 3-31 "The Lost Patrol" Low 1-5-35 "Man Who Reclaimed His Head"	9,000 2,000
Portland, Ore.								
Blue Mouse	700	15c-25c	"The Man Who Knew Too Much" (GB Pictures)	1,700	"Lover Divine" (GB Pictures) (25c-40c)	1,700	....	
Broadway	1,912	25c-40c	"One New York Night" (MGM) and "Vagabond Lady" (MGM)	5,000	"Keeper of the Bees" (Monogram) (2nd week)	6,000	High 4-7 "Wonder Bar" Low 7-14 "The Circus Clown" and "I Give My Love"	13,000 3,900
Mayfair	1,700	25c-40c	"The Unwelcome Stranger" (Col.) and "College Scandal" (Para.)	3,000	"Oil for the Lamps of China" (F.N.)	3,000	High 6-8-35 "Our Little Girl" Low 1-19-35 "Behold My Wife" and "Defense Rests"	4,000 1,600
Orpheum	1,700	25c-40c	"Alibi Ike" (W. B.)	5,000	"The Arizonian" (Radio) and "Going Highbrow" (W. B.)	6,000	High 12-1 "Kentucky Kernels" Low 11-10 "Wednesday's Child"	8,000 3,500
Paramount	3,008	25c-40c	"Orchids to You" (Fox) and "Men Without Names" (Para.)	6,000	"Ginger" (Fox)	6,000	High 3-24 "David Harum" and "Once to Every Woman" Low 6-30 "Now I'll Tell" and "Springtime for Henry"	12,000 4,000
United Artists	945	25c-55c	"No More Ladies" (MGM) (2nd week)	6,000	"No More Ladies" (MGM) (1st week)	6,000	High 4-28 "House of Rothschild" Low 8-4 "Paris Interlude"	9,800 3,700
San Francisco								
Clay	400	25c-50c	"The Constant Nymph" (Fox)	1,100	"The Merry Monarch" (Roesner S.F.)	800	....	
Embassy	1,200	25c-35c	"The Man Who Knew Too Much" (GB Pictures) (2nd week)	7,000	"The Man Who Knew Too Much" (GB Pictures) (1st week)	3,000	....	
Fox	4,600	10c-35c	"Calm Yourself" (MGM) and "Return of Bulldog Drummond" (B.I.P.)	12,000	"Age of Indiscretion" (MGM) and "Rendezvous at Midnight" (Univ.)	7,800	High 3-3 "Son of Kong" Low 8-18 "Sin of Nora Moran" and "Along Came Sally"	14,000 4,500
Golden Gate	2,800	25c-40c	"Becky Sharp" (Radio)	16,500	"The Arizonian" (Radio)	13,000	High 3-16-35 "Roberta" Low 7-7 "Cockeyed Cavaliers"	23,000 10,200
Orpheum	3,000	15c-40c	"Lady Tubbs" (Univ.)	12,000	"The Raven" (Univ.) and "Keeper of the Bees" (Monogram)	5,500	High 6-9 "Sing and Like It" Low 6-30 "Affairs of a Gentleman" and "Orders is Orders"	19,500 5,000
Paramount	2,670	25c-40c	"The Scoundrel" (Para.) and "Don't Bet on Blondes" (W.B.)	11,500	"Stranded" (W. B.) and "Behind the Green Lights" (Mascot)	9,500	High 9-29 "Belle of the Nineties" Low 1-20 "Four Girls in a Boat" and "Fugitive Lovers"	19,000 8,000
St. Francis	1,400	15c-40c	"Doubting Thomas" (Fox)	9,000	"No More Ladies" (MGM)	5,000	High 1-19-35 "The County Chairman" Low 4-14 "Registered Nurse" and "Murder in Trinidad"	11,000 3,500
United Artists	1,200	15c-40c	"Escape Me Never" (U. A.)	9,000	"Les Miserables" (U. A.) (4th week)	4,000	High 1-6 "Roman Scandals" Low 3-9 "Private Life of Don Juan"	15,000 4,000
Warfield	2,700	25c-55c	"Public Hero No. 1" (MGM)	26,000	"Doubting Thomas" (Fox)	18,500	High 12-29 "Bright Eyes" Low 3-31 "Gambling Lady"	29,000 15,500
Seattle								
Blue Mouse	950	25c-55c	"Thunder in the East" (U. A.) (5 days) "Stranded" (W. B.) (4 days)	2,100 1,850	"In Caliente" (F. N.) (4 days-3rd week) "Thunder in the East" (U.A.) (3 days)	2,100 1,650	High 2-17 "Roman Scandals" Low 7-7 "Tomorrow's Children"	7,500 2,550
Fifth Avenue	2,500	25c-55c	"No More Ladies" (MGM) (9 days)	8,150	"Public Hero No. 1" (MGM)	7,200	High 4-14 "Riptide" Low 3-24 "Fashions of 1934"	12,750 3,500
Liberty	1,800	10c-35c	"The Hoosier Schoolmaster" (Monogram) "Honeymoon Limited" (Monogram) (6 days) (15c-50c)	3,100	"The Healer" (Monogram) and "The Mysterious Mr. Wong" (Monogram)	3,900	High 2-16-35 "Broadway Bill" (2d week) Low 4-13-35 "White Lies" and "Happy Landing"	7,100 2,700
Music Box	950	25c-55c	"Oil for the Lamps of China" (F. N.) (4th week)	2,800	"Oil for the Lamps of China" (F. N.) (3rd week)	3,750	High 4-14 "Spitfire" Low 1-26-35 "Man Who Reclaimed His Head"	6,500 2,850
Orpheum	2,450	25c-55c	"Werewolf of London" (Univ.) and "Going Highbrow" (W. B.) (25c-40c)	5,100	"The Nitwits" (Radio) and "Dog of Flanders" (Radio)	6,100	High 5-18-35 "The G Men" Low 4-21 "Two Alone" and "I Believed in You"	9,700 3,750
Paramount	3,050	25c-55c	"Murder in the Fleet" (MGM) and "Ginger" (Fox) (8 days) (25c-40c)	4,700	"Age of Indiscretion" (MGM) and "Four Hours to Kill" (Para.)	4,100	High 3-23-35 "Shadow of Doubt" Low 12-8 "Peck's Bad Boy" and "Menace"	8,700 3,300

"HELD OVER---HEAVIEST DRAW OF THE WEEK IN PORTLAND---60% ABOVE AVERAGE"

MOTION
PICTURE
DAILY

BOOKED FIRST RUN

BALABAN & KATZ, APOLLO, CHICAGO
RKO MEMORIAL, BOSTON, MASS.
RKO, WASHINGTON, D. C.
SHEA'S HIPPODROME, BUFFALO, N. Y.
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SHINE'S ECKLE, SYRACUSE, N. Y.
OLYMPIC, UTICA, N. Y.
ORPHEUM, SAN FRANCISCO, CAL.
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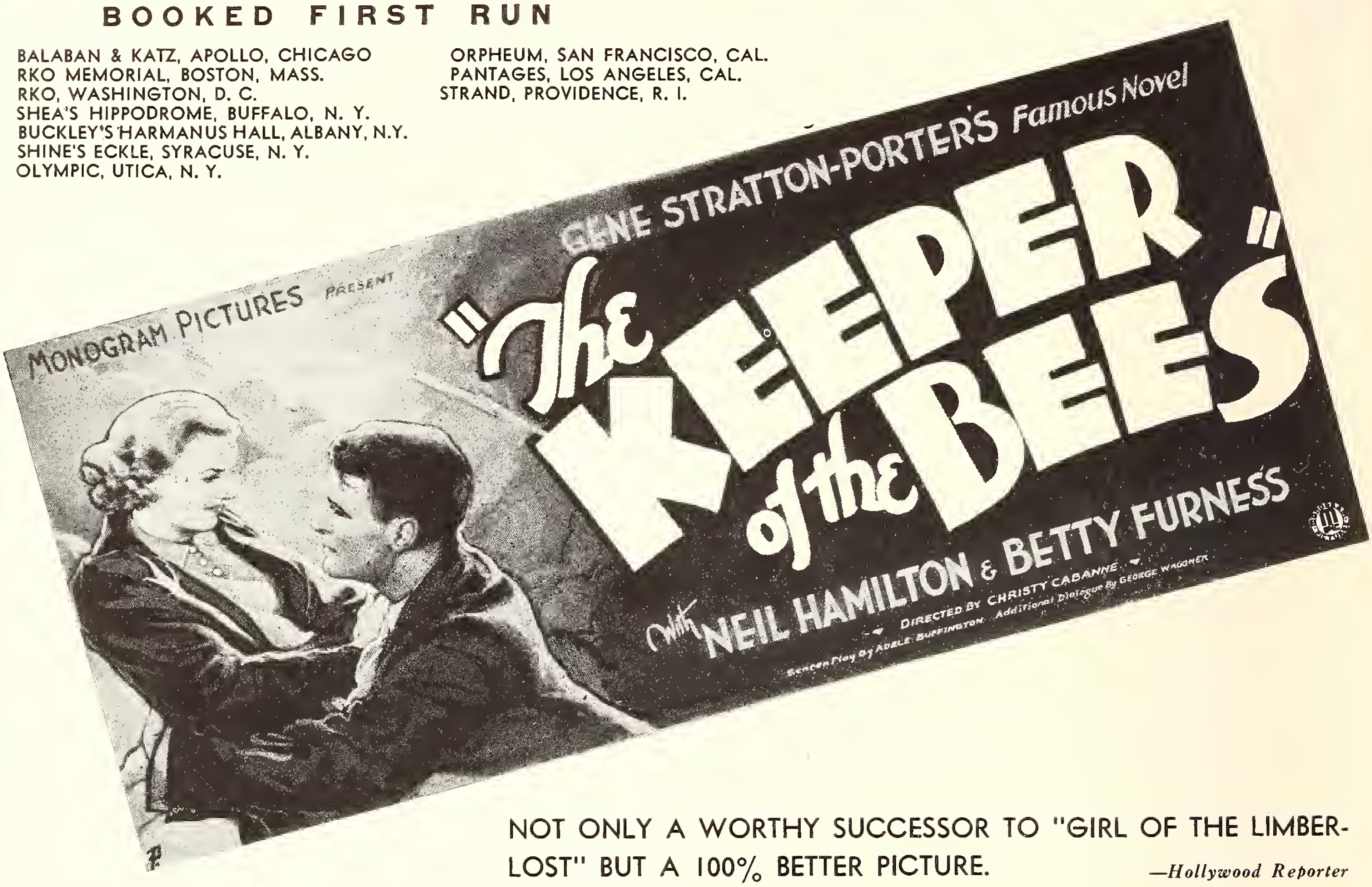

MONOGRAM PICTURES PRESENT
GENE STRATTON-PORTER'S Famous Novel
"The KEEPER of the BEES"
with NEIL HAMILTON & BETTY FURNESS
DIRECTED BY CHRISTY CABANNE
Screen Play by ADELE BUFFINGTON Additional Dialogue by GEORGE WAGGNER

NOT ONLY A WORTHY SUCCESSOR TO "GIRL OF THE LIMBERLOST" BUT A 100% BETTER PICTURE. —*Hollywood Reporter*

Excellent Mass Appeal Entertainment Intelligently Handled All Around . . . should appeal to all types of audiences. —*Film Daily*

All-family attraction, with plenty in it to pique the interest of all. . . . May be depended upon to receive the support and cooperation of those influences whose opinions carry weight. —*Motion Picture Herald*

Splendid family appeal; fine performances. —*Showmen's Trade Review*

Far better than "Girl of the Limberlost" and the emotional appeal is ten times as powerful. —*Harrison's Reports*

AWARDED THE PARENTS' MAGAZINE MEDAL

AWARDED TO THE KEEPER OF THE BEES

IT HAS ALSO BEEN GIVEN THE BOYS' AND GIRLS' NEWSPAPER SCROLL AWARDED TO THE BEST PICTURE OF THE MONTH

WHAT THE PICTURE DID FOR ME

Chesterfield

GHOST WALKS, THE: John Miljan, June Collyer—Good program picture that drew exceptionally well. Running time, 67 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SONS OF STEEL: Charles Starrett, Polly Ann Young, William Bakewell—Pretty good program picture.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Columbia

AGAINST THE LAW: John Mack Brown, Sally Blane—A good program picture. Running time, six reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

AGAINST THE LAW: John Mack Brown, Sally Blane—An average program picture which received fine audience response on a double bill.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

AIR HAWKS: Ralph Bellamy, Tala Birell—Good airplane picture.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

AVENGER, THE: Buck Jones—Fair, entertaining western; not quite as good as most of Jones westerns. However, Buck Jones is a good box office draw and it pulled 'em in. Running time, 65 minutes. Played June 8.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

AWAKENING OF JIM BURKE: Florence Rice, Jack Holt—Good program picture.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

AWAKENING OF JIM BURKE: Jack Holt, Florence Rice—A good program picture that pleased well. I played this on Bank Night and everyone commented on it. Running time, 70 minutes. Played June 20.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

BEHIND THE EVIDENCE: Norman Foster, Sheila Mannors—Good little program picture. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

DESERT VENGEANCE: Buck Jones—This is one of the Jones reissues originally made in the days when they made westerns with a punch and this one has it. If your fans like westerns with a punch and plenty of gun play then don't pass this one up. It gets off to a slow start, but then the action starts and how! The story is different from the ordinary westerns and the recording is okay. Running time, 58 minutes.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

FIGHTING SHADOWS: Tim McCoy, Geneva Mitchell—A real story of the North. Did tremendous business at the B. O. Everyone liked it. Trust Columbia to make pictures with the "it" in them. Running time, 63 minutes. Played June 21-22.—E. J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert, Walter Connolly—The drawing power of this film is nothing less than amazing. We booked the picture for a third run at our house after it played every theatre in the city and yet we stood them up.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

First National

FLIRTATION WALK: Dick Powell, Ruby Keeler, Pat O'Brien—This is the first Warner Bros. musical played in my show. For some reason or other I have never played a musical that payed. This one did not do average business. Running time, 97 minutes. Played June 21-23.—Harry Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

GO INTO YOUR DANCE: Al Jolson, Ruby Keeler—Another good Warner Bros. musical.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage

GOLD DIGGERS OF 1935: Dick Powell, Adolphe Menjou, Gloria Stuart, Alice Brady—Another good Warner Bros. musical.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GOLD DIGGERS OF 1935: Dick Powell, Gloria Stuart—I call it a wonderful big picture. Dick Powell big star for me. His song in this one is great. But in parts it seems they have got to pull a lot of nonsense. It seems like everything else; the world has gone nuts on foolishness. But such bunk stuff has killed lots of pictures. This is my way of thinking only.—George W. Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

IN CALIENTE: Dolores Del Rio, Pat O'Brien—A wonderful show. Pleased everyone and did extra at B. O. Just the kind for this hot weather. Running time, 84 minutes. Played June 9-11.—E. J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

LIVING ON VELVET: Kay Francis, George Brent, Warren William—Very good. Ladies will like this better than the men.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MARY JANE'S PA: Aline MacMahon, Guy Kibbee—Just fair. Stars not very good drawing cards.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

RED HOT TIRES: Lyle Talbot, Mary Astor, Frankie Darro—Nothing but automobile thrills. Good for kids and hoodlums.—George W. Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

WOMAN IN RED, THE: Barbara Stanwyck, Gene Raymond—I want to say this picture is real nice and a pleasing program entertainment. Well played from start to finish. Runing time, 60 minutes.—George W. Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

Fox

BABOONA: Mr. and Mrs. Martin Johnson—Different from previous wild animal pictures but we have found our patrons do not find any of them sufficiently interesting to turn out. Played on a preview showing with fair results. Running time, 78 minutes. Played June 1.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

BABOONA: Mr. and Mrs. Martin Johnson—It is sure a big, thrilling picture. Fine for Saturday night or any night. Running time, 72 minutes.—George W. Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

BRIGHT EYES: Shirley Temple, James Dunn—A box office record we dream about and comes so seldom. This picture made dreams come true. And what a picture. Temple and Dunn are naturals. The customers raved about this picture. Some came to see it twice. Biggest hit since "Tugboat Annie." Running time, 83 minutes. Played June 7-9.—Harry Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

CHARLIE CHAN IN PARIS: Warner Oland, Mary Brian—One of the best Chan pictures. Very good. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CHARLIE CHAN IN PARIS: Warner Oland—Along the same line you expect from this actor. He never makes a change and when you see one of his pictures you should be satisfied not to want to see him again. (My way of thinking.)—George W. Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

COUNTY CHAIRMAN, THE: Will Rogers, Evelyn Venable, Kent Taylor—A good picture that did not draw so well. This did not make any money for us. Running time, 79 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

COWBOY MILLIONAIRE: George O'Brien—Pictures just don't come any better than the ones made by George O'Brien. This one tops them all.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

DARING YOUNG MAN, THE: James Dunn, Mae Clarke—Fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

DOUBTING THOMAS: Will Rogers—Poorest Rogers picture yet, but my people like Rogers. I wish Fox would make a Rogers picture like "Connecticut Yankee" or "Down to Earth."—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GEORGE WHITE'S 1935 SCANDALS: Alice Faye, James Dunn, George White—Good musical. Big improvement over last White's "Scandals."—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GEORGE WHITE'S 1935 SCANDALS: Alice Faye, James Dunn, Ned Sparks, Lyda Roberti, George White—This picture lacks something to put it over and the production certainly was no credit to Jimmy Dunn or Alice Faye, both of whom deserve better. Picture has a few high spots and is plain amateurish in others. Played to poor business and patrons' comments were few. Running time, 80 minutes. Played June 23-24.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

GEORGE WHITE'S 1935 SCANDALS: Alice Faye, James Dunn, Ned Sparks, Lyda Roberti, George White—A dandy musical film that was well liked by our patronage.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

GEORGE WHITE'S 1935 SCANDALS: Alice Faye, James Dunn, Lyda Roberti, George White—It is big in the same old way, dancing, singing, music, fine scenery, etc. But it won't get publicity for second night showing because there is nothing to remember, nothing to impress anyone.—George W. Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

HELLDORADO: Richard Arlen, Madge Evans, Ralph Bellamy—Good action program picture.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HELL IN THE HEAVENS: Warner Baxter, Conchita Montenegro—Only fair program picture.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LADIES LOVE DANGER: Gilbert Roland, Mona Barrie—Fair mystery story that did not draw for me. Better play this one on Family Night or Bank Night. Mona Barrie not liked here. Running time, seven reels. Played May 26-27.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

LIFE BEGINS AT 40: Will Rogers—The best Rogers we've seen for a long time. Much better than "County Chairman" and "Judge Priest."—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LIFE BEGINS AT 40: Will Rogers—Our city is Will Rogers conscious, so we always expect and have good business when showing his pictures. "Life Begins at 40" is excellent entertainment.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

LIFE BEGINS AT 40: Will Rogers—Will Rogers is a big man at my theatre. No matter if he played "The Lonesome Trail" they would come to see him.—George W. Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

LITTLE COLONEL, THE: Shirley Temple, Lionel Barrymore, Bill Robinson—Played Saturday and Sunday to a pleased audience. Drew the best Sunday crowd we have had in 1935. Played June 22-23.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

LITTLE COLONEL, THE: Shirley Temple, Lionel Barrymore, Bill Robinson—I will, like all others, have to say this little brilliant star means a new life for us exhibitors. But without James Dunn she will never be at her best. Give us one more "Baby Take a Bow" with James Dunn before she grows too big.—George W. Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

ONE MORE SPRING: Janet Gaynor, Warner Baxter—This one not as good as expected. Comments varied, some liked it, others didn't. I think Fox should give these two stars better material than this picture. Running time, 87 minutes. Played June 6.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

ONE MORE SPRING: Janet Gaynor, Warner Baxter—I think the picture is fair. Gaynor and Baxter both have always been good at my theatre, but I do not think rugged looks and dressing in this picture added any stars to their crown.—George W. Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

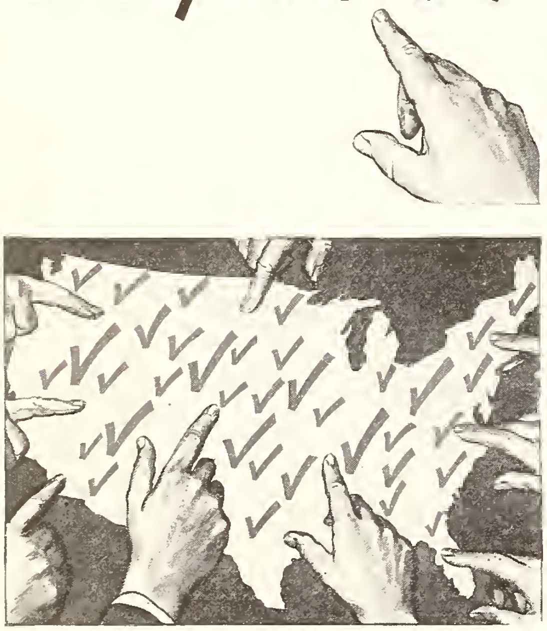
SPRING TONIC: Lew Ayres, Claire Trevor—Comedy offering of program class which clicked nicely on a preview showing. Running time, 58 minutes. Played June 22.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

$10 RAISE: Edward Everett Horton—Very good comedy drama.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

$10 RAISE: Edward Everett Horton, Karen Morley, Berton Churchill—Comedy offering of program caliber that pleased on a preview showing. Running time, 70 minutes. Played June 8.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

$10 RAISE: Edward Everett Horton—We've seen Horton do this same kind of stuff several times before but he is so very good at it that it is always good for a laugh. Drew poorly.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Here, There, Everywhere ✓



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NATION-WIDE RAIL-AIR SERVICE

UNDER PRESSURE: Edmund Lowe, Victor McLaglen—Stars do not draw. This picture will be liked by the men. The ladies will not be interested.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

UNDER PRESSURE: Victor McLaglen, Edmund Lowe—A pleasing program picture that should do good on a weekend. Business okay on this one. Running time, 69 minutes. Played May 30.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

WHEN A MAN'S A MAN: George O'Brien—A nice action picture that pleased.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

WHEN A MAN'S A MAN: George O'Brien—If you are looking for bucking horses and ride 'em cowboy, see this one.—George W. Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

GB Pictures

EVERGREEN: Jessie Matthews, Sonnie Hale—Very good musical. Miss Matthews a wonderful singer and clever dancer. The best English-made picture I've played.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LITTLE FRIEND: Nova Pilbeam. Matheson Lang Here is a picture that may be called great. Because it was great. There were many comments regarding this picture that it did not do well at the box office. I must say we had no trouble with that. We did very fine business and had full houses each performance and even in the afternoon. Due to the fact that this picture was the last one of the summer season we put all that we had into it. It showed results, as we planned a very careful advertising campaign. We got people behind it that were interested in that type of picture and acting, which was all English cast. Miss Pilbeam is a great little actress and may surpass Shirley Temple at our theatre soon if we play any more pictures with her. The audience just raved over her acting and splendid, clear diction. Play this picture if you can and if it is presented to your public in the right way it will go over. It would not go in a small town with many rural patrons. But for the larger towns it should do great business as it is a picture that is different from any other one. It has its own type. It weaves a beautiful story about a little English girl who is made unhappy by her father and mother quarreling. and the reaction on her. As I must say again, Miss Pilbeam can really act. Nine reels and a fine print. Running time, 88 minutes. Played June 27-28.—Albert Hefferan. Owl Theatre, Grand Rapids, Mich. Mostly adult patronage.

LITTLE FRIEND: Nova Pilbeam, Matheson Lang—An extremely serious psychological study of the effect that the matrimonial troubles of a socially prominent British couple have on their 14-year-old daughter. Heavy. but good.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

MAN WHO KNEW TOO MUCH, THE: Peter Lorre. Nova Pilbeam—A good film. particularly distinguished because of the brilliant acting of the villain. Peter Lorre. The story is unusual and it is given excellent production. The more discriminating your patronage. the better this picture will go over. The audience response was satisfactory.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Mascot

BEHIND THE GREEN LIGHTS: Norman Foster, Judith Allen—A fair program picture that will get by okay on Bargain Night. Pleased the majority of my patrons. Running time. 70 minutes. Played June 27—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

IN OLD SANTA FE: Ken Maynard. Evalyn Knapp—This one holds the house record for this year. Good title. good picture, first musical western I ever played. Made a mistake not running it on Sunday. Running time, 65 minutes. Played June 7-8.—E. J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

MARINES ARE COMING, THE: William Haines, Esther Ralston, Conrad Nagel—Just fair. Will please the younger patrons.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MGM

BABY FACE HARRINGTON: Charles Butterworth—Good enough picture of program caliber, which we used on a preview showing with pleasing results. Running time, 60 minutes. Played June 15.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

BABY FACE HARRINGTON: Charles Butterworth, Una Merkel—A good program comedy which received satisfactory audience response. Personally, I prefer Butterworth as comedy relief in pictures instead of the lead, as his nit-wit type of humor loses much of its effectiveness when stretched to seven or more reels.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

CASINO MURDER CASE, THE: Paul Lukas—Fair, but Lukas does not take the Philo Vance part like William Powell can.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FLAME WITHIN, THE: Ann Harding, Herbert Marsball, Maureen O'Sullivan—A fine production wasted for the average audience because of too much dialogue.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

HELL BELOW: Robert Montgomery, Walter Huston, Madge Evans, Jimmy Durante—It was something actually different, exciting, with lots of action which seemed to suit our younger set. They came to see it so we liked it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MURDER IN THE FLEET: Jean Parker, Robert Taylor—Fair program picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

NAUGHTY MARIETTA: Jeanette MacDonald. Nelson Eddy, Frank Morgan—The absolute peak of perfection for musical pictures. Metro is to be congratulated on producing the Victor Herbert opus with such care that the finished product left nothing to be desired. The "Sweet Mystery of Life" number will have to go down in screen history as the finest bit of staging and recording to date. Did not draw as well as it justly deserved, but no fault of the picture. Too much local competition. Running time, 106 minutes. Played June 9-11.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

NO MORE LADIES: Joan Crawford, Robert Montgomery, Franchot Tone, Charlie Ruggles—This is a typical Joan Crawford vehicle with its sophisticated chatter, modernistic furniture, extreme clothes and Miss Crawford's terrible coiffure. The audience response was decidedly good, so I suppose that my disappointment in the picture was due to the fact that I wasn't in a sophisticated mood.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

RECKLESS: Jean Harlow, William Powell, Franchot Tone, May Robson—Metro's Mammoth Musical Melodrama without Powell and Robson would have been Metro's Mammoth Musical Mistake. If Harlow can sing and dance, then I don't know my singing and dancing. Even Powell and Robson could not save this with all their splendid work. Business punk and the patrons totally unimpressed. Running time, 100 minutes. Played June 2-4.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RECKLESS: Jean Harlow, William Powell—Mammoth musical melodrama; two big stars, both favorites at my theatre.—George W. Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

SEQUOIA: Jean Parker, Russell Hardie—Step out on this one and watch the payees come in. Should click in any situation and it will please as nearly 100 per cent as any picture you are likely to find. More favorable comments from our patrons than we have heard in a long time and the box office did nicely, too. Running time, 72 minutes. Played June 21-22.—M. R. Harrington. Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SEQUOIA: Jean Parker, Russell Hardie—A beautiful and unusual film which meant little as a box office attraction.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

SOCIETY DOCTOR: Chester Morris, Virginia Bruce—Extra good program picture, I thought, but it did not draw expenses, due to lack of star name value, I think.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SOCIETY DOCTOR: Chester Morris, Virginia Bruce—This splendidly produced and well acted program picture more than pleased our patronage. Robert Taylor and Virginia Bruce are beginning to mean something at the box office. They make a fine team.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

VIVA VILLA: Wallace Beery, Fay Wray—A good show but too old. Didn't do business. Played it on a holiday. Everybody went to the big city. Opinion divided. Ladies didn't like it. Don't lose any sleep if you haven't played this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WEST POINT OF THE AIR: Wallace Beery, Robert Young, Maureen O'Sullivan—Good airplane picture. Very much like "Devil Dogs of the Air."—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WEST POINT OF THE AIR: Wallace Beery, Robert Young, Lewis Stone—Our patrons like air pictures and so this proved to be splendid entertainment which drew well and pleased generally. However, I do not believe it as well produced as Warner's "Devil Dogs" and the story is full of inconsistencies, but all in all it more than filled the bill for a weekend showing. Running time, 84 minutes. Played June 7-8.—M. R.

Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WEST POINT OF THE AIR: Wallace Beery, Robert Young—A very fine production with the usual thrills and romance that pleases the customers and brings out the kids. Running time, 88 minutes. Played June 14-16.—Harry Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

Monogram

FLIRTING WITH DANGER: Robert Armstrong, William Cagney—An average program picture which went over nicely on a double bill with "It Happened One Night."—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

GIRL 'O MY DREAMS: Mary Carlisle, Creighton Chaney, Eddie Nugent, Arthur Lake, Sterling Holloway—A good program picture. Pleased my patrons. Arthur Lake very good. So is Holloway. Running time, eight reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

HOOSIER SCHOOLMASTER, THE: Norman Foster, Charlotte Henry—O. K. for them as likes this sort of thing. But our patrons proved that they do not consider this type of picture their idea of entertainment. And what a licking the box office took. And why must the producers change the stories so much that even a Philadelphia lawyer cannot figure out the resemblance to the original classic. Business punk and audience reaction only mildly favorable. Running time, 75 minutes. Played June 5-6.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HOOSIER SCHOOLMASTER, THE: Norman Foster, Charlotte Henry—A good picture that should please all classes. Well directed and well acted. My business wasn't quite good as expected but it was no fault of the picture. Date this one and get behind it with the proper advertising and I think it will get results at the box office. This is an excellent picture to tie in with the P. T. A., American Legion or what have you. Running time, 76 minutes. Played June 2-3.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

LOST IN THE STRATOSPHERE: June Collyer, William Cagney, Edward Nugent—Not as good as expected but still it's a pretty good programmer. Running time, seven reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

'NEATH ARIZONA SKIES: John Wayne, Sheila Terry—Only a fair western. The story was all right and so was John Wayne, but the production was cheap as could be. Drew poorly. Unless others prove better than this one we are going to be sorry we bought this group of westerns.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SING SING NIGHTS: Conway Tearle, Mary Doran—Only fair.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

TRAIL BEYOND, THE: John Wayne, Noah Beery, Jr.—After seeing some of the reports on this one, I was afraid of it. However, it drew very well and all of my western fans seemed pleased with it. When they walk out and tell you it was darned good picture, well, that's 'nuff said. Personally, I think the direction could have been better. Running time, 55 minutes. Played June 22.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

Paramount

CAR 99: Fred MacMurray, Ann Sheridan—This is the kind of picture the small town needs more of. Good action melodrama, well acted and well put on. Drew good Friday-Saturday business and gave excellent satisfaction.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

GOIN' TO TOWN: Mae West—The first time this star has held forth in this town. Picture neither pulled nor pleased as anticipated and the comments from patrons were a darned sight better than the feature. Personally, I thought this the best since "She Done Him Wrong," but even so it cannot come up to that sensation. Running time, 71 minutes. Played June 16-17.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GOIN' TO TOWN: Mae West, Paul Cavanagh—A very smart and attractive piece of entertainment which did a remarkable increase at B. O. Everyone liked Mae in this one. Running time, 71 minutes. Played June 23-25.—E. J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

MISSISSIPPI: Bing Crosby, W. C. Fields, Joan Bennett—Bing draws at my theatre, but he is still playing the same old role over and over. His songs are slow and draggie. Fields in this one is sure the best character actor in the bunch. He gets the laughs. All in all I give it a big hand because it is old Mississippi. Running time. 90 minutes.—Geo. W. Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

ONCE IN A BLUE MOON: Jimmy Savo—The poorest thing on the screen. If I ever get one of those Hecht and MacArthur brainstorms that is worth a continental dam, I am going to celebrate. Pass it up or you will wish you had. These kind of things is just why we have a hard time keeping people interested in motion pictures. Running time, 70 minutes. Played June 19.—E. J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

PRIVATE WORLDS: Claudette Colbert, Charles Boyer, Joan Bennett, Joel McCrea—A splendid novel, deftly transferred to the screen and losing nothing in the process, rather gaining a great deal, due to splendid casting and direction. You can promise your patrons something different and deliver it. While the background of a psychopathic hospital may not be their idea of entertainment, so sympathetically is this done that it cannot fail to please. Business fine and audience reaction great. Running time, 82 minutes. Played June 12-13.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SHE DONE HIM WRONG: Mae West—We spot booked this one. Many came to see her again. We gave the first hundred men her autographed picture. Our farmer friends were pleased. It's still her best picture. Even if it is old it seemed to improve with age.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STOLEN HARMONY: George Raft, Ben Bernie, Grace Bradley—A concoction of melody and gangsters that pleased the weekend faithful; well-directed and produced. Better than average business. Running time, 75 minutes. Played June 20-22.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

WAGON WHEELS: Randolph Scott, Gail Patrick Not as good as most Paramount westerns.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

WINGS IN THE DARK: Myrna Loy, Cary Grant—One of the best Friday-Saturday pictures we've had in a long time. Good business. Use it and boost it.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RKO Radio

BACHELOR BAIT: Stuart Erwin, Rochelle Hudson, Pert Kelton—This program comedy pleased on a double bill.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

DOG OF FLANDERS, A: Frankie Thomas, O. P. Heggie, Helen Parrish—A very good program picture.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

DOG OF FLANDERS: Frankie Thomas, Helen Parrish—This is just the picture for small towns. The acting is great, the story is well known and the cast no great stars but just good clean entertainment. Did above average business. Running time, 67 minutes. Played June 17-18.—Harry Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

LADDIE: John Beal, Gloria Stuart—Very good work by the leads. Credit should be given to Virginia Weidler.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LADDIE: John Beal, Gloria Stuart, Virginia Weidler—This picture is almost on a par with "Little Women." If "Little Women" clicked for you, this will, too. Personally, I can't praise it enough. My folks liked it and it held up nicely for three days. Virginia Weidler captured everybody's heart and already I'm being asked "When will you have 'Little Sister' again?"—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

LADDIE: John Beal, Gloria Stuart—Personally I think this is Gene Stratton Porter's best story. The picture is well acted and is down to earth entertainment. It should please anywhere. Running time, 70 minutes. Played June 16-17.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

LITTLE MINISTER, THE: Katharine Hepburn, John Beal—The opinions on this film were divided. Some patrons thought it splendid, while others regarded it as slow and dull. It is well produced.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

ROBERTA: Irene Dunne, Fred Astaire, Ginger Rogers—Good musical, but not as good as "The Gay Divorcee."—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ROBERTA: Irene Dunne, Fred Astaire, Ginger Rogers, Randolph Scott—Excellent. Everyone in the cast is wonderful. One of the best musicals made so far. Irene Dunne's singing very good.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ROBERTA: Irene Dunne, Fred Astaire, Ginger Rogers—It has got the publicity already and now all you have to do is play it and put the cash in your bank. 'Nuf said.—George W. Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

ROMANCE IN MANHATTAN: Francis Lederer, Ginger Rogers—We did not like the picture. Ran it one night and sent it back. I am expressing my way of thinking. Maybe you may think different when it comes your time to play it.—George W. Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

STAR OF MIDNIGHT: William Powell, Ginger Rogers—This one drew fairly well and pleased. I don't think an exhibitor will make a mistake in playing this one. Running time, 90 minutes. Played June 23-24.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

WE'RE RICH AGAIN: Marian Nixon, Joan Marsh, Edna May Oliver, Reginald Denny—Played on a double bill to good audience response. An average program picture.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

WEST OF THE PECOS: Richard Dix, Martha Sleeper—Seemed like a good western to me but didn't make expenses on it. Dix is all washed up here for some reason. Played June 18-19.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

WEST OF THE PECOS: Richard Dix, Martha Sleeper—An unusually good Zane Grey western, but business was way below average. Running time, 59

(Continued on following page)

REQUIRED

FILM STUDIO EQUIPMENT

A Company erecting additional sound stages covering 100,000 sq. ft. requires immediately tenders of new or secondhand studio equipment, as follows:—

Complete lighting equipment, including incandescent lamps, arcs, spider boxes, trucks, cables and usual film studio gear, studio cameras, dollies and other accessories.

All Cutting-room editing and laboratory equipment. Latest type back projection, camera cranes, playback, and other equipment useful for up-to-date sound film production.

Quotations for new equipment must include delivery dates, and for secondhand equipment a guarantee of efficiency—no junk wanted. *Lowest prices essential for cash.*

Full particulars of all offers in writing stating year of manufacture, with photographs of equipment if possible, to Box 571, MOTION PICTURE HERALD, 1790 Broadway, New York, N. Y.

minutes. Played June 15.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

State Rights

LAW OF THE WEST: Bob Steele—A good western. Sound good. Picture bright on screen. Bob Steele is always liked here. Running time, five and a half reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

WESTERN JUSTICE: Bob Steele—A western with a good bit of action, but not much story attached to it. However, my western fans seemed to be pleased and after all that is what counts. Running time, 58 minutes. Played May 24.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

United Artists

CARDINAL RICHELIEU: George Arliss, Edward Arnold, Maureen O'Sullivan—A wonderful production for the classes. Arliss is great in role of Richelieu.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CLIVE OF INDIA: Ronald Colman, Loretta Young—Very good drama. Perfect acting by everyone.—Leon C. Balduc, Majestic Theatre, Conway, N. H. General patronage.

FOLIES BERGERE: Maurice Chevalier, Ann Sothern, Merle Oberon—Good music! Good acting! Good production!—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

KID MILLIONS: Eddie Cantor, Ann Sothern, Ethel Merman, Block and Sully—Very good comedy that did well at the box office.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LES MISERABLES: Fredric March. Charles Laughton—The title and author meant very little to our patrons and they thought it just another costume picture. Drew better than anticipated, but comments were varied. Personally, I believe this one of the finest of the season's productions, but not for small town showing. Running time, 100 minutes. Played June 14-15.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LES MISERABLES: Fredric March, Charles Laughton, Rochelle Hudson—Perfection itself. It is absolutely impossible to find a single flaw in this production. Real entertainment, but heavy.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

LET 'EM HAVE IT: Richard Arlen, Virginia Bruce, Alice Brady—Good picture of its kind. Running time, 95 minutes.—J. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MIGHTY BARNUM, THE: Wallace Beery, Adolphe Menjou, Janet Beecher, Virginia Bruce—A good picture that didn't draw.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SCARLET PIMPERNEL, THE: Leslie Howard, Merle Oberon—A wonderful production which pleased everyone.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WEDDING NIGHT, THE: Anna Sten, Gary Cooper—A very fine picture. but no drawing card.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WE LIVE AGAIN: Gary Cooper, Anna Sten—Good program picture, but too heavy for these small towns. Did not go over very well. Running time, 83 minutes.—P. G. Held. New Strand Theatre, Griswold, Iowa. General patronage.

Universal

CRIMSON TRAIL, THE: Buck Jones—Fair Buck Jones picture. His pictures seem to be getting poorer.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

IMITATION OF LIFE: Claudette Colbert, Warren William, Rochelle Hudson, Louise Beavers—A wonderful picture that almost fell flat at box office.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

IT HAPPENED IN NEW YORK: Lyle Talbot, Gertrude Michael, Heather Angel—Fine little program picture.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

IT HAPPENED IN NEW YORK: Lyle Talbot, Heather Angel—Better than expected. Okay.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

MYSTERY OF EDWIN DROOD: Claude Rains, Douglass Montgomery—A very good picture. Really worth showing anywhere, any time. Running time, nine reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

NOTORIOUS GENTLEMAN, A: Charles Bickford, Helen Vinson—Just another program picture which created no excitement and is already forgotten. Fair entertainment to satisfactory audience response on a double bill.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

ONE EXCITING ADVENTURE: Binnie Barnes, Neil Hamilton, Paul Cavanagh—This is what I call entertainment. A real picture. Played June 20.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

PRINCESS O'HARA: Jean Parker, Chester Morris—Pretty good program picture.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

STONE OF SILVER CREEK: Buck Jones, Noel Francis—They like Buck in our town. So do we because they turn out to see him. A very good western picture for western fans.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Warner

DEVIL DOGS OF THE AIR: James Cagney, Pat O'Brien, Margaret Lindsay—Very good. Will please the younger element more than the older folks.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

DINKY: Jackie Cooper, Mary Astor—A grand little picture. Did 10 times the average child business and a great increase in adult admissions. Everyone liked it very much. Running time, 65 minutes. Played June 14-15.—E. J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

NIGHT AT THE RITZ, A: William Gargan, Patricia Ellis—Not so hot. Good business first night, terrible flop second night. Cheap, chattery and non-interesting. Running time, 62 minutes. Played June 12-13.—E. J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

OIL FOR THE LAMPS OF CHINA: Pat O'Brien, Josephine Hutchinson, Jean Muir—Warner Bros. have done themselves proud in this one. A strong B. O. attraction which pleases. The word-of-mouth on this one is great. Running time, 105 minutes. Played June 16-18.—E. J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

PUBLIC ENEMY: Jean Harlow, James Cagney—A splendid picture which Warners have widely reissued. It went over big with our patronage and benefited from good advance word-of-mouth by people who saw it when it was first released.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

RIGHT TO LIVE, THE: George Brent, Josephine Hutchinson, Colin Clive, Peggy Wood—Very good drama. The ladies will like it. Wonderful acting by whole cast.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

RIGHT TO LIVE, THE: George Brent, Josephine Hutchinson, Colin Clive—It is full of interest; a tear drop, dramatic, love picture. Running time, 66 minutes.—George W. Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

SMART MONEY: Edward G. Robinson—Another good reissue which our patrons enjoyed. Racy and well acted. The only complaint against the picture is the fact that the women's styles are out of date, but this defect is not glaring enough to seriously detract from the entertaining qualities of the film.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

ST. LOUIS KID, THE: James Cagney, Patricia Ellis, Allen Jenkins—All I can say, just bosh. Take your medicine, Mr. Exhibitor, and call it another make-believe picture, which means nothing at the box office. When you play this one, put on two shorts and call it a day. Running time, 67 minutes.—George W. Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

Short Features

Celebrity

ALADDIN AND HIS LAMP: Comi-Color Cartoon Series—Pretty good.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

JACK FROST: Comi-Color Cartoon—Good little comedy.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Columbia

GRADUATION EXERCISES: Scrappy Cartoon—Very good.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

I'M A FATHER: Broadway Comedies—This one kept my audience in a continuous roar. Enuff said. Running time, 20 minutes.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

KRAZY KAT KARTOONS: No. 7—Pretty good cartoon.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MAKE BELIEVE REVUE, THE: Color Rhapsodies—I have played several of these color cartoons and they are not as good as the black and white cartoons. All color and no laughs. Running time, 10 minutes.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

RESTLESS KNIGHTS: Broadway Comedies—This one not as good as previous comedies by this trio. Running time, 17 minutes.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

SCREEN SNAPSHOTS: No. 1—Not much to this one. It seems as if these snapshots do not go over very well.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SPICE OF LIFE: These one-reel subjects are a good filler and bring a few laughs. Running time, 10 minutes.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

Educational

AN EAR FOR MUSIC: Coronet Comedies—Tom Howard decides to quit house painting to compose music. So he "composes" a tune strangely reminiscent of "Swanee River" and tries to sell it to a radio program. This is a really clever and fairly funny comedy. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

FIRST SNOW, THE: Terry-Toon—Good little cartoon.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HAIL BROTHER: Musical Comedies—Very poor musical. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

JACK'S SHACK: Terry-Toon—Good.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MAD HOUSE, A: Terry-Toons—A very well done cartoon. Pleased everybody. Running time, six minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Mostly adult patronage.

OLD DOG TRAY: Terry-Toons—This is an average cartoon. Running time, six minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

ONE-RUN ELMER: Star Personality Comedies—Hooray for Keaton. Here is a comedy that is a comedy. Play this and give your audience a real treat. Running time, 19 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TARS AND STRIPES: Buster Keaton—The swell shots of the naval training station make this one worth while, although the comedy is below Buster's previous two-reelers. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

WAY DOWN YONDER: Song Hit Stories—Very good. Singing by Negro children enjoyed very much.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Fox

ADVENTURES OF THE NEWSREEL CAMERAMAN: We have yet to play one of these that didn't please everyone. They have everything.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FOX NEWS: No. 73.—It seems that the Fox News gets better and better each time we play one. It is far the best newsreel on the market. Everybody likes it that goes to the Owl Theatre. Running time, 11 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Mostly adult patronage.

FOX NEWS: We get our News too old. Don't like it. Too many interviews. Pictures bore this restless generation when they have to listen to speeches. Hope Fox gets to realize this.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MGM

DISCONTENTED CANARY, THE: Happy Harmonies—Color cartoon that pleased. Running time, eight minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

FINE FEATHERS: Oddities—This shows beautiful birds in their natural colors and it is extremely interesting. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

GOOFY MOVIES: No excuse for this sort of thing. Our patrons have actually registered complaints and asked that we show no more of them. That has never happened before—so you know they must be pretty punk fare. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MAMA'S LITTLE PIRATE: Our Gang—The poorest Our Gang that we've had this year. Running time, 18 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MIDNIGHT PATROL: Laurel and Hardy—They always take, but this picture wasn't up to their standard. But still had plenty of laughs.—Harland Rankin, Plaza Theatre. Tilbury, Ontario, Canada. General patronage.

MIKE FRIGHT: Our Gang—Greatest laugh getter we have run in many a blue moon. Running time, 18 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SOMETHING SIMPLE: Charley Chase—Average comedy. Running time, 18 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SOMETHING SIMPLE: Charley Chase—Just fairly good. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SPECTACLE MAKER, THE: Musical Revues—Technicolor musical that failed to click with our patrons. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

TIT FOR TAT: Laurel and Hardy—Not a good laugh in the whole two reels. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TREASURE BLUES: Todd-Kelly—Below the average for this pair of mirthmakers, although there are numerous laughs in this one. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

TULIP TIME IN HOLLAND: FitzPatrick Travel Talks—Colored travel which caused much favorable comment. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WILLIE WHOPPER CARTOONS: Worst I ever saw or played.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

YOU SAID A HATFUL. Charley Chase—Not the best or the worst this star has made. Running time, 18 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Paramount

BEWARE OF BARNACLE BILL: Popeye the Sailor—Extra good Popeye. Running time, six minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PARAMOUNT PICTORIAL: No. 10—An outstanding number in this series with scenes aboard a transatlantic liner and showing lilies in their natural color. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SHORTY ON THE FARM: Paramount Varieties—Our folks like these reels showing the clever antics of a monkey. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RKO Radio

EVERYTHING'S DUCKY: Clark and McCullough—A fair comedy that brought a few laughs. Running time, 21 minutes.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

EVERYTHING'S DUCKY: Clark & McCullough Series—It's a disgrace to call this atrocity a comedy. Even children will give this the raspberry.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

HORSE HEIR: Chick Chandler Comedy—Good slapstick comedy.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

JAPANESE LANTERN: Rainbow Parade Cartoon—Good color cartoon.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LION TAMER, THE: Amos 'n' Andy Cartoons—A good cartoon featuring Amos and Andy. Running time, nine minutes.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

PATHE TOPICS: Only fair. I used this one as a filler with a two-reel comedy. Running time, one reel.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

SENTINEL LOUIE: Little King Series—Terrible. The animation is poor and it has no novelty.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

SPIRIT OF 1976: Walter King, Betty Grable—Very good two-reel musical. Very clever.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

THIS BAND AGE: Headliner Series—This is one of the best musical two-reelers I have run. Features Tel Fio Rito and Orchestra and there is plenty of comedy and music in this one. Several stayed and saw it twice. Running time, 21 minutes.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

United Artists

CHINA SHOP, THE: Silly Symphony Series—I consider this only a fair cartoon comedy. Not worth rental asked for it. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

NIGHT BEFORE CHRISTMAS, THE: Silly Symphony—These Silly Symphonies are okay, but not worth difference in rental United Artists asks for them.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TORTOISE AND THE HARE, THE: Silly Symphonies—Clever cartoon of the Silly Symphony series which deserves to be ranked with "Three Little Pigs." Running time, nine minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Universal

DEMI TASSE: Doane Musical No. 1—One of the best two-reel musicals we have played. If the rest of them are as good as this, I think we'll play all of them.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HILL BILLY: Oswald Cartoon—A good cartoon comedy.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

UNIVERSAL MENTONES: We like these Mentone two-reelers. They seem to take well in our situations.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Vitaphone

BROADWAY BREVITIES: Warners sure know their musicals. Like them as well as some features. Never miss playing them.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Serial

Universal

TAILSPIN TOMMY: Maurice Murphy, Noah Beery, Jr.—I have played through the eleventh chapter and I can say that this chapter play has held up and kept the interest better than any serial I have ever run. The kids are wild about it and the grown-ups like it, too.—Chas. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

Cullman Confers with RFC Officials on Loan

Howard S. Cullman, trustee of the Roxy theatre in New York, is to confer in Washington this week with officials of the Reconstruction Finance Corporation in connection with the application of the Roxy Theatres Corporation for a loan of $750,000 to reorganize the corporation. The RFC has been studying the application for several weeks and it is understood a decision will be reached within the next two weeks.

Smith, Ayer Acquire Play

Robinson Smith and Frederick W. Ayer have acquired Robert Raynold's play, "The Ugly Runts," for Broadway production next season. It will be the second on their program. Announcement of the first production will be made when the two leading parts have been cast.

Rubenfeld Eastward on Honeymoon

Mac M. Rubenfeld, Seattle sales representative for Metro-Goldwyn-Mayer, will leave for New York over the weekend after his marriage to Miss E. Blatt, office manager of the same Metro office.

RKO Theatres Cuts Loss

Keith Memorial Theatre Corporation, Boston, RKO subsidiary, has reported net loss of $149,392 for the year 1934. The loss compares with a loss of $209,225 for 1933.

Commonwealth Takes Interest in Kansas House

The Commonwealth Theatres Corporation has acquired an interest in the Dreamland theatre, at Herington, Kan., operated by C. L. McVey. Clarence Schultz of Kansas City is president of Commonwealth, which operates houses in Kansas, Missouri and Iowa. Mr. McVey sold film, as a salesman for Vitagraph, to Mr. Schultz in 1914, when the latter was an exhibitor in Minnesota. Mr. McVey will continue to manage the theatre. The house is being remodeled, a cooling plant being included.

Groups Discussing Writer-Producer Code

Committees from the Writers' Branch and the Producers' Branch of the Academy of Motion Picture Arts and Sciences in Hollywood are meeting to revise and extend the Academy Writer-Producer Code. It was decided initially that no statements would be issued until a joint report is prepared by both committees.

Colin Here for Pirandello

Saul C. Colin, fiction writer and authority on D. H. Lawrence and Pirandello, winner of the 1934 Nobel Prize, has arrived in New York on the *Normandie* to negotiate pending deals for the Italian dramatist, who is due in this country later this month.

Prior to becoming Pirandello's manager, translator and collaborator, Mr. Colin was prominent in the French motion picture field. He was co-owner of "Raspail 216," a class theatre in Paris and was associated with RKO in France as assistant general manager and later with Paramount's Joinville studio as scenario and casting executive.

Lynch to Europe

S. A. Lynch, pioneer theatre circuit operator in the south, and for the past two years chairman of the Paramount trustees' advisory committee for the reorganization of subsidiaries of the former bankrupt, sailed for Europe last week.

When he returns, in about two weeks, it is expected that his new duties and title as a Paramount executive will be determined. John E. Otterson, president, has asked Mr. Lynch to remain with the company.

Stevenson Lecture Course

Edward F. Stevenson, who has been lecturing on publicity and public relations, chiefly on the motion picture business, will conduct a summer course in the extension divisions of both Stevens Institute and New York University in the evening periods beginning the week of July 15.

To File Stock Holdings

Stockholders of the Jenkins Television Corporation have been notified from Wilmington, Del., to file proof of their stock ownership, properly verified, with Clifton Edwards and John Biggs, Jr., receivers, on or before August 15. Stock certificates must accompany proof of claim.

Cook, Silent Star, Dies

Al Cook, star of the silent motion picture, died in Santa Monica, Cal., last week after an illness of one year. He was 53.

WABASH AVENUE

CHICAGO

TO all who wisecrack about Cicero, Illinois, as the shootin'est town on earth, Walter Babitz, who owns the Grand theatre there and returned this week from a vacation in Denver and thereabouts is telling the story of his sidetrip to Cody, Wyoming, where he spent an average lifetime on Independence Day. Into the hotel dining room trooped some seventy cowboys and cowgals with six-shooters blazing and bottles flowing. Bullets flicked plaster into the soup, lighting fixtures did target duty, the Old West rode again, and not a camera on the set. Asked what it was all about, the hotel keeper informed that among those present and firing were all the town officials and their ladies, and that on the morrow they'd come in and pay off and that would be that until the next Fourth of July or similarly suitable occasion. Babitz escaped without a scratch.

▽

The Chicago Warner Club entertained the local industry at golf and the trimmings on Wednesday at the Ravisloe Country Club. The tournament was the third annual affair in kind and among those present was practically everybody in the exchange and theatre branches.

▽

E. T. ("Peck") Gomersall was one of the four-out-of-five majority of the 30,000 at Arlington Park on Independence Day who picked Discovery to win the Stars and Stripes Handicap and repay his courageous backers $2.60 per double ducat.

▽

Sympathy of the trade went out to Henry Herbel of Universal in the death on July 6th of his father, Edward Herbel, for whom funeral services were held July 9 at Marion, Indiana.

▽

Norman Kassel, reported in this column two weeks ago as moved from Essaness to Judell, Inc., has returned to Essaness. Coincidentally, Herb Ellisberg is vacationing.

▽

Charles H. Ryan, set to leave for a California vacation on Friday, was summoned to his home hurriedly on Monday when his son suffered a bicycle accident and had to be taken to a hospital for treatment.

▽

Roger Ferri, nonesuch house organ editor, and Bill Gehring, off to San Francisco to launch the S. R. Kent Drive for Fox, planed into Chicago on Monday, had lunch with Clyde Eckhardt, and planed away again.

▽

M. Brazee, manager of the Avalon, will drive to the Coast for his holiday, as more and more film folk are doing.

▽

Eddie Carrier is in town in advance of the MGM exploitation train.

▽

I. H. Baron's away on one of those fishing trips and it isn't Hoyle to tell where these Waltons are going, lest the congestion interfere with the catch—or the story.

▽

Ben Judell, loading family, household pets and travel comforts into the Judell automobile, is off for California for a stay that may run into months, business accounting for one incentive, good oldfashioned lure of the open road for another.

▽

With installation of Paramount Film Magazine Fire Protectors on both machines, limiting possible loss of film through ignition to a total of some eight inches, the Universal projection room again raises its bid for leadership among contemporary preview parlors. Air-conditioned, safe, comfortable as to seating and oke for sound, the place is hereby given this week's Award for preparedness.

Douglas Hodges, the goodlooking guy from down on the banks of the Wabash who used to cover this beat and whip out this column in the old days when Wallace Reid was a comer and J. Warren Kerrigan came out of hiding to do "The Covered Wagon," has upped and written a motion picture which Universal has upped and bought. Proving something, maybe, but as to what, don't ask

WEAVER

Plunkett in Group To Operate Astor

The Astor theatre on Broadway, for a long period a two-a-day theatre for MGM, and more recently operated by Walter Reade, was taken over last week by a syndicate composed of Joseph Plunkett, former vice-president and general manager of the RKO circuit; Sherman S. Krellberg, president of Amusement Securities Corporation, and Myron Robinson, former treasurer of Keith-Albee-Orpheum.

The syndicate plans the Astor as the first of a group of first runs to be acquired later. They will reopen the Astor, August 1, with a two-a-day policy and an admission top of $2.

Krellberg and Fitzsimons, attorneys, represented the syndicate, and Saypol and Kotler represented the receivers for the Astor, who are John J. Dietz and William B. F. Drew.

Plan Calls for Center as Extended Run Film House

Under a plan instigated by Radio City, the Center theatre, sister, and smaller house to the Music Hall on Sixth avenue in New York, would begin a policy of extended run motion pictures on September 1. Bookings would be selected from the product bought by the Music Hall. It is understood Sidney Kent, Fox president, is fostering present consideration of the plan. It is believed he refused to close a deal for Fox product at the Music Hall next season without some assurance the product would be played, and suggested the Center theatre idea in consequence.

SHORT PRODUCT PLAYING BROADWAY

Week of July 6

MUSIC HALL	
Who Killed Cock Robin?	United Artists
PARAMOUNT	
Dancing on the Moon	Paramount
No Motor to Guide Him	Paramount
Pictorial No. 12	Paramount
RIVOLI	
Who Killed Cock Robin?	United Artists
ROXY	
Mickey's Service Station	United Artists
Gypsy Sweetheart	Vitaphone
STRAND	
Two Boobs in a Balloon	Vitaphone
Kings of the Turf	Vitaphone
Buddy in Africa	Vitaphone

TRAVELERS

Harry W. Leasim, general sales manager of Radio Pictures International, Ltd., in this country for the company convention, has sailed for his European headquarters.

Robert Rubin of MGM has left for Europe.

Claude Ezell and his attorney, Emmett Thurman, are in New York from Dallas in connection with bank nights. They return later this week.

Arthur Hornblow, Paramount associate producer, returned to this country after several months abroad.

Lou Diamond, Paramount short subjects head, leaves for the Coast this week for studio conferences.

Jules Levy left for Toronto and Montreal for a few days.

Elmer C. Rhoden, head of Fox Midwest, returns to New York from Kansas City next week.

Abe Waxman, GB advertising and publicity counsel, has returned from Atlantic City.

Willard C. Patterson, general manager of United Detroit Theatres, is in New York.

Mack Gordon and Harry Revel, song writers, are in New York on a vacation from the Coast.

Dan Longwell, assistant to Henry R. Luce, publisher of *Time*, has sailed for London to attend the annual sales convention of Radio Pictures, Ltd., as representative of the "March of Time" reel released by RKO.

Joan Lowell has left New York on a 45-day South American tour.

Al Lewis, Paramount producer, has left for Europe with his family.

Sidney Buchman, scenarist, sailed for Europe last week with his wife.

Shirley Grey, Bela Lugosi and Eugene Pallette sailed for Europe last week.

Norman Taurog, Paramount director, arrived from the Coast with Nat Finston, musical director, and Jack Mintz, scenarist, for work on the Paramount film, "The Big Broadcast."

Carl-Gerhard Wallman, RKO Radio sales representative for the Scandinavian countries, has sailed for his Stockholm headquarters.

Leslie Howard, completing a long New York stage engagement, sails for England shortly and will return to the Warner Coast studio in September.

Joe E. Brown has left New York, planning several stops en route to the Coast.

Joe Rivkin, eastern representative for Hal Roach, leaves for Hollywood this week.

Jake Wilk, eastern story head for Warner, has left for a four-week visit abroad.

NVA Seeks Loan

The National Variety Artists is expected to issue an appeal to the heads of the major film and theatre companies for a loan, estimated at between $90,000 and $140,000 to meet a deficit in the maintenance of the NVA tubercular sanitarium at Saranac Lake. The recent NVA theatre drive netted $60,000.

Warner Builds in Atlanta

Warner plans a new two-story film building in Atlanta, a lease having been signed for ten years at a total rental approximating $50,000. The new building is to be ready for occupancy about October 1.

Blumenstein with Fox

Abe Blumenstein, formerly with First Division in New York, has joined the Fox sales staff. Anthony Ricci, formerly with Hollywood exchange, has also joined Fox to handle foreign films.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

LEARNING FAST

Two things stand out in the winning by John Armstrong of the Quigley Silver Plaque for June: One is that the advertising director of Paramount's London Theatres is the first foreign showman to be voted a Quigley Award; the second, even more significant, is that his campaign on "Bengal Lancer" compares favorably with the best efforts on this side—over here where exploitation was born.

Armstrong's entry might well be used as a measure to indicate the progress made by overseas theatremen in mastering the art of profitable box office bally.

△ △ △

WHY SCUTTLE THE SHIP?

It happens in the same way every year when with the first real siege of hot weather, a lot of exhibitors who really should know better begin the annual business of strangling their managers by cutting down to the bone on ad budgets. These old ears already are weary with tales of bewildered theatremen who tell of being ordered to chop down to a bare minimum, mailing lists, newspapers, art work and posting over the summer.

Heavens alive, gentlemen, let's be reasonable about this thing. Say, if you wish, that all advertising in the world won't get the folks in when cool beaches and woods beckon, when all outdoors offers refuge from the heat.

Okay. We agree, but only up to a certain point. True enough the summer opposition is no pushover. But don't forget this—the resort and outdoors amusement people are advertising hard and heavy, day in and day out with every conceivable weapon. They spend dough to get their share of the grosses and more where easily frightened exhibitors sit on the bankroll and refuse to give battle.

Yes, we know that every manager isn't the best judge of how much to spend for what and when. And we also know there are smart operators who may be justified in halting advertising expenditures in spots for one reason or another. But these findings are not the complete answers to all situations.

Heat or blizzard, folks go to picture shows and beaches in profitable numbers because they are continuously being sold on these entertainments through effective publicity devices. When the advertising stops, so does business.

Trimming sail around the theatre to meet the disturbances of weather conditions is of course to be expected, but ruthless slashing of advertising budgets in the hope of saving a few dollars is too much like scuttling a ship to save wharfage charges.

JUST A DREAM

Finally got around to see "Les Miserables" and that night had a terrible dream. It seems we were on the galley ship and recognized hundreds and hundreds of Round Tablers, in chains, who were trying to row and take pictures, at the same time, of Fred March and Charley Laughton for the local papers.

Approaching a guard we inquired of what awful crime the boys were guilty. He paled and leaned close as with bated breath he whispered:

"Convicted of asking for a day off each week and vacations with pay."

Suddenly the hardened wretches began to chant: "a day off each week, a vacation with pay." The guards flew amongst them belaboring the convicts amid heartrending shrieks and howls.

Imagine our horror. We turned to run. We ran madly, tripped over a bonus drive—and fell out of bed.

△ △ △

OFF THE RECORD STUFF

To That Supervisor
Who Was Bawling Out
The Manager—And How

Beg yoh pahdon, sir, but we really could not help overhearing. You did raise your voice and what you told that poor manager was sinful, no less. And for what? Because he endeavored to show some initiative by putting over, without consulting you, a gag that required immediate action.

Supposing the stunt was not so hot. The boy was only guilty of trying and you can't shoot a man for that. Why turn down the lad's dauber and kill his pep by such loudspeaker castigation. That pays no dividends, kind sir.

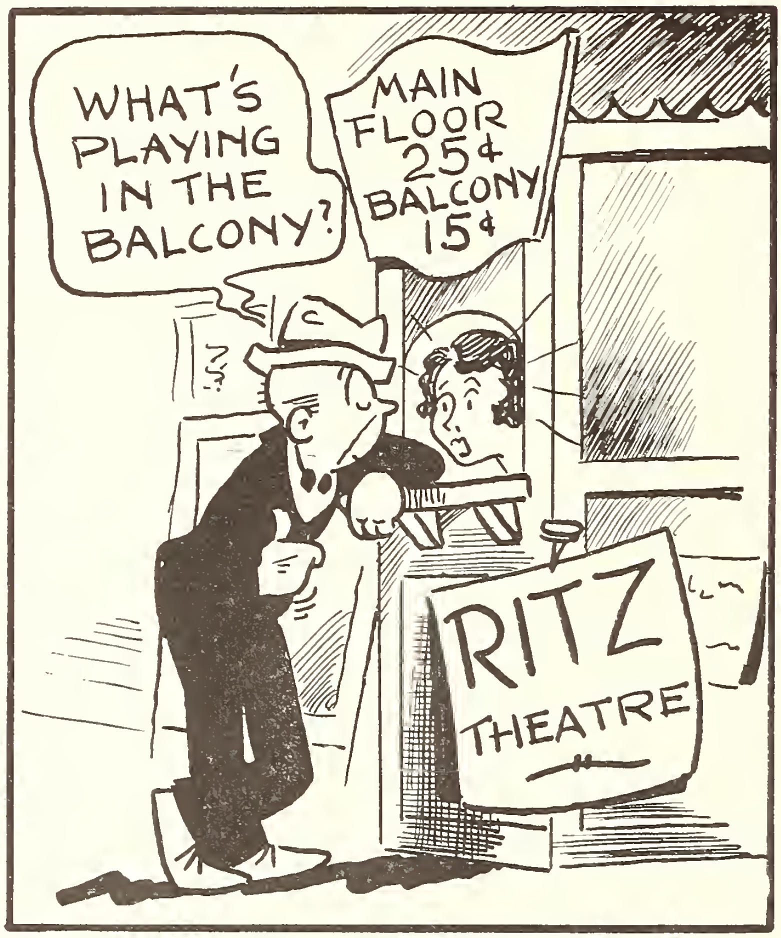
Speak softly. Live and let live, friend. You'd probably be surprised to know how many theatre executives get excellent results by being considerate of their managers. Try it sometime.

△ △ △

According to geographers, the continent is moving West, which information is cheerfully offered the Los Angeles Chamber of Commerce as propaganda in favor of keeping the studios in Hollywood.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!



The creator of this cartoon is Ed Siegal, Ritz Theatre, Pittsburgh, Pa.

Newhall Puts Over Baby Popularity Contest

With leading photographer in town tying in, Allen B. Newhall, Babcock Theatre, Wellsville, N. Y., recently put over a successful baby popularity contest. Photographer took pictures of entries and prepared display for lobby, offering large photo of winner as one of the prizes. Furniture store donated newest type baby carriage, another store a crib, and fourth prize was engraved silver baby cup donated by jeweler.

Contest ran three weeks, and Newhall used special trailer in which participating merchants were credited. Standing of contestants was posted daily and each admission entitled holder to one vote.

"Have You Contributed Lately?"

RUGGLES OF RED GAP

SUSPENDED ANIMATION. Ralph Houpe, art director, Phoenix Amusement Co., Lexington, Ky., utilizes star head cutouts for "Ruggles" lobby display.

Merchants Tie In With Petch On Jumbled Word Contest

A jumbled word contest was put on with cooperating merchants by Ernie Petch at the Strand in Brandon, Canada, for "David Copperfield," jumbled letters spelling names of characters in film were planted in each merchant's ad and tickets were awarded those assembling the letters correctly, and stating in what ad they appeared.

Blotters and bookmarks were distributed to children and placed in libraries. Ernie learned that some visiting girl and boy scouts were in town from surrounding towns and he contacted the leaders inviting them to attend showing as guests of the theatre.

"Have You Contributed Lately?"

Saunder's Rock Garden

With local greenhouse cooperating, Matt Saunders, Poli's Theatre, Bridgeport, Conn., has planted an elaborate rock garden with running water in center of his lobby. Unusual plants and shrubs complete the display.

"Have You Contributed Lately?"

Collins' Teaser Ads Plug "Stolen Harmony"

"Lost, Ben Bernie, the old maestro, last seen setting out in search of Stolen Harmony."

"Stolen, a bit of harmony, yowsah, and any of youse gals or boys finding it, please deliver in person to Ben Bernie."

These were some of the teaser ads planted on classified page by Ramon Collins, Avalon, Montgomery, West Va., picture title and theatre included.

Quigley Awards Information . . .

A QUIGLEY AWARD, to be known as a "Quigley Silver", will be presented each month during 1935 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on any single picture played between the first and last days of that month. . . .

▽

A QUIGLEY AWARD, to be known as a "Quigley Bronze", will be presented each month during 1935 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on any single picture played between the first and last days of that month. . . .

▽

THE QUIGLEY GRAND AWARD will be presented at the end of 1935 to the winner whose campaign is selected by the judges as the most meritorious of all those awarded the monthly plaques during 1935.

▽

THE QUIGLEY SECOND GRAND AWARD will be presented at the end of 1935 to the winner whose campaign is selected by the judges as the second best of all those awarded the monthly plaques during 1935. . . .

▽

THEATREMEN everywhere in the world are eligible. Campaigns may be on domestic or foreign product from major or independent producers. Entries from foreign lands are especially invited and will be accepted for consideration during the month they are received. . . .

▽

VISUAL EVIDENCE must accompany every entry, such as tear sheets, photos, heralds, etc., etc. This ruling must be obeyed. . . .

▽

EQUAL CONSIDERATION will be given every campaign. Theatremen with small budgets will receive the same break. Remember—"it's what you do, not how much you spend."

▽

CAMPAIGNS should be forwarded as soon as possible. They may be mailed after the last day of the month on pictures that have played during the month. This includes attractions played on last days of month and first days of following. . . .

▽

ENTRIES should be mailed to:
Quigley Awards Committee
1790 Broadway - - New York

THE following eight pages are devoted to the nationwide activities of Warner Brothers' Theatres, the second group to appear in the series of Round Table Special Guest Sections. Among the features are articles by Joseph Bernhard, Mort Blumenstock, photos of zone managers and zone publicists, the latter also contributing details of recent outstanding campaigns put over in their respective sectors. The exploitation accomplishments of the Warnerites are regularly reported in these pages and the material presented herewith, selected by Mort Blumenstock, is in keeping with the high standard of the Guest Sections, effectively inaugurated by Loew's Theatres, in the June 29 issue. Another Guest Section will follow shortly.

BILL ROBINSON

Black's Tap Dancer Lobby Stunt

Hoofers on Lobby Stage Plug "Hooray for Love"

With that very spacious lobby at Loew's Poli, New Haven, Harry Black has room to spread himself on various advance gags, latest of which had to do with "Hooray for Love." Bill Robinson, the ace tapper, does his stuff in that picture, so Harry tied in with a local colored team (see photo) to give some animation to the buildup.

On a specially erected stage, which serves for different displays, one of the boys tapped a la Robinson while the other played and sang. Phonograph records of the hit tunes alternated with the dancer, and entire lobby was used to plug the date.

Same setting with a different background was used for a lobby fashion show on "No More Ladies," tieup made with local store for models who wore swim suits and other appropriate summer togs. Gals paraded to music from concealed phonograph.

"Have You Contributed Lately?"

Selette's Movie Calendar

Eddie Selette, Albany Theatre, Albany, N. Y., gets out a weekly novel calendar card on which he arranges four boxes, two of which list his changes for those days and the other two with dates, but no titles. Eddie offers guest tickets to those cutting out the theatre's ads from daily and pasting correct titles next to playdates most artistically in spaces provided.

"Have You Contributed Lately?"

Ross Chain - Letters Patrons on "Bill"

Taking advantage of the chain letter craze, Jack Ross, Orpheum, Lansing, Mich., on "Broadway Bill" distributed "guaranteed amusement club" letters to school, department stores, etc., with picture plug asking each recipient to join the club and mail copies of the letter to five friends.

Jack also tied up with current horse show with announcement over their loudspeaker "if you like horses, don't miss," etc., etc.

ARMSTRONG, SHANNON VOTED JUNE HONORS

British Theatreman Awarded Quigley Silver Plaque; Pittsburgh Manager Wins Bronze

by A-MIKE VOGEL

For the first time in the history of the Quigley Awards, the votes of the judges send a Quigley Plaque overseas. John Armstrong, Paramount London Theatres advertising director, wins the June Silver for his masterly campaign on "Lives of a Bengal Lancer" at the Carlton Theatre.

Finishing right behind Armstrong, and finishing strongly, too, Manager Chuck Shannon, of Warner Brothers' Hollywood Theatre, Pittsburgh, of Harry Kalmine's zone, in the district supervised by C. J. Latta, is awarded the June Bronze for his excellent exploitation on "Marietta."

Another overseas Round Tabler also lands in the winning column for June, with Manager Rene Lebreton, Paramount Theatre, France, taking down a well-deserved First Mention on "Lives of a Bengal Lancer." Other showmen who also were awarded this classification are: Ed Hart, City Manager, Reade Theatres, Plainfield, N. J., on "Goin' to Town," at the Oxford, and Manager George Nealeans, Alabama, Birmingham, Ala., who did a bangup job on the short "The Band Concert." Nealeans' entry puts him in the Mention column for the first time. Hart is a 1934 plaque winner.

Honorable Mentions for June go to 11 entrants, including those new to the Awards competitions, those who have not before landed and others who previously have taken down Quigley recognitions. Charley Bassin, George Baker and Adolfo Caruso are first-timers, with the rest having cracked at one time or another for Mentions.

Armstrong Determined

The success of John Armstrong might be stressed as a lesson in determination. Previously, this theatreman had won Honorable Mentions in January and February and a First Mention in December, 1934, but evidently not satisfied with these honors, John kept at it until he clicked in June for the Big Prize. He now is the first showman in any other country but the United States to win a Quigley Plaque.

Chuck Shannon's recognition illustrates the flexibility of the Awards Competitions, which are open to every theatreman, everywhere, regardless of his situation. Shannon's house, a neighborhood, is open only on Fridays and Saturdays, but his campaign shows clearly that this handicap was no obstacle in gaining his prize.

A last moment switch in the judges found Irving Lesser, managing director, Roxy Theatre, New York, serving in the place of Louis Frisch, of the Randforce Circuit, New York, Mr. Frisch being unable to serve on the June Committee. He has requested appointment at another time. The other two judges, as announced, were A. W. Smith, Jr., vice-president, Warner Brothers Pictures, and A. P. Waxman, advertising director, Gaumont British.

First Mention

Ed Hart, City Manager, Oxford, Plainfield, N. J. "Goin' to Town"
Rene Lebreton, Manager, Paramount, Paris, France. "Bengal Lancer"
George Nealeans, Manager, Alabama, Birmingham, Ala. "Band Concert"

Honorable Mention

George Baker, Manager, Newman, Kansas City, Mo. "Goin' to Town"
Charles S. Bassin, Manager, Oriental, Boston, Mass. "Goin' to Town"
J. J. Cahill, Manager, Brockton, Brockton, Mass. "Goin' to Town"
Major Adolfo Caruso, Manager, Forest Hills, Forest Hills, N. Y. "Little Colonel"
Louie Charninsky, Manager, Capitol, Dallas, Texas. "Alibi Ike"
George A. Jones, Manager, Loew's, Richmond, Va. "No More Ladies"
George Laby, Manager, Victory, Holyoke, Mass. "Goin' to Town"
Jesse C. Lund, Manager, Washington, Chester, Pa. "Bride of Frankenstein"
Les Pollock, Manager, Loew's Rochester, Rochester, N. Y. "Public Hero No. 1"
George Rotsky, Manager, Palace, Montreal, Canada. "G Men"

THE STUDIO INSPIRATION

by JOSEPH BERNHARD

General Manager, Warner Bros. Theatres

I believe that theatre advertising must take its inspiration from the studios where motion pictures are made.

Advertising in our business must forget the old traditions founded in the circus and carnival and meet the increasing sophistication of the present young generation. As for the current adult group, the inducements we offer to furnish entertainment must be colored in the language of today and expressed in the spirit of the times in the same way the studios are constantly reaching for new levels of intelligence in all departments of production.

JOSEPH BERNHARD

There never was a period in our business which saw more imagination and skill in motion picture making. We are at fault if we do not match the effort in every form of exhibition, chiefly expressing ourselves in skillful advertising.

To emphasize how far the intellectual barometer has gone up, we now have William Shakespeare's "Midsummer Night's Dream" staged for the screen by Max Reinhardt. In this, Warner Brothers expressed the venturesome spirit typical of the times and gave a challenge to the advertising men of this business that their sales talk be as good as their merchandise.

We ask our men in the field to reject the flimsy and futile, and in the same cause we try to make attractive rewards for ingenuity and good judgment.

I am proud of our men who made it possible for the Warner Bros. theatre organization to affirm what I have said by winning such an outstanding number of Quigley awards in the past year.

Who's Who With the Warner Zone Heads

Harry L. Charnas, of the Warner Theatres operating chieftains pictured on these two pages, is Managing Director of the Broadway and Brooklyn Strand Theatres, and is credited with many innovations in deluxe showbusiness.

▽ ▽

Herbert L. Copelan, youngest Zone Manager on the Warner circuit, is in charge of the Atlantic City boardwalk theatres and those in Pleasantville, New Jersey. Though young in years, Copelan has had lots of experience and is well known on the Jersey coast.

▽ ▽

James E. Coston is Zone Manager for the Illinois and Milwaukee houses, with headquarters in Chicago and Milwaukee and a long-time operator in that section. Among his recent accomplishments is the opening of the new Beverly Theatre in Chicago, one of the most modern in the midwest city.

▽ ▽

L. J. Halper, West Coast Zone Manager, oversees the operation of 12 western houses. With headquarters in Hollywood, Halper has the longest tour of duty of any of the Warnerites, taking in a 1600 mile radius from Los Angeles, Cal., to Walla Walla, Washington.

▽ ▽

I. J. Hoffman is the Zone Manager of the 40 Warner theatres in the New England states, many of which "I. J." founded before these houses became part of the Warner Brothers national circuit.

Don Jacocks, Zone Manager for the State of New Jersey, operates 45 theatres with his headquarters in Newark. Jacocks is well known on both coasts, coming to Warners from an important executive position with the Fox West Coast circuit.

▽ ▽

Harry Kalmine is Zone Manager of the 40 theatres in Western Pennsylvania and West Virginia, making his headquarters in Pittsburgh. Kalmine has served in various capacities for Warner Brothers' Theatres over a term of years.

▽ ▽

Byron F. (Dinty) Moore is Zone Manager for the St. Louis houses and a well known showman in many parts of the United States. Dinty is also distinguished for being the one-time personal manager of Red Grange, the famous former Illinois football star.

▽ ▽

John J. Payette, Zone Manager for the theatres in the Washington, D. C., sector, is in charge of 14 first run and neighborhood houses in the Capital City, the states of West Virginia and Maryland.

▽ ▽

Ted Schlanger is the Circuit Head of all the theatres in the Philadelphia Zone, overseeing the operations of the many Warner theatres in that territory directly supervised by four zone managers. He makes his headquarters in Philadelphia.

▽ ▽

Leonard Schlesinger is one of the Zone Managers in the Philadelphia territory, in charge of various key points and neighborhood theatres, under the supervision of Ted Schlanger.

The Warner Circuit

Harry L. Charnas
(above)
Managing Director
Broadway & Brooklyn
Strand Theatres

Herb Copelan
(below)
Zone Manager
Atlantic City Zone

James E. Costan
Zone Manager
Illinois and Wisconsin
Theatres

L. J. Halper
Zone Manager
California Zone

I. J. Hoffman
Zone Manager
New England
Theatres

Don Jacocks
Zone Manager
New Jersey Theatres

Harry Kalmine
Zone Manager
Western Pa. Zone

Byron Moore
Zone Manager
St. Louis Theatres

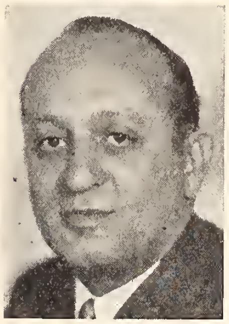
nd Zone Managers

John J. Payette
(above)
Zone Manager
Washington Zone

Ted Schlanger
(below)
General Manager
Philadelphia Zone

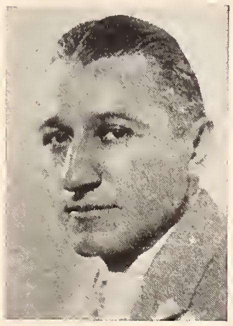
Leonard Schlesinger
Zone Manager
Neighborhood
Theatres
Philadelphia Zone

Moe Silver
Zone Manager
Albany Zone



A. J. Vanni
Zone Manager
Out-of-town
Theatres Philadelphia Zone

Howard Waugh
Zone Manager
Tennessee and
Kentucky Theatres



Skip Weshner
Zone Manager
First Run Theatres
Philadelphia Zone

Nat Wolf
Zone Manager
Ohio Theatres

LO, THE SNAKE CHARMER

by MORT BLUMENSTOCK

Assistant to Joseph Bernhard,
In Charge of Advertising and Publicity

I REALLY shouldn't be permitted to judge on the Quigley awards because my complete admiration for ballyhoo isn't in this country but in India: land of the snake charmer. There is too much exhaustive effort in the American style.

I would vote a Quigley award to the first and original Indian snake charmer. To me, he embodies all the copybook elements of superb showmanship. He is seemingly effortless; he puts on a good show, and he collects money. Well, look at it my way and you'll know why he deserves some sort of a prize: he sits all day, makes funny noises with a pipe, and gets paid for it!

MORT BLUMENSTOCK

Of course, in my years of press-agentry I've seen some swell sitters, also some boys who could make funny noises; but fellows who could do both and still put on a good show were very few. Artists should be recognized and encouraged even in what Hollywood sneeringly calls the commercial end of the business.

For a time the late lamented N.R.A. operated like New York State's Sullivan Act on Concealed Weapons, and it was all dandy for the "sitting type" of ballyhoo boy. The code was a welcome manacle on activity, until a sullen mutter started here and there from certain employers who asked their lads unpatriotic questions such as: "How do you guys spend your sleeping time?" Because it became very clear to those poor unfortunate employers that their boys spent their sleeping time in the office and their "awake time" (if you want to call it that) out in the open having fun.

This of course is not intended as a picture of the entire craft of which I happen to be a member. But in a review of this sort it seems there should be a little historical reference, and I merely touched on that as a heretofore unheard-of phase in our industry and a type of person who will never again be found on the rolls of our honored guild. So much has been said about the good boys I just had to take a slap at the bad boys, en passant.

Seriously, in the pages which follow you will read of the many activities of the men in my department. . . . Since it represents many hours and days and weeks of hard work and compiling, it became so serious a task for A-Mike Vogel, I decided that if my department could produce such a profound effect on a hardboiled exploitation editor, I was entitled to be gay.

I have no formulas to offer for advertising that haven't been written with sweat on the pages that follow.

Who's Who With the Warner Zone Heads

Moe Silver is Zone Manager of 25 operations in the Empire State, with zone headquarters in Albany. These houses include many of the original Mark Strand deluxe theatres, of which Silver was the original general manager.

▽ ▽

Colonel Howard Waugh is Zone Manager of the theatres in the states of Tennessee and Kentucky. Waugh is one of the best known showmen down in Dixie having operated extensively in the South for Paramount as well as for Warners in various parts of the South.

▽ ▽

Skip Weshner, one of the best known of the younger showmen, is the Zone Manager of the first-run theatres in Ted Schlanger's Philadelphia circuit of Warner houses. Skip has operated in the New York area and midwest territories.

A. J. Vanni, Zone Manager under Ted Schlanger, supervises the out-of-town theatres in the Philadelphia circuit. Vanni is also well known in the New England territory theatre circles.

▽ ▽

Nat Wolf is Zone Manager of the Ohio Theatres with his headquarters in Cleveland. Wolf is quite familiar with midwest operation, having also been affiliated with Paramount and R. K. O., in Chicago and Minneapolis as well as other key spots.

"Have You Contributed Lately?"

Home Office to Field Men

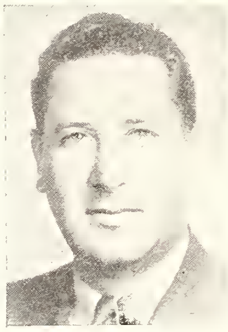
From Mort Blumenstock's office to the men in the field goes regularly a service of campaign portfolios, roughs of lad layouts and copy, galley proofs of publicity, mats of special New York ads, excerpts and blowups of reviews in trade paper and dailies.

Dealer tieup stills are also forwarded as are special seasonal photos, exploitation campaigns from the New York and other first run theatres. Monthly releases of feature stories, star interviews, shorts, human interest stories, gossip columns and news photos are other items included.

Recent Warnermen Exploitations

Amateur Hour Clicks In 35 Warner Houses

How 35 theatres lured extra business, boosted bread sales, discovered new talent, including a descendant of Alexander Hamilton, and found someone's long lost brother is described in the following history of the statewide radio amateur contest conducted in the New Jersey houses and detailed by Bob Paskow, zone ad manager.


BOB PASKOW

The first series ran for 15 weeks in the selected 35 houses, the object of the contest being to stimulate receipts, to build up Warner publicity and goodwill and discover talent.

A baking company with branches in various Warner towns sponsored the programs, contributing $10,000 to cover all expenses, the finals being broadcast from the stage of the Branford, in Newark.

Each theatre was furnished heralds, marquee valances, 40 by 60 lobby blowups, publicity stories, mats, slugs, cuts, and entry cards covering all rules and awards. Managers then followed through with local papers, herald distribution, etc., and enlisted cooperation of schools, factories and stores to sponsor contestants and attend tryouts.

Theatres Classified

Theatres were classified in three groups; preliminaries in 29, semi-finals in five county theatres and final, broadcast, in one first run house. Preliminaries started simultaneously in all theatres, each sending a winner and alternate for the semi-finals to compete in the semi-final theatre, which ran off their first contest one week after the start, providing a winner and alternate for the actual broadcast at the Branford.

Each week's winner at the Branford was selected by the audience with aid of electrically operated applause indicator. Preliminary and semi-final theatres judged their contests by applause without aid of machine.

IN CALIENTE
DEL RIO
BRIEN
HORTON
Sat. June 8
EVERETT HORTON

Hendricks' "Caliente" Girls on Marquee Balcony

Winning contestants received a week's booking, appearing each night as a guest star at a semi-final house. Preliminary houses also availed themselves of this talent. Contracts with Gus Edwards, well known producer, who handled the broadcast were also given winners to appear in his revue to make rounds of the theatres after close of contest. Special short to be made after revue was routined is also scheduled for showing at the Warner New Jersey houses.

Sponsors were pleased with results as their sales of bread jumped skyward, and added extra advertising with no cost to the theatres. During the contest, many stars such as Cantor, Jolson, Jessel, Dempsey and others made appearance.

Famous Name Enters

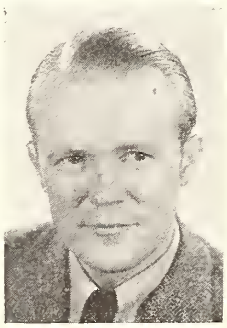
More than 2,400 acts participated, among them being a descendant of Alexander Hamilton who entered the contest on a dare. Publicity was also gained by a letter to the Warner offices asking for the address of an entrant believed by the sender who recognized his voice on the air to be her long lost brother. An investigation followed and a reconciliation effected.

Paskow reports a number of contracts landed by winners from sponsors of national radio programs. Other entrants also have benefited by contracts for appearances at various resort spots.

"Have You Contributed Lately?"

Girl Angles Build "Caliente" Opening

Colonel Bill Hendricks, of the Warner, Memphis, spread his exploitation lavishly in that good ole Southern manner on "Caliente" with such snappers as bottle openers promoted from brewery tied to imprinted tags in the form of an "opening" herald. Caliente beach revues at swimming pools, Caliente floor shows at night clubs, and Caliente Sweepstakes at dog track, with adequate buildup were other angles. Dancers, doing the special number from the picture, were supplied to lunch clubs and night spots.

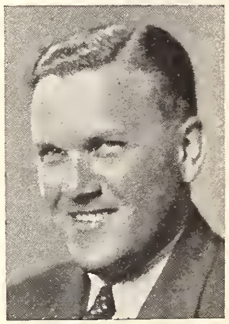

BILL HENDRICKS

Spanish front was featured by costumed girls on balcony (see photo) singing the hit numbers and playing guitars. Other girls carrying banners, and also in costume, met excursion boats, appeared at ball games and toured town on decorated float, equipped with p.a. system. Gal artist, costumed, in window, painted portrait of Del Rio, tieup copy on attached panels.

Bill gave his opening the Hollywood treatment with all the trimmins' and arranged for police escort in bringing film to theatre, further bally given by the Spanish girlies who went along for the ride.

They Stop in A. C. To See Peep-Show

The peep show is still around and for the date at the Stanley, Atlantic City, Sid Blumenstock, zone ad manager, collected an assortment which were planted in the lobby. Over the regular girlie shots, stills of West and typical gag lines were pasted, and the machines fixed to run continuously and automatically. Sid says the stunt went so well that some of the folks dropped nickels into the slot to take a look. Another lobby attractor was a full length cutout of West covered with stills and other colored display material of various kinds.


SID BLUMENSTOCK

Night clubs, numerous in A. C., distributed folders carrying press book Westicisms and some of these spots put on lucky dances for which Sid contributed some tickets as prizes. Copy directly tied to various groups conventioneering at the Shore was stressed, posters carrying full-length of West with such lines as "Howdy, Tall Cedars, come in and see me," were planted out front.

Beats Boardwalk Restriction

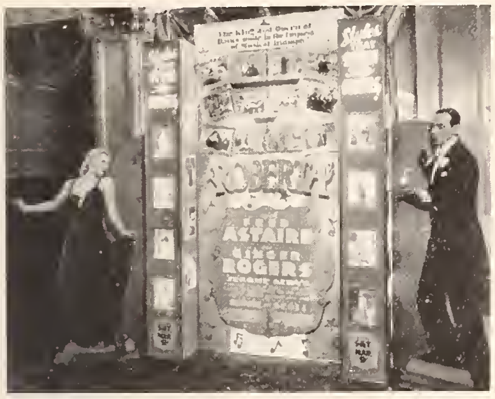
Wheel chairs being the only conveyances allowed on the boardwalk, a West double was planted in one of the chairs (see photo) with a plug for the title, further bally being restricted by ordinance.

Newspaper ads started with advance two-inch teasers with silhouette of the star and gag copy, running up to four inches on two column cartoon ads showing, for instance, two men running, with small balloons reading "Boy, hope I'm not late. Want to hear those wisecracks before they are relayed," followed by white on black slug with star, title and theatre and other pertinent buildup information.

COME ALONG HERE
"GOIN' TO TOWN"

Blumenstock's Boardwalk Bally

Reported By The Zone Ad Managers



Dannenberg's "Roberta" Lobby Flash

Dance Gag, Parking Tiein Plug 'Roberta'

SID DANNENBERG

They put on a "Roberta" fox trot contest in Cleveland with one of the papers to plug the date on that attraction at the Hippodrome, says Sid Dannenberg, Ohio zone ad manager, to publicity that ran for seven days and brought in a flock of free space.

Stunt open to amateur dancers only was put on in popular ballroom, with paper running entry blanks and otherwise beating on the drum. Ballroom was promoted, radio announcements made, contest boosted at theatre in lobby and on screen, and at popular night club which offered engagement as part of the first prize. Additional award to winners was round trip to New York, week's free stay at midtown hotel and attendance at leading metropolitan night club.

Second prize was cash, autographed dancing slippers autographed by Astaire and Rogers, and three-months pass to Hippodrome. Third and fourth prizes were cash and time passes.

Another tieup that started with "Roberta" and continues profitably was with a chain garage and parking lot company. Garage near the theatre was a flop, but through the tieup, charges were reduced to patrons at the Hipp. Garage began to play to turnaway business and theatre matinee grosses jumped. Theatre ticket stub was of course required and this was put over in exchange for one frame trailer.

In addition, the garage people, in each of their 20 places, now stamp every parking tag with current attraction at the Hipp, stamps made up by Danny at a weekly cost of $3.00. Other tieins were made, and the accompanying photo of lobby set piece shows how well the date was sold at the theatre. Note star cutouts on both sides.

Special Club Night Features "Folies" Date

DAN FINN

For the date at the Roger Sherman on "Folies Bergere," Dan Finn, New England zone ad manager arranged a number of tieins. Included were a number of two column ads placed by leading night spot to publicize a "Folies" night, and these were supplemented by cutouts displayed at the club of Chevalier, and broadcasts by the orchestra of the song hits with theatre announcements.

Department store also used cut of star and playdates in display ads on a tieup for a photo giveaway at the store, and more space was landed with shot of Ann Sothern in beauty salon ads. Picture still showing shapely legs was also planted in another store's newspaper displays to advertise silk stockings, with theatre credits of course also carried. Music tieups, broadcasts, straw hat tieins, announcements on menu cards, cigarette tieup and auto bumper strips were also used to plug the date.

"Have You Contributed Lately?"

Radio Tieups Stress "Ruggles" Showing

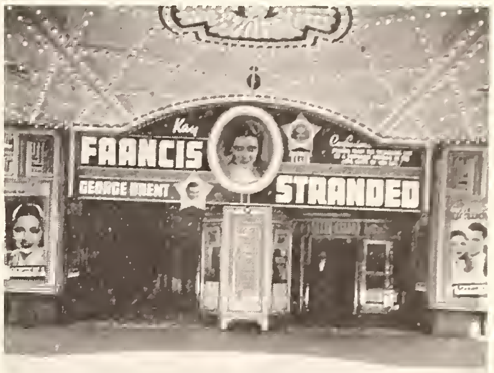
HOMER HARMON

Radio hookups to the number of 36 on "Ruggles" at the Shubert were reported as part of the Warner campaign by Homer H. Harmon, St. Louis zone ad manager, three stations announcing starting time of feature, star and theatre credit each day during the showing. In exchange, theatre ran lobby one sheet card calling attention to the stations' movie time table broadcasts.

The "know your star's voice" record was planted on yet another station, with tickets as awards for correct answers submitted by listeners-in.

Chain drug stores featured a "Ruggles" sundae, with pennants at every fountain together with one sheet flats showing pictures of Laughton and Zasu Pitts. Heralds were also distributed through tieup with dry cleaners and popular eatery nearby.

Besides other merchant tieups for windows, Harmon also promoted the placing of theatre cards on the inside of street cars, a first-time, he says for this advertising.



"Light" Front at New York Strand

Recent Highlights At New York Strand

IRVING WINDISCH

A resume of some recent exploitation highlights put over by the Warner crew at the New York Strand at the Broadway Strand is set down by exploitation manager Irv Windisch, and to be recalled are the following: The army mule gag in a Broadway parade on "Flirtation Walk," the bannered animule spotted up front and stealing a lot of the thunder. Dick Powell's birthday was another angle on this attraction, the celebration tied up to a special radio show cooperating with star's program.

On "Gold Diggers," a lobby radio contest was put across on opening day, entrants competing for station announcer job by talking about the picture as a voice test. Stunt was broadcast and built up in advance with auditions, etc.

Another lobby radio gag was in the form of an advance broadcast inviting those who thought they could qualify as movie reviewers to write in and those sending best reasons received "critics' passes" to see picture at first morning performance. After which the winners spoke on the picture over a broadcast from the lobby.

Florists were hooked into "Caliente" opening with specially named rose presented to every woman at night show by girls in Mexican costume. Florists' windows announced the giveaway and carried stills from the picture plus blowups of the stars.

The Strand front naturally is given lots of attention and the accompanying shot of "Stranded" shows good use of light bulbs to bally stars and title.

On recent President's Birthday Ball, theatre supplied heralds announcing party, advertising tying in with current attraction. Distribution of heralds was handled by committee's members through mailing lists.

More Warner Theatre Activities

"Black Fury" Shown To Pa. Legislators

JOE FELDMAN

Pittsburgh zone ad manager Joe Feldman reports the Warnerites' campaign on "Black Fury" at the Stanley, actually started with the shooting of the first scenes by director Curtiz on location a few miles from Pittsburgh, Joe having a flock of newspaper men on hand to witness the filming. This was followed by a blast from the author, locally resident, on what he had planned if the picture was subject to censoring, his interview carried by the local local papers, Associated and United Press wires.

The many-weeks' campaign was built up to a climax by planting for the first time a screening of the picture in the state legislature, and this was tied in to the drive to have passed the Coal and Iron Police Bill, a long-time Pennsylvania political issue.

Author Makes Appearance

The author, Judge Musmanno, made the opening remarks at the Capitol showing and brought forth asserted victims of police brutality who were transported to the Capitol to aid the bill's passage. The screening was front-page in many important state papers and also carried by the wires. The bill was passed later, with the picture credited for able assistance.

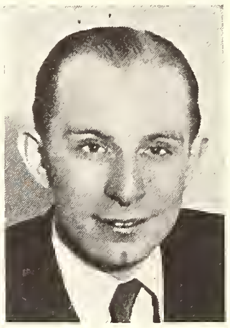
Foreign language groups and papers were also contacted, with special screenings for these group heads, labor leaders, etc., who personally urged members to attend. Pittsburgh being the center of a coal mine district, much extra publicity was thus obtained locally and in papers in the drawing area. Additional buildup was given through a visit to New York under Warner auspices of local picture critics who saw the picture there, in some instances breaking advance reviews, usually ruled against.

Lobby carried blowups, giant cutouts and letter from head of State Censor Board (see photo) that praised the picture. Shots of the author working in the mines to get material for the story were also used.

Feldman's "Black Fury" Lobby

"Have You Contributed Lately?"

6-Week Contest For Naborhood Theatres



FRANK LA FALCE

Frank La Falce, Washington zone ad manager, reports a highly successful six-week institutional neighborhood campaign put on in the form of a cash prize and ticket contest entitled "Calling All Stars" hooked in with the Washington Times. $30 was given each week for first three prizes and $50 for the three grand award winners. Fifty pairs of guest tickets were given next best.

Paper agreed to devote a full page weekly to picture news and photos, material to be written and edited by La Falce, in keeping with daily's editorial policy. Paper also agreed to run promotion ads, truck posters, etc., in exchange for mention on screens of ten theatres involved and the $230 prize money and tickets put up by Warners. Saturday was selected as the best day to run the special pages, so that readers would have the week end to read the section, and theatres by this publicity could profit on Sunday.

Paper Runs Entry Blanks

Contest was an identification, with photos of eight stars appearing in pictures at the participating houses planted across the top of the page each week. Clues were run under each shot, and to enter, reader had only to list names on blank provided on page.

Card index of all entries was made up first week and a weekly check thereafter so that complete record of every entrant was available to choose grand prizes. Each contestant was asked to list nearest Warner Theatre with entry so that awarded passes could be given for that theatre.

Reports Many Entries

Each week, shot of different neighborhood theatre and manager was run with short history, description of equipment and sketch of managers' career. Feature stories and carefully selected pressbook material on current pictures at the 10 theatres was also included on the contest page, and La Falce says that over 20,000 entries were received and checked. Paper's reaction to the stunt was an immediate request for a repeater next fall to be done even bigger 'n better.

Jolson Honored In Citywide Ceremony

CHARLIE SMAKWITZ

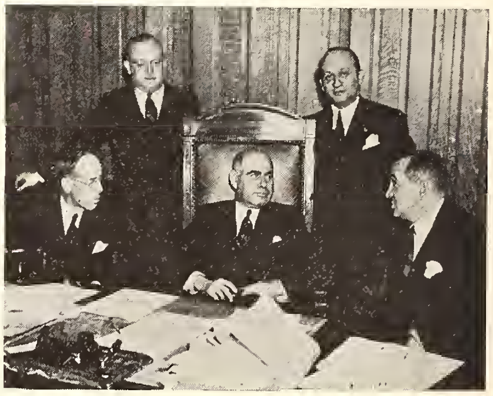
Excitement was high in Albany, New York, when Charlie Smakwitz, zone ad manager announced the personal appearance at the Strand, of Al Jolson for the world premier of "Go Into Your Dance." And so impressed were the city fathers that a conference including newspaper editors, chamber of commerce president and the Mayor was called to formulate a program of municipal entertainment.

House staff carried chestbands with "welcome" copy three weeks ahead, one week before and during run, doormen and ushers were attired in full evening dress including top hats. Front was elaborately bannered and merchants also carried "welcome" copy in ads with title and date.

Star Met by Mayor

Jolson was met at the station by the Mayor, other city executives and Warner officials and a parade of bannered autos led by a band proceeded through the main streets to the Capitol where Governor Lehman held a reception. The wire services and newsreels covered the party and in the accompanying photo are shown left to right, Mayor Thatcher, Joe Bernhard, General Manager, Warner Theatres, the Governor, Moe Silver, New York State zone manager and Jolson. Testimonial dinner preceded Jolson's appearance at the theatre where a Hollywood opening was put on.

Smakwitz made a flock of other tieups, including telegrams from Warner stars displayed in windows, music store and department store windows, banners all over the city, classified hookins, and topped it all the day after Jolson's appearance with a front page story and photos of the star and local dignitaries who made him welcome.



Governor Lehman Greets Jolson

Ace Exploitations Aid Theatre Opening

Preceded by a steady barrage of publicity and photos covering the ground-breaking, cornerstone laying and a weekly column detailing the theatre's construction, the opening of the new Warner Beverly, in Chicago, was put across by L. S. Stein, zone ad manager, with a number of effective exploitations.

LARRY STEIN

Contest three weeks ahead was put on with one of the dailies, cash and tickets given for best theatre slogan to fit the new house, with Bebe Daniels, Ben Lyon and Skeets Gallagher, appearing locally at that time, aiding the publicity by acting as judges. All Chicago sheets carried stuff on the opening including shot of girl buying first ticket.

Three advertising wallops were put across with a four-page two-color section in a downtown Sunday edition, 16-page section in local weekly, and double truck in yet another. Thus thousands of dollars in space was secured the only cost being some $200 for engravings. Elaborate souvenir program was similarly obtained.

Unique trailer used at all Chicago Warner houses carried special shots of Paul Muni and Bette Davis speaking of the new theatre, and in the regular newsreel was shown another trailer shot of the theatre in course of construction.

Outstanding opening day stunt was a "Gala Community Day," a cooperative celebration by 55 neighborhood merchants including cards in all windows, inserts in all packages, decorating of the street on which theatre is located, and winding up with a parade of sound trucks and special float.

"Have You Contributed Lately?"

Drives At Doctors On "Private Worlds"

On the assumption that the repression angle was too highbrow and deciding that the title did not sell enough romantic lure, Harry Goldberg, Philadelphia zone ad head developed for "Private Worlds" at the Boyd further buildup in his ads by using such lines as—"what goes on behind the secret door of a woman's heart; what does she hide in her 'private world'". "No men allowed in the 'private world' of a woman's heart."

HARRY GOLDBERG

In addition to the widened appeal of the ads, previews were held for social workers, neuro-psychiatrists, and specialized letters to thousands of physicians and nurses. According to Goldberg, the letters brought the greatest attendance from these groups in history of the theatre.

INEXPENSIVE LOBBY DISPLAYS

Washington Warnerite Explains How Department Store Method Has Been Used to Cut Display Costs

by FRANK LA FALCE
Ad Director, Washington Zone

There is an idea among theatrical advertising men that undue expenditure on lobby displays is commensurate with throwing away money. It is argued that the presence of patrons in the theatre requires that they be sold on the coming production via the screen, and if the screen sells the patrons, there is no necessity in selling them again by means of a lobby display.

Opponents of this advertising theory argue in rebuttal that a good trailer plus a good lobby display clinches the selling argument on a picture.

Advertising theories have no sponsorship in this article, either pro or con. If a manager believes in lobby displays he is interested in cutting said display cost to a minimum.

Adopts Store Idea

This has been solved in the Washington de luxe houses by utilizing the department store method of unit displays. Once the complete set of units have been built the lobby display can be changed in direct ratio to the ingenuity of the advertising man and his poster artist. The various units are comparable to blocks, and one can achieve startling effects at little expense.

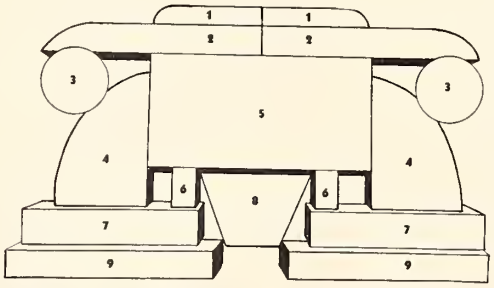
Study of the master display diagram below will give an idea of the number of units used for the display at the Earle, Washington. Note there are two units (similar in every respect) of every number from one to four; six and seven; and nine. Units number five and eight are singular. However, these also can be duplicated. The addition of two circular units (not shown in the diagram) will add to the impressiveness of the displays.

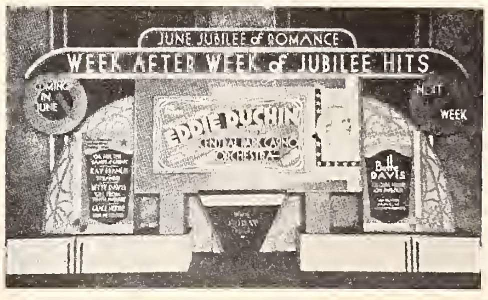
Our experience at the Earle shows that displays have cost as low as $6 once the original units have been built. The size of these units depends upon the size of the lobby. The Earle Theatre display was based on a 20-foot display. Where a theatre has a large lobby, and one has enough units, there will be little trouble in making displays for different parts of the large lobby.

A recent display used in advance of the date on "Stranded" had the addition of a circular unit not shown in the master setup. We added this to show how easily one can add to the unit system.

William C. Ewing of the Warner Bros. Washington advertising department, assisted the writer in the creation of these displays.

"Have You Contributed Lately?"





These two cuts above are reproductions of La Falce's master display diagram and one of his finished lobby set pieces in which the display follows out the unit method described in the article above on cost-cutting.

Kidnap Case Breaks With 'G Men' Opening

The Weyerhauser kidnap case, breaking at the time of the opening, gave Milwaukee Warnermen says Ben Katz, zone ad manager, an opportunity to tie in "G Men" as every newspaper used the title in headlines, one daily also going for a series of stories on the G Men and their operations through interviews with local agents.

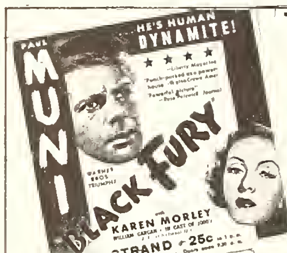
BEN KATZ

Wisconsin being the locale of the late Dillinger's famed hideout, Ben used shots of the spot in the advance trailer together with action scenes from the picture. History of the late bandit was incorporated in a display of lobby "wanted" photos, obtained through police, and front page lobby panels of the Dillinger case were directly tied in with such copy as "torn from screaming headlines, the inside story, etc."

Further distribution was arranged with fan magazine distributor to stuff heralds in current issues and distribute back numbers carrying stickers of the coming date.

Newspaper campaign started with teaser slugs of the title followed with flash ads such as title displayed over headlines of the Weyerhaeuser case. Outstanding in the campaign was the hooking up of the date to current crimes, the Warnerites taking full advantage of the picture's timeliness to secure a lot of extra publicity.

VARIOUS WARNER THEATRES ADS



PAUL MUNI

...HE'S HUMAN DYNAMITE!

★ ★ ★ ★ —Liberty Magazine

"Punch-packed as a powerhouse" —Graphic

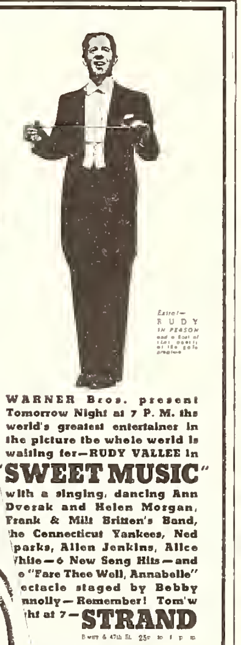
"Powerful picture" —Post

WARNER BROS TRIUMPH

"BLACK FURY"

with KAREN MORLEY

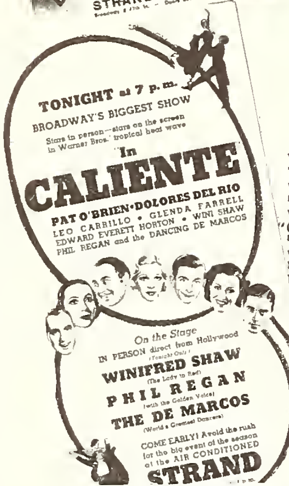
STRAND 25c



Extra!—RUDY IN PERSON

WARNER Bros. present Tomorrow Night at 7 P. M. the world's greatest entertainer in the picture the whole world is waiting for—RUDY VALLEE in "SWEET MUSIC" with a singing, dancing Ann Dvorak and Helen Morgan, Frank & Milt Britton's Band, the Connecticut Yankees, Ned Sparks, Allen Jenkins, Alice White—6 New Song Hits—and the "Fare Thee Well, Annabelle" spectacle staged by Bobby Connolly—Remember! Tom'w Night at 7—STRAND

B'way & 47th St. 25c to 1 p. m.



TONIGHT at 7 p. m.

BROADWAY'S BIGGEST SHOW

Stars in person—stars on the screen in Warner Bros.' tropical heat wave

"In CALIENTE"

PAT O'BRIEN · DOLORES DEL RIO

LEO CARRILLO • GLENDA FARRELL

EDWARD EVERETT HORTON • WINI SHAW

PHIL REGAN and the DANCING DE MARCOS

On the Stage IN PERSON direct from Hollywood (Tonight Only)

WINIFRED SHAW (The Lady in Red)

PHIL REGAN (with the Golden Voice)

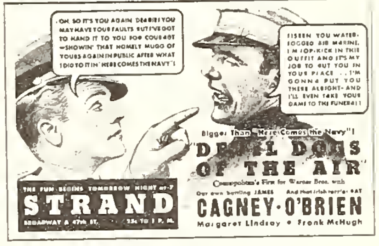
THE DE MARCOS (World's Greatest Dancers)

COME EARLY! Avoid the rush for the big event of the season at the AIR CONDITIONED STRAND

STRAND B'WAY & 47TH

"In CALIENTE" with Pat O'Brien, Leo Carrillo, Dolores Del Rio, The De Marcos

25c to 1 p.m.



OH, SO IT'S YOU AGAIN DEARIE! YOU MAY HAVE YOUR FAULTS BUT I'VE GOT TO HAND IT TO YOU FOR COURAGE —SHOWIN' THAT HOMELY MUGG OF YOURS AGAIN IN PUBLIC AFTER WHAT I DID TO IT IN 'HERE COMES THE NAVY'!
LISTEN YOU WATER-LOGGED AIR MARINE, I'M TOP-KICK IN THIS OUTFIT AND IT'S MY JOB TO PUT YOU IN YOUR PLACE ... I'M GONNA PUT YOU THERE ALRIGHT- AND I'LL EVEN TAKE YOUR DAME TO THE FUNERAL!

Bigger Than "Here Comes the Navy"!

"DEVIL DOGS OF THE AIR"

Cosmopolitan's First for Warner Bros. with

Our own battling JAMES — And that Irish terrier PAT

CAGNEY · O'BRIEN

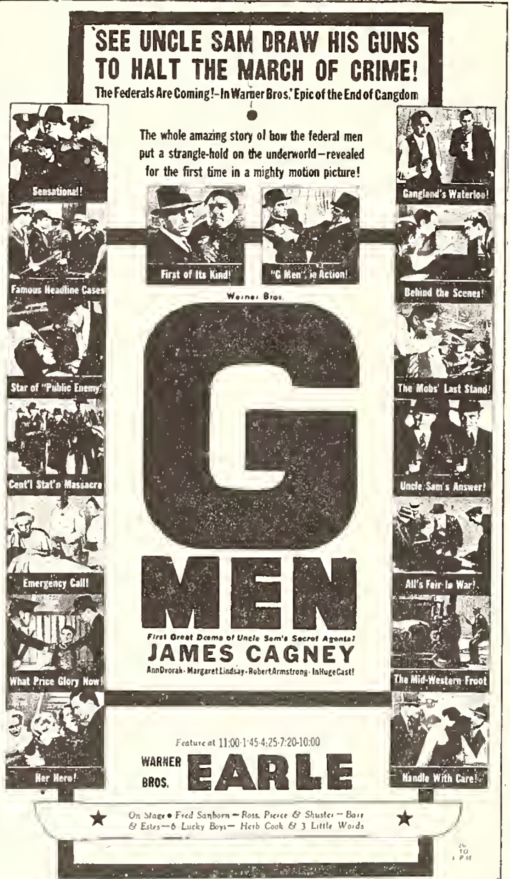
Margaret Lindsay • Frank McHugh

THE FUN BEGINS TOMORROW NIGHT at 7

STRAND

BROADWAY & 47th ST. 25c TO 1 P. M.

NEW YORK CITY



"SEE UNCLE SAM DRAW HIS GUNS TO HALT THE MARCH OF CRIME!

The Federals Are Coming!—In Warner Bros.' Epic of the End of Gangdom

The whole amazing story of how the federal men put a strangle-hold on the underworld—revealed for the first time in a mighty motion picture!

Sensational!
Famous Headline Cases
Star of "Public Enemy"
Cent'l Stat'n Massacre
Emergency Call!
What Price Glory Now!
Her Hero!
First of Its Kind!
"G Men" in Action!
Gangland's Waterloo!
Behind the Scenes!
The Mobs' Last Stand!
Uncle Sam's Answer!
All's Fair in War!
The Mid-Western Front
Handle With Care!

Warner Bros.

G MEN

First Great Drama of Uncle Sam's Secret Agents!

JAMES CAGNEY

Ann Dvorak · Margaret Lindsay · Robert Armstrong · In Huge Cast!

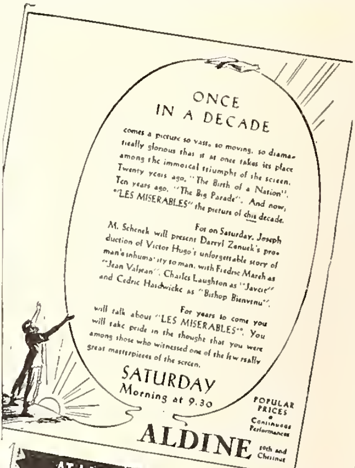
Feature at 11:00·1:45·4:25·7:20·10:00

WARNER BROS. EARLE

★ On Stage • Fred Sanborn — Ross, Pierce & Shuster — Bass & Estes — 6 Lucky Boys — Herb Cook & 3 Little Words ★

25c to 1 P.M.

WASHINGTON D.C.



ONCE IN A DECADE

comes a picture so vast, so moving, so dramatically glorious that it at once takes its place among the immortal triumphs of the screen. Twenty years ago, "The Birth of a Nation". Ten years ago, "The Big Parade". And now, "LES MISERABLES" the picture of this decade.

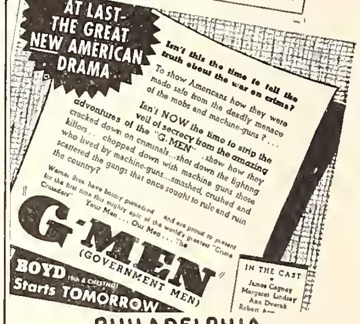
For on Saturday, Joseph M. Schenck will present Darryl Zanuck's production of Victor Hugo's unforgettable story of man's inhumanity to man, with Fredric March as "Jean Valjean", Charles Laughton as "Javert" and Cedric Hardwicke as "Bishop Bienvenu".

For years to come you will talk about "LES MISERABLES". You will take pride in the thought that you were among those who witnessed one of the few really great masterpieces of the screen.

SATURDAY Morning at 9.30

POPULAR PRICES • Continuous Performances

ALDINE 19th and Chestnut



AT LAST- THE GREAT NEW AMERICAN DRAMA

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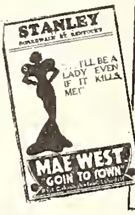
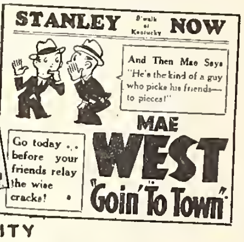


STANLEY BOARDWALK AT KENTUCKY

... I'LL BE A LADY EVEN IF IT KILLS ME!"

MAE WEST "GOIN' TO TOWN"



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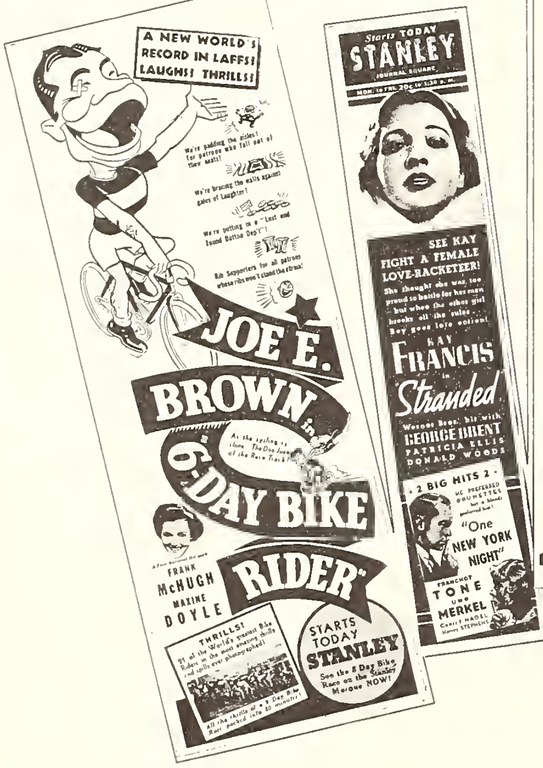
And Then Mae Says "He's the kind of a guy who picks his friends—to pieces!"

Go today .. before your friends relay the wise cracks!

MAE WEST "Goin' To Town"

ATLANTIC CITY



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HE PREFERRED BRUNETTES but a blonde preferred him!

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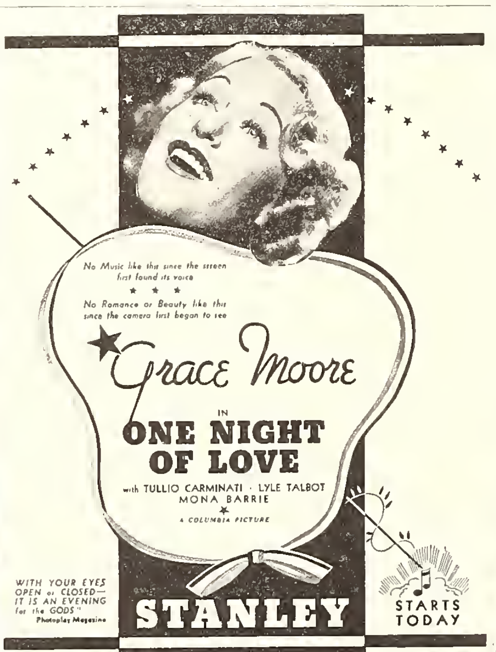

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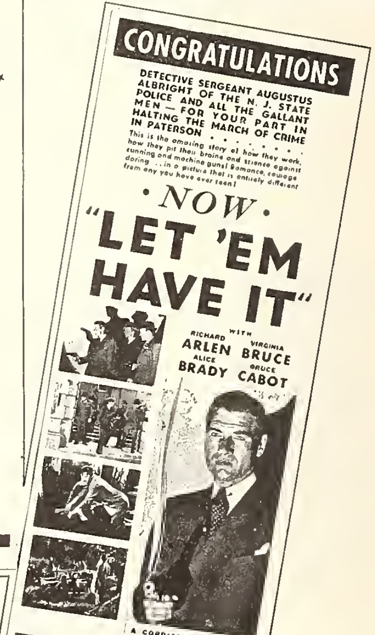

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DETECTIVE SERGEANT AUGUSTUS ALBRIGHT OF THE N. J. STATE POLICE AND ALL THE GALLANT MEN — FOR YOUR PART IN HALTING THE MARCH OF CRIME IN PATERSON . . . .

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NEW JERSEY

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Code of the Mounted	Kermit Maynard-Lillian Miles	June 8,'35		
Fighting Trooper, The	Kermit Maynard-Barbara Worth	Nov. 15		
Northern Frontier (G)	Kermit Mayard-Eleanor Hunt	Feb. 1,'35	57	Mar. 9,'35
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20,'35		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13,'35	*58	Mar. 18,'35

Coming Attractions

Title	Star	Rel. Date
His Fighting Blood	Kermit Maynard	Oct. 15,'35
Timber War	Kermit Maynard	Sept. 15,'35
Trails of the Wild	Kermit Maynard	Aug. 7,'35

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence	Chick Chandler-Shirley Grey	Mar. 30,'35	68	
Shot in the Dark, A (G)	Charles Starrett-Marion Shilling	Feb. 15,'35	65	June 1,'35
Sons of Steel (G)	C. Starrett-Polly Ann Young	Dec. 15	64	Apr. 27,'35

Coming Attractions

Title	Star
Children of Broadway	
Girl Who Came Back	Shirley Grey-Sidney Blackmer
Happiness C.O.D.	Donald Meek-Irene Ware
Song in My Heart	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26,'35		
Air Hawks	Ralph Bellamy-Tala Birell	May 7,'35	70	
(See "Air Fury" "In the Cutting Room," Mar. 30,'35.)				
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20,'35	70	
Behind the Evidence (G)	Norman Foster-Sheila Mannors	Jan. 20,'35	57	Feb. 2,'35
Best Man Wins, The (G)	J. Holt-Florence Rice-E. Lowe	Jan. 6,'35	68	Jan. 5,'35
Broadway Bill (G)	Warner Baxter-Myrna Loy	Dec. 27	103	Nov. 10
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Florence Rice	Feb. 10,'35	75	Feb. 23,'35
Champagne for Breakfast	Joan Marsh - Hardie Albright - Mary Carlisle - Lila Lee	June 18,'35	68	
Death Flies East (G)	Florence Rice-Conrad Nagel	Feb. 28,'35	65	Mar. 9,'35
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11,'35	70	
(See "In the Cutting Room," Feb. 23,'35.)				
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 18,'35	58	May 25,'35
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20,'35	68	Apr. 6,'35
In Spite of Danger (G)	Marian Marsh-Wallase Ford	Mar. 8,'35	56	Apr. 13,'35
Justise of the Range	Tim McCoy-Billie Seward	May 25,'35	58	
Law Beyond the Range	Tim McCoy-Billie Seward	Feb. 15,'35	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1,'35	69	Mar. 23,'35
Love Me Forever	Grace Moore - Leo Carrillo - Robert Allen	June 27,'35	93	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15,'35	57	May 25,'35
Party Wire (G)	Jean Arthur-Victor Jory	Apr. 27,'35	69	Apr. 20,'35
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18,'35	57	
(See "Alias John Law" "In the Cutting Room," Dec. 8.)				
Riding Wild	Tim MsCoy-Billie Seward	June 28,'35		
Square Shooter (G)	Tim McCoy	Jan. 21,'35	57	Mar. 9,'35
Swell Head	Wallace Ford-Barbara Kent	Apr. 8,'35	62	
Unknown Woman	Marian Marsh-Richard Cromwell	June 14,'35	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20,'35	65	May 11,'35
Whole Town's Talking, The (G)	Edw. G. Robinson-Jean Arthur	Feb. 22,'35	95	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	
Black Room, The	Boris Karloff-Marian Marsh	July 15,'35
China Roars		
Crime and Punishment	Peter Lorre-Edward Arnold	
Depths Below		
Feather In Her Hat, A	Ruth Chatterton-Louis Hayward-Billie Burke	Sept. 15,'35
Frisco Fury	Jack Holt	
Girl Friend, The	Ann Sothern - Roger Pryor - Jack Haley	July 31,'35
Grand Exit		
If You Could Only Cook	Jean Arthur	
Lady Beware	Jean Arthur-George Murphy	
Lost Horizon	Ronald Colman	
Maid of Honor		
Modern Lady	Ruth Chatterton	
Rich Men's Daughters	George Raft-Joan Bennett	
She Married Her Boss	C. Colbert - Michael Bartlett - Jean Dixon - Melvyn Douglas	Aug. 31,'35
Superspeed	Norman Foster - Florence Rice - Mary Carlisle	Sept. 30,'35
Together We Live	Willard Mack-Ben Lyon-Sheila Mannors-Wera Engels	Aug. 16,'35
(See "In the Cutting Room," Nov. 3.)		
West Beyond the Law	Ken Maynard-Lucille Brown	

DANUBIA PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cornflower (Hungarian Dialogue)	Irene Agal	Jan. 11,'35	80	
Father Knows Best (Hungarian Dialogue)	Szoke Szakall	Jan. 18,'35	80	
Hungaria (The Voice of Hungary) (English Titles)	Scenic	May 15,'35	54	
Hussar Romance (Hungarian Dialogue)	Irene Agal	Apr. 21,'35	75	
Rakoczy Marsch (German Dialogue)	Gustav Froehlich-Camilla Horn	Mar. 1,'35	82	

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cemille (A)	Y. Printemps-Pierre Fresnay	Apr. 15,'35	85	May 18,'35
Don Quixote	Chaliapin-Sydney Fox	July 1,'35		July 8,'33
Dream of My People	Cantor Rosenblatt	June 1,'35		
Girl In the Case 5005	Jimmy Savo-Eddie Lambert-Dorothy Darling		60	
Last Wilderness, The (G)	Howard Hill	May 14,'35	63	May 25,'35
Man Who Changed His Name, The (A) 5036	Lyn Harding		65	Oct. 27
Marie 5043	Annabella	Jan. 1,'35	67	
Old Bill 5038	Anatole France story	Feb. 10,'35	70	
Viennese Love Song	Maria Jeritza		72	
World In Revolt	Graham McNamee	Mar. 1,'35		

Coming Attractions

Title	Star	Rel. Date
Iceland Fishermen	Pierre Loti story	Sept. 1,'35
Sans Famille	Robert Lynen	Aug. 1,'35

FIRST DIVISION

(Releases First Division Productions and in certain territories Monogram, Liberty, Chesterfield and Invincible pictures.)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Convention Girl	Rose Hobart		Oct. 31	67	
Flirtation	Jeannette Loff-Ben Alexander		Nov. 9		
Hei Tiki (G)	(All Native Cast)	Principal	Feb. 1,'35	86	Feb. 9,'35
Little Damozel	Anna Neagle		Dec. 1	55	
Rainbow's End	Hoot Gibson-June Gale		June 10,'35	60	
Sunset Range (G)	Hoot Gibson-Mary Doran		May 1,'35	55	Mar. 9,'35
White Heat	Virginia Cherrill		Jan. 1,'35	64	Oct. 1

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18,'35	97	Apr. 6,'35
Case of the Curious Bride 879	Warren William	Apr. 13,'35	68	Apr. 13,'35
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4,'35	85	Apr. 27,'35
Girl From Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1,'35	69	June 1,'35
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20,'35	97	Mar. 23,'35
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16,'35	95	Mar. 23,'35
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May 25,'35	84	July 6,'35
Living On Velvet 859 (G)	Kay Francis - George Brent - Warren William	Mar. 2,'35	80	Mar. 16,'35
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27,'35	71	Apr. 27,'35
Maybe It's Love (G) 876	Gloria Stuart-Ross Alexander	Jan. 12,'35	62	Nov. 24
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8,'35	97	May 18,'35
Red Hot Tires (G) 878	Lyle Talbot-Mary Astor	Feb. 2,'35	68	Mar. 9,'35
Traveling Saleslady (G) 870	Joan Blondell	Apr. 8,'35	63	Apr. 6,'35
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9,'35	61	Mar. 9,'35
Woman In Red, The (G) 863	B. Stanwyck-Gene Raymond	Feb. 16,'35	58	Mar. 30,'35

Coming Attractions

Title	Star	Rel. Date
Backfire		
Broadway Joe	Joe E. Brown-Ann Dvorak	Aug. 31,'35
(See "In the Cutting Room." June 8,'35.)		
Captain Blood 855	Errol Flynn-Olivia De Havilland	
Frisco Kid	James Cagney	
From This Dark Stairway	Kay Minaker-Ricardo Cortez	
Napoleon	Edw. G. Robinson-Bette Davis	
Singer of Naples	Enrico Caruso, Jr.	
Radio Jamboree of 1935	James Melton-Jane Froman	

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baboona (G) 530	Mr. & Mrs. Martin Johnson	Feb. 8,'35	72	Jan. 26,'35
Black Sheep (A) 543	Edmund Lowe-Claire Trevor	June 14,'35	75	May 18,'35
Charlie Chan in Egypt (G) 544	Warner Oland-"Pat" Paterson	June 21,'35	72	June 8,'35
Charlie Chan in Paris (G) 526	Warner Oland	Jan. 25,'35	70	Jan. 5,'35
Cowboy Millionaire (G) 538	George O'Brien	May 10,'35	67	Apr. 27,'35
Daring Young Man, The (G) 528	James Dunn-Mae Clarke	May 24,'35	75	Apr. 27,'35
Doubting Thomas (G) 542	Will Rogers	June 7,'35	73	Apr. 20,'35
George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar. 29,'35	83	Apr. 6,'35
Ginger 545	Jackie Searl-Jane Withers	July 5,'35	74	
(See "In the Cutting Room," June 1,'35.)				
Great Hotel Murder (G) 532	Edmund Lowe-Victor McLaglen	Mar. 8,'35	70	Feb. 23,'35
It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12,'35	71	Apr. 6,'35
Ladies Love Danger 540	Gilbert Roland-Mona Barrie	May 3,'35	69	
(See "Secret Lives" "In the Cutting Room," Mar. 30,'35.)				
Life Begins at 40 (G) 533	Will Rogers	Mar. 22,'35	79	Mar. 23,'35
Liliom (A)	Charles Boyer	Mar. 16,'35	90	Mar. 23,'35
Little Colonel (G) 531	Shirley Temple-L. Barrymore	Feb. 22,'35	80	Feb. 16,'35
Mystery Woman (G) 515	Mona Barrie-Gilbert Roland	Jan. 18,'35	69	Jan. 26,'35
One More Spring (G) 529	Janet Gaynor-Warner Baxter	Feb. 15,'35	87	Feb. 9,'35
Orchids To You (G) 546	Jean Muir-John Boles	July 12,'35	*75	June 22,'35
Our Little Girl (G) 539	Shirley Temple	May 17,'35	65	June 15,'35
Spring Tonic (G) 535	Lew Ayres-Claire Trevor	Apr. 19,'35	58	July 6,'35
$10 Raise (G) 537	Edward Everett Horton	Apr. 5,'35	70	Mar. 23,'35
Under the Pampas Moon (G) 541	Warner Baxter-Ketti Gallian	May 31,'35	78	May 25,'35
Under Pressure 521	Edmund Lowe-Victor McLaglen	Feb. 1,'35	69	Jan. 19,'35
(Reviewed under the title "Man Lock")				
When a Man's a Man (G) 527	George O'Brien	Feb. 15,'35	66	Mar. 2,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Curly Top 549	Shirley Temple	July 26,'35		
(See "In the Cutting Room," July 6,'35.)				
Dante's Inferno	Claire Trevor-Spencer Tracy	Aug. 30,'35		
(See "In the Cutting Room," Mar. 2,'35.)				
Dressed to Thrill	Clive Brook-Tutta Rolf	Aug. 23,'35		
Farmer Takes a Wife, The	Janet Gaynor-Henry Fonda	Aug. 2,'35		
Gay Deception, The	Francis Lederer-Frances Dee	Aug. 9,'35		
Hard Rock Harrigan (G) 548	George O'Brien	July 19,'35	*65	July 6,'35
Hard to Get	Warner Baxter-Jane Wyatt			
Here's to Romance	Nino Martini-Genevieve Tobin	Oct. 4,'35		
In Old Kentucky	Will Rogers	Sept. 6,'35		
(See "In the Cutting Room," May 25,'35.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Redheads on Parade	John Boles-Dixie Lee			
Silk Hat Kid 547	Lew Ayres-Mae Clarke	July 19,'35		
(See "In the Cutting Room," July 6,'35.)				
Steamboat Round the Bend	Will Rogers-Anne Shirley			
Thunder in the Night	Edmund Lowe-Karen Morley			
Way Down East	Rochelle Hudson-Henry Fonda			
Welcome Home	James Dunn-Arline Judge	Aug. 16,'35		

GB PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Jack Ahoy (G) 3404	Jack Hulbert	Feb. 8,'35	70	Feb. 18,'35
Lover Divine 3410	Marta Eggerth	Mar. 30,'35		Oct. 13
(Reviewed under the title "Unfinished Symphony")				
Loves of a Dictator (A) 760	Cliva Brook-Madeleine Carroll	June 15,'35	81	Feb. 18,'35
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15,'35	74	Dec. 29
My Heart Is Calling (G) 3409	Jan Kiepura	May 1,'35	90	Feb. 2,'35
My Song for You 3414	Jan Kiepura	June 1,'35	70	Nov. 10

Coming Attractions

Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray		63	May 18,'35
Born for Glory 3508	Barry Mackay-John Mills		74	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15,'35	72	June 15,'35
King of the Damned 3504	Conrad Veidt-Helen Vinson			
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter		74	Apr. 13,'35
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1,'35	85	July 6,'35

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death from a Distance	Russell Hopton-Lola Lane	Apr. 30,'35		
Public Opinion	Lois Wilson-Shirley Grey	Mar. 15,'35	66	
Symphony for Living (G)	Evelyn Brent-Al Shean	Jan. 20,'35	75	July 6,'35

Coming Attractions

Condemned to Live				
Murder at Pinecrest				
Room and Board				
Society Fever	Lois Wilson - Lloyd Hughes - Grant Withers			

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble 1012	H. B. Warner-Onslow Stevens	July 10,'35	65	
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1,'35	73	
No Ransom (A) 1004	Leila Hyams-Phillips Holmes	Oct. 8	70	July 21
Once to Every Bachelor (A) 1005	Marian Nixon-Neil Hamilton	Dec. 14	72	May 10
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Feb. 19,'35	73	Mar. 9,'35
Sweepstake Annie (G) 1009	Marian Nixon-Tom Brown	Mar. 5,'35	81	Feb. 23,'35
Two Heads on a Pillow (A) 1006	Neil Hamilton-Miriam Jordan	Oct. 2	71	Oct. 13
When Strangers Meet 1002	Richard Cromwell-Arline Judge	July 20	74	
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15,'35	68	

Coming Attractions

Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10,'35	73	

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr. 15,'35	64	Mar. 30,'35
Mutiny Ahead	Neil Hamilton-Kathleen Burke	Mar. 1,'35	63	
(See "In the Cutting Room," Jan. 26,'35.)				
Night Alarm (G) 505	Bruce Cabot-Judith Allen-H. B. Warner - Fuzzy Knight	Dec. 15	65	Sept. 22
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10,'55	69	Dec. 1
Reckless Roads	Judith Allen - Regis Toomey - Lloyd Hughes	July 1,'35	66	

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Green Lights (G)	Norman Foster-Judith Allen	Mar. 11,'35	70	Mar. 23,'55
Burn 'Em Up Barnes (G)	Frankie Darro-Lola Lane	Dec. 18	70	Apr. 27,'35
Headline Woman (G)	Roger Pryor-Heather Angel	May 15,'35	70	May 18,'35
In Old Santa Fe (G)	Ken Maynard-Evalyn Knapp	Nov. 15	63	Nov. 24
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22,'35	69	June 29,'35
Little Men (G)	Erin O'Brien-Moore-R. Morgan	Dec. 14	72	Dec. 22
Marines Are Coming, The	William Haines-Armida Conrad Nagel-Esther Ralston	Nov. 20	70	Dec. 18
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1,'35	65	May 11,'35

Coming Attractions

Harmony Lane	D. Montgomery-Evelyn Venable			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Office Hours (G)	C. Bennett-Clark Gable	Feb. 22,'35	73	Feb. 18,'35
Age of Indiscretion (A)	May Robson-Madge Evans	May 10,'35	80	May 11,'55
Baby Face Harrington (G)	Charles Butterworth	Apr. 12,'35	63	Mar. 30,'35
Calm Yourself (G)	Madge Evans-Robert Young	June 28,'35	69	June 22,'35
Casino Murder Case (G)	Paul Lukas	Mar. 15,'35	84	Apr. 27,'55
Escapade	William Powell-Luise Rainer	July 5,'35	89	
(See "In the Cutting Room," May 11,'35.)				
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17,'35	73	May 18,'55
Mad Love (A)	Peter Lorre-Frances Drake	July 12,'35	69	July 6,'35
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26,'35	60	Apr. 8,'55
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24,'55	70	May 18,'55
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29,'35	108	Mar. 2,'35
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14,'35	82	June 8,'35
One New York Night	Franchot Tone-Una Merkel	Apr. 5,'35	71	
(See "Mystery in Room 309" "In the Cutting Room," Mar. 18,'35.)				
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31,'35	89	May 25,'55
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19,'55	99	Apr. 13,'35
Sequoia (G)	Jean Parker-Russell Hardie	Feb. 1,'35	72	Nov. 17
Shadow of Doubt (G)	Ricardo Cortez-Virginia Bruce	Feb. 15,'35	75	Feb. 9,'35
Society Doctor	Chester Morris-V. Bruce	Jan. 25,'55	68	Jan. 12,'35
(Reviewed under the title "Only 8 Hours")				
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8,'35	69	Mar. 2,'35
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3,'35	75	June 22,'35
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1,'35	77	Feb. 23,'35

Title	Star	Rel. Date	Running Time Minutes	Reviewed
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22,'35	90	Mar. 16,'35
Winning Ticket, The (G)	Leo Carrillo-L. Fazenda	Feb. 8,'35	70	Jan. 19,'35

Coming Attractions

Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6,'35	*90	July 6,'35
Black Chamber, The	William Powell-Binnie Barnes	Oct. 4,'35		
Bonnie Scotland	Laurel and Hardy	Aug. 2,'35		
(See "In the Cutting Room," June 15,'35.)				
Broadway Melody of 1936	Jack Benny-June Knight			
China Seas	Clark Gable-Rob't Montgomery-Wallace Beery	Aug. 23,'35		
Here Comes the Band	Ted Lewis-Virginia Bruce	Aug. 30,'35		
Mala	Mala-Lotus Long			
Murder Man, The	Spencer Tracy-Virginia Bruce	July 19,'35		
(See "In the Cutting Room," June 22,35.)				
Mutiny on the Bounty	Clark Gable-Charles Laughton-Franchot Tone			
Night at the Opera	Marx Brothers			
O'Shaughnessy's Boy	Wallace Beery-Jackie Cooper	Aug. 9,'35		
(See "In the Cutting Room," June 15,'35.)				
Pursuit	Chester Morris-Sally Eilers	Sept. 13,'35		
Robin Hood of El Dorado	Warner Baxter-Jean Parker			
Tale of Two Cities, A	Ronald Colman-Elizabeth Allan			
Tarzan Returns	Johnny Weissmuller - Maureen O'Sullivan			
Untitled	Joan Crawford-Brian Aherne	Sept. 20,'35		
Woman Wanted	Joel McCrea-Maureen O'Sullivan	July 26,'35		
(See "In the Cutting Room," July 6,'35.)				

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Car 99 (G) 3432	Fred MacMurray-Ann Sheridan	Mar. 1,'35	68	Feb. 16,'35
College Scandal 3445 (G)	Arline Judge-Kent Taylor	June 21,'35	79	June 8,'35
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3,'35	80	Mar. 2,'35
Dr. Jykell and Mr. Hyde 3459 (Re-issue)	Fredric March-Miriam Hopkins	July 5,'35		Dec. 26,'31
Four Hours to Kill (A)	Richard Barthelmess	Apr. 19,'35	74	Apr. 8,'35
Gilded Lily, The (G) 3426	C. Colbert-Fred MacMurray	Jan. 25,'35	80	Jan. 5,'35
Glass Key, The (G) 3444	George Raft	May 31,'35	77	May 25,'35
Goin' to Town (A) 3442	Mae West	May 17,'35	71	May 11,'35
Hold 'Em Yale (G) 3438	Patricia Ellis-Cesar Romero	Apr. 12,'35	63	Mar. 30,'35
Love in Bloom (G) 3434	Joe Morrison-Dixie Lee	Mar. 15,'35	75	Mar. 9,'35
McFadden's Flats (G) 3436	Betty Furness-Richard Cromwell	Mar. 29,'35	85	Mar. 9,'35
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28,'35	66	June 29,'35
Mississippi (G) 3433	Bing Crosby-Joan Bennett	Mar. 22,'35	74	Mar. 2,'35
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10,'35	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5,'35	83	June 1,'35
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24,'35	67	Apr. 8,'35
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19,'55	83	Mar. 2,'58
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary Boland-Charles Ruggles-Zasu Pitts	Mar. 8,'35	90	Feb. 18,'55
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7,'35	68	May 4,'55
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 26,'35	74	Apr. 27,'55
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	July 12,'35		
Virginian, The 3460 (Re-issue)	Gary Cooper - Richard Arlen - Walter Hueton - Mary Brian	June 14,'55	83	

Coming Attractions

Accent on Youth 3452	Sylvia Sidney-Herbert Marshall	July 19,'35		
(See "In the Cutting Room," May 25,'35.)				
Annapolis Farewell	Tom Brown-Sir Guy Standing			
Big Broadcast of 1935, The	Jack Dakie-Burns & Allen			
Bride Comes Home, The	Claudette Colbert-F. MacMurray			
Crusades, The	Loretta Young-Henry Wilcoxon			
(See "In the Cutting Room," Mar. 30,'35.)				
Every Night at Eight	George Raft-Alice Faye			
(See "In the Cutting Room," July 6,'35.)				
Here Comes Cookie	George Burns-Gracie Allen			
Last Outpost, The	Cary Grant - Gertrude Michael - Claude Rains			
Man on the Flying Trapeze, The 3451	W. C. Fields	July 26,'35		
(See "In the Cutting Room," June 22,35.)				
Milky Way, The	Harold Lloyd-Adolphe Menjou			
Peter Ibbetson	Gary Cooper-Ann Harding			
(See "In the Cutting Room," June 22,35.)				
Rose of the Rancho	John Boles-Gladys Swarthout			
Shanghai 3449	Charles Boyer-Loretta Young	July 19,'35		
(See "In the Cutting Room," June 1,'35.)				
Smart Girl 3450	Kent Taylor-Ida Lupino	July 26,'35		
(See "In the Cutting Room," July 6,'35.)				
So Red the Rose	Margaret Sullavan-R. Scott			
Two for Tonight	Bing Crosby-Joan Bennett			
Wanderer of the Wasteland	Gail Patrick-Dean Jagger			
Without Regret	Elissa Landi-Kent Taylor			

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Damozel 722	Anna Neagle-James Rennie	June 11	59	
Peck's Bad Boy (G) 518	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct. 19	69	Sept. 8
Return of Chandu, The (G) 300-312	Bela Lugosi-Maria Alba	Oct. 4	60	Apr. 27,'55

REPUBLIC PICTURES (Monogram)

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn Rider, The	John Wayne-Marion Burns	June 20,'35	57	
Desert Trail 3037	John Wayne-Mary Kornman	Apr. 22,'35	54	
(See "In the Cutting Room," Feb. 23,'35.)				
Flirting with Danger (G) 3023	Robert Armstrong-Marion Burns	Dec. 1	70	Nov. 17
Girl of the Limberlost (G) 3001	Marian Marsh-Ralph Morgan	Oct. 15	88	Sept. 1
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25,'35	72	Mar. 9,'35
Healer, The (G)	Ralph Bellamy-Karen Morley	June 15,'35	77	June 1,'55
Honeymoon Limited (G)	Neil Hamilton-Irene Hervey	July 1,'35	70	June 22,'35
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15,'55	76	Apr. 13,'35
Lawless Frontier (G) 3035	John Wayne-Sheila Terry	Nov. 22	54	Feb. 2,'35
Lost in the Stratosphere (G) 3020	June Collyer-William Cagney	Nov. 15	64	Oct. 27
Million Dollar Baby (G) 3011	Arline Judge - Ray Walker - Jimmy Fay	Jan. 15,'35	65	Dec. 20
Mysterious Mr. Wong, The (A) 3022	Bela Lugosi-Wallace Ford	Jan. 25,'55	68	Jan. 19,'55
Mystery Man (G) 3025	Robert Armstrong	Apr. 25,'35	62	Feb. 18,'35
'Neath Arizona Skies (G) 3032	John Wayne-Sheila Terry	Dec. 5	52	Dec. 15
Nut Farm, The (G) 3003	Wallace Ford	Mar. 25,'55	85	Feb. 9,'35
Rainbow Valley (G) 3034	John Wayne-Lucille Brown	Mar. 15,'55	52	Mar. 16,'35
Reckless Romeos (G) 3019	Robt. Armstrong-Wm. Cagney			
Sing Sing Nights (A) 3014	Conway Tearle-Mary Doran	Dec. 15	80	Feb. 2,'35
Texas Terror 3038	John Wayne	Feb. 1,'55	51	
Women Must Dress (G) 3018	Minna Gombell-Gavin Gordon	Feb. 1,'35	77	Jan. 28,'55

(THE RELEASE CHART--CONT'D)

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (See "In the Cutting Room," June 8,'35.)	Russell Hopton-Irene Ware	Aug. 5,'35		
Forbidden Heaven 3502 (See "In the Cutting Room," July 6,'35.)	Charles Farrell-C. Henry	Sept. 15,'35		
Keeper of the Bees, The (G)	Neil Hamilton-Betty Furness	July 15,'35	76	June 15,'35
Make a Million (G)	Charles Starrett-Pauline Brooks	July 25,'35	64	June 29,'35
Paradise Canyon (G)	John Wayne-Marion Burns	July 20,'35	52	May 18,'35
Westward Ho 3527 (See "In the Cutting Room," June 1,'35.)	John Wayne-Sheila Mannors	Sept. 1,'35		

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June 28,'35	75½	June 8,'35
Becky Sharp (A) 4101	Miriam Hopkins	June 28,'35	75	June 22,'35
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31,'35	80	May 25,'35
Captain Hurricane (G) 523	James Barton-Helen Westley	Mar. 1,'35	72	Feb. 16,'35
Chasing Yesterday (G) 528	Anne Shirley	May 3,'35	77½	Apr. 6,'35
Dog of Flanders (G) 525	Frankie Thomas-Helen Parrish	Mar. 22,'35	72	Mar. 2,'35
Enchanted April, The (A) 520	Ann Harding-Frank Morgan	Feb. 1,'35	66	Dec. 15
Gigolette (G) 521	Adrienne Ames-Ralph Bellamy	Feb. 15,'35	67	June 1,'35
Grand Old Girl (G) 519	May Robson-Hale Hamilton	Jan. 18,'35	72	Jan. 12,'35
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14,'35	72	May 25,'35
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24,'35	91	May 4,'35
Laddie (G) 526	John Beal-Gloria Stuart	Apr. 5,'35	69½	Mar. 9,'35
Little Minister (G) 512	Katharine Hepburn-John Beal	Dec. 28	110	Dec. 22
Murder on a Honeymoon (G) 522	Edna May Oliver-J. Gleason	Feb. 22,'35	73½	Feb. 2,'35
Nitwits, The (G) 534	Wheeler and Woolsey	June 7,'35	81½	May 25,'35
People's Enemy (A) 527	Preston Foster-Melvyn Douglas	Mar. 15,'35	70	May 4,'35
Roberta (G) 524	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8,'35	105½	Feb. 23,'35
Romance in Manhattan (G) 518	Francis Lederer-Ginger Rogers	Jan. 11,'35	78	Dec. 1
She (See "In the Cutting Room," June 8,'35.)	Helen Gahagan-Randolph Scott	July 12,'35		
Star of Midnight (G) 529	William Powell-Ginger Rogers	Apr. 19,'35	90	Apr. 6,'35
Strangers All (G) 531	May Robson	Apr. 26,'35	69½	Mar. 30,'35
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10,'35	80	June 29,'35
West of the Pecos (G) 516	Richard Dix-Martha Sleeper	Jan. 4,'35	69	Jan. 5,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (See "In the Cutting Room," July 6,'35.)	Katharine Hepburn - Fred MacMurray	Aug. 9,'35		
Freckles	Virginia Weidler	Aug. 23,'35		
Jalna (See "In the Cutting Room," June 22,35.)	Ian Hunter-Kay Johnson	Aug. 2,'35		
Last Days of Pompeii, The	Dorothy Wilson-John Beal	Aug. 30,'35		
Leander Clicks (See "In the Cutting Room," July 6,'35.)	James Gleason-Zasu Pitts	Aug. 16,'35		
Old Man Murphy	James Barton-Maureen Delaney			
Old Man Rhythm (See "In the Cutting Room," June 8,'35.)	Buddy Rogers-Betty Grable	July 19,'35		
Return of Peter Grimm, The (See "In the Cutting Room," June 8,'35.)	Lionel Barrymore-Helen Mack			
Three Musketeers	Margot Grahame-Walter Abel	Aug. 30,'35		
Top Hat (See "In the Cutting Room," May 25,'35.)	Fred Astaire-Ginger Rogers			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars (G)	Jack LaRue	Empire Films	Jan. 25,'35	67	Jan. 26,'35
Cowboy Holiday (G)	Big Boy Williams	Syndicate	Jan. 1,'35	57	Jan. 26,'35
Cyclone Ranger, The (G)	Bill Cody	Spectrum Pictures		60	Apr. 6,'35
Kilou (The Tiger) (G)		Bennett Pictures		*55	June 1,'35
Lost City, The (G)	Wm. Boyd - Claudia Dell	Regal Pictures	Feb. 14,'35	74	Mar. 9,'35
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10,'35
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1,'35	61	May 11,'35
Sangen Till Heine (G)	Martin Osman	Scandinavian		75	Mar. 16,'35
Struggle for Life (G)		Foy Productions	June 18,'35	53	June 29,'35
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15,'35	59	May 18,'35
Ticket to a Crima (G)	Ralph Graves	Syndicate	Dec. 15	67	Dec. 29

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20,'35	78	Apr. 13,'35
Cardinal Richelieu (G)	George Arliss	Apr. 28,'35	80	Mar. 30,'35
Clive of India (G)	Ronald Colman-Loretta Young	Jan. 25,'35	90	Jan. 26,'35
Escape Me Never (A)	Elizabeth Bergner-Hugh Sinclair	June 27,'35	80	Apr. 20,'35
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22,'35	80	Feb. 23,'35
Kid Millions (G)	Eddie Cantor - Ann Sothern - Ethel Merman	Dec. 28	92	Oct. 27
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21,'35	105	Apr. 6,'35
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17,'35	95	June 8,'35
Mighty Barnum, The (G)	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce	Dec. 25	98	Dec. 1
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14,'35	75	July 14,'34
Runaway Queen	Anna Neagle-Fernand Graavey	Dec. 21		
Sanders of the River (G)	Leslie Banks - Paul Robeson - Nina Mae MacKinney	July 4,'35	95	Apr. 20,'35
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb. 8,'35	95	Jan. 26,'35
Thunder in the East (Reviewed under the title, "The Battle.")	Charles Boyer-Merle Oberon	May 13,'35	79	Dec. 1
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8,'35	90	Feb. 23,'35
We Live Again (A)	Anna Sten-Fredric March	Nov. 16	82	Sept. 29

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast	Miriam Hopkins - Edward G. Robinson - Joel McCrea			
Call of the Wild, The (G)	C. Gable-Loretta Young		91	May 4,'35
Dark Angel, The	Merle Oberon - Fredric March - H. Marshall-Kath. Alexander			
Red Salute	B. Stanwyck-Robert Young			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27,'35	66	July 6,'35
Border Brigands 8085	Buck Jones	May 27,'35	56	
Bride of Frankenstein (A) 8009	Boris Karloff	May 6,'35	80	Apr. 20,'35
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20,'35	65	June 8,'35
Crimson Trail, The (G) 8083	Buck Jones	Feb. 11,'35	58	Mar. 16,'35
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18,'35	98	Feb. 9,'35
Imitation of Life (G) 7003	Claudette Colbert-W. William	Nov. 28	111	Dec. 1
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18,'35	66	Apr. 13,'35
I've Been Around (A) 8025	Chester Morris	Dec. 31	68	Dec. 22
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec. 24	81	Dec. 8
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22,'35	69	Apr. 8,'35
Mystery of Edwin Drood (G) 8024	Claude Rains-Heather Angel	Feb. 4,'35	87	Mar. 30,'35
Night Life of the Gods (G) 8008	Alan Mowbray	Mar. 11,'35	73	Jan. 12,'35
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Jan. 21,'35	76	Jan. 19,'35
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1,'35	80	Mar. 30,'35
Rendezvous at Midnight 8031 (See "In the Cutting Room," Nov. 17.)	Ralph Bellamy	Feb. 11,'35	62	
Secret of the Chateau (G) 8033	Claire Dodd-Clark Williams	Dec. 3	69	Sept. 15
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15,'35	60	Apr. 20,'35
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan. 14,'35	73	Feb. 16,'35
Strange Wives (G) 8020	June Clayworth-Roger Pryor	Dec. 10	75	Dec. 8
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 4,'35	72	Mar. 23,'35
Werewolf of London (A) 8015	Henry Hull	June 3,'35	75	May 4,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Diamond Jim 9003 (See "In the Cutting Room," May 11,'35.)	Edward Arnold-Binnie Barnes	Sept. 2,'35		
King Solomon of Broadway	Edmund Lowe-Dorothy Page			
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15,'35	*65	July 6,'35
Magnificent Obsession 8006	Irene Dunne			
Manhattan Moon 8026 (See "In the Cutting Room," June 15,'35.)	Ricardo Cortez-Dorothy Page	July 29,'35		
Outlawed Guns	Buck Jones-Ruth Channing	July 29,'35		
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22,'35	61	June 15,'35
She Gets Her Man 8018	Zasu Pitts-Hugh O'Connell	Aug. 12,'35		
Storm Over the Andes 9026	Jack Holt-Mona Barrie			
Stormy	Noah Beery, Jr.-Jean Rogers			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike 815 (See "In the Cutting Room," Apr. 6,'35.)	Joe E. Brown	June 15,'35	72	
Dinky 824 (See "In the Cutting Room," Apr. 13,'35.)	Jackie Cooper-Mary Astor	May 11,'35	65	
Don't Bet on Blondes 813 (See "In the Cutting Room," May 25,'35.)	Warren William-Claire Dodd	July 13,'35		
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar. 30,'35	69	May 4,'35
Going Highbrow 818 (See "Crashing Society," "In the Cutting Room," Apr. 13,'35.)	Guy Kibbee-Zasu Pitts	July 6,'35	67	
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar. 23,'35	63	May 25,'35
Stranded (G) 808	Kay Francis-Geo. Brent	June 29,'35	76	June 29,'35
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23,'35	95	Mar. 2,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anchors Aweigh	Dick Powell-Ruby Keeler			
Broadway Gondolier (G) 804	Dick Powell-Joan Blondell	July 27,'35	*93	July 6,'35
Case of the Lucky Legs, The	Warren William-Verree Teasdale			
Dr. Socrates	Paul Muni-Ann Dvorak			
Front Page Woman (See "In the Cutting Room," May 25,'35.)	Bette Davis-George Brent	July 20,'35		
Goose and the Gander (See "In the Cutting Room," Mar. 9,'35.)	Kay Francis-George Brent			
Irish In Us, The	James Cagney-Pat O'Brien	Aug. 3,'35		
Little Big Shot (See "In the Cutting Room," June 15,'35.)	Rob't Armstrong-Glenda Farrell			
Living Up to Lizzie	Margaret Lindsay-Warren Hull			
Midsummer Night's Dream	All Star		135	
Money Man	Edw. G. Robinson-Bette Davis			
Page Miss Glory (See "In the Cutting Room," June 8,'35.)	Marion Davies-Dick Powell			
Present from Margate, A	Kay Francis-Ian Hunter			
Real McCoy, The (See "In the Cutting Room," July 6,'35.)	James Dunn - Claire Dodd -			
Romance in a Glass House	Dolores Del Rio-E. Marshall			
Special Agent	George Brent-Bette Davis			
We're In the Money (See "In the Cutting Room," June 15,'35.)	Joan Blondell-Glenda Farrell	Aug. 17,'35		

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	B. I. P.		95	Apr. 13,'35
April Blossoms (G)	Richard Tauber	B. I. P.		85	June 1,'35
Avec l'Assurance (G)	Saint-Granier	Paramount	May 3,'35	83	May 18,'35
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1,'35
Czardas Duchess, The (G)	Marta Eggerth	Ufa	Apr. 24,'35	102	May 4,'35
Dance Band (G)	Buddy Rogers	Assoc. British		65	June 15,'35
Dandy Dick (G)	Will Hay	Assoc. British		70	Mar. 16,'35
Der Judas von Tirol	Fritz Rasp	86th St. Corp.	Apr. 26,'35	78	
Der Page vom Dalmasse-Hotel	Dolly Haas	86th St. Corp.	Mar. 22,'35	80	
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3,'35	80	
Die Unschuld vom Lande	Lucie Englisch	86th St. Corp.	May 10,'35	85	
Die vom Niederrhein	Lien Deyers	86th St. Corp.	May 17,'35	84	
Drei von der Kavallerie	Paul Hoerbiger	86th St. Corp.	Apr. 12,'35	90	
Elizabeth of England (G)	Matheson Lang	Assoc. British		95	June 1,'35
Heroes of the Arctic (G)		Amkino	May 23,'35	70	June 1,'35
In a Monastery Garden (A)	John Stuart	R & S	Mar. 12,'35	77	Mar. 30,'35
It's a Bet (G)	Gene Gerrard-Helen Chandler	British Int'l		80	Mar. 16,'35
La Crise Est Finie (G)	Albert Prejean	European Films	Mar. 12,'35	81	Mar. 30,'35
Les As Du Turf (G)	Pauley	Paramount	May 10,'35	99	May 18,'35
Lorna Doone (G)	John Loder	Assoc. British		80	Feb. 2,'35
Men on Wings (G)	Koval-Samborsky	Amkino	June 7,'35	85	June 15,'35
Mimi (A)	Gertrude Lawrence-D. Fairbanks, Jr.	B.I.P.		98	June 8,'35
Moscow Laughs (G)	Leonid Utesov	Amkino	Mar. 21,'35	95	Apr. 27,'35
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75	Mar. 16,'35
Old Curiosity Shop	Elaine Benson	Assoc. British		85	Feb. 2,'35
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr. 19,'35	67	Apr. 27,'35
Phantom Light, The (G)	Gordon Harker	Gaumont-British		75	Feb. 9,'35
Radio Parade of 1935	Will Hay - Helen Chandler	Assoc. British		85	Jan. 12,'35
Red Village, The (A)	S. Shkurat	Amkino	May 1,'35	90	May 18,'35
Rosen aus dem Sueden	Paul Hoerbiger	86th St. Corp.	Apr. 19,'35	87	
Schwarzer Jaeger Johanna	Marianne Hoppe	86th St. Corp.	Mar. 29,'35	90	
Scotland Yard Mystery (G)	Gerald DuMaurier	B.I.P.		75	June 8,'35
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17,'35	118	
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27,'35
Song of Happiness (G)	M. Victorov	Amkino	Apr. 6,'35	90	Apr. 20,'35
Soviet Russia Today (G)		Amkino	Mar. 3,'35	67	Mar. 16,'35
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Apr. 6,'35	72	Apr. 27,'35
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70	Mar. 16,'35
Ten Minute Alibi (A)	Phillips Holmes	British Lion		80	Feb. 9,'35
They Are Looking Up (G)	Cicely Courtneidge	Gaumont-British		80	Feb. 9,'35
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Gaumont-British		87	Mar. 9,'35
Youth of Maxim, The (A)	Boros Chirkov	Amkino	Apr. 17,'35	80	May 11,'35
Zigeunerbluth	Adele Sandrock	86th St. Corp.	Apr. 5,'35	82	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Apr. 27	8
Little Red Hen	May 18	7
Brave Tin Soldier, The	June 8	7
Puss in Boots	June 29	1 rl.
The Queen of Hearts	July 20	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 28	8
Jack Frost	Dec. 24	8
Little Black Sambo	Feb. 6,'35	8
Bremen Town Musicians	Mar. 6,'35	8
Old Mother Hubbard	Apr. 3,'35	7
Mary's Little Lamb	May 1,'35	7
Summertime	June 15,'35	1 rl.
Sinbad the Sailor	July 15,'35	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Alimony Aches Andy Clyde		
Captain Hits the Ceiling, The (All Star)		
Do Your Stuff (3 Radio Rogues)	June 15,'35	19
Gobs of Trouble (All Star)		
Gum Shoes (All Star)	Mar. 1,'35	21
His Bridal Sweet Harry Langdon	Mar. 15,'35	20
His Old Flame Charlie Murray	Jan. 25,'35	20
Hoi Polloi (3 Stooges)		
Horse Collars (3 Stooges)	Jan. 10,'35	20
I'm a Father Andy Clyde	Feb. 7,'35	20
Leather Necker, The Harry Langdon	May 9,'35	20
Old Sawbones Andy Clyde	Apr. 11,'35	17
Pop Goes the Easel (3 Stooges)	Mar. 29,'35	20
Restless Knights (3 Stooges)	Feb. 20,'35	16½
Stage Fright (All Star)	June 1,'35	19
Tramp, Tramp, Tramp Andy Clyde	May 22,'35	20
Uncivil Warriors (3 Stooges)	Apr. 26,'35	20
COLOR RHAPSODIES 1934-35		
A Cat, a Bell and Mouse	May 10,'35	7
Babes at Sea	Dec. 12	7
Little Rover	June 28,'35	9
Make Believe Revue, The	Mar. 22,'35	10
Shoemaker and the Elves	Jan. 20,'35	7
KRAZY KAT KARTOONS 1934-35		
4. Birdman	Feb. 1,'35	7
5. Hotcha Melody	Mar. 15,'35	7
6. King's Jester	May 20,'35	7
7. Garden Gaities		
8. Peace Conference, The	Apr. 26,'35	
LAUGHING WITH MEDBURY 1934-35		
At a County Fair	Dec. 7	10
Medbury in Hollywood	Jan. 11,'35	10
In the Old Days	Mar. 22,'35	10
LIFE'S LAST LAUGHS 1934-35		
No. 4—	Dec. 12	10
No. 5—	Jan. 4,'35	10
No. 6—	Feb. 1,'35	10
SCRAPPY CARTOONS 1934-35		
Gloom Chasers, The	Jan. 18,'35	7
Gold Getters	Mar. 1,'35	7
Graduation Exercises	Apr. 12,'35	7
Puppet Murder Case, The	June 21,'35	7
Scrappy's Big Moment		
Scrappy's Ghost Story	May 24,'35	7
SCREEN SNAPSHOTS		
No. 4—	Dec. 21	10½
No. 5—	Jan. 18,'35	10
No. 6—	Feb. 22,'35	10
No. 7—	Mar. 15,'35	10½
No. 8—	Apr. 12,'35	10
No. 9—	May 10,'35	10
No. 10—	June 6,'35	10
No. 11—		
SPICE OF LIFE 1934-35		
No. 3—	Dec. 31	10
No. 4—	Dec. 31	10
No. 5—	Jan. 20,'35	10
No. 6—	Mar. 1,'35	10
No. 7—	Apr. 25,'35	10
WORLD OF SPORT (1934-35)		
Air Thrills	Mar. 1,'35	10
Flying Feet	May 3,'35	10
Hold That Shark	Mar. 29,'35	10
Pardon My Grip	Feb. 1,'35	10
Water Thrills	June 20,'35	10
When Men Fight	Jan. 4,'35	10

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	28
Chump	Nov. 1	15
Frankie and Johnny Charles Laughton	Oct. 1	8
Mire Unger	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making Frank Albertson	Oct. 1	17
Sword of the Arab Duncan Renaldo	Sept. 15	28
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
CORONET COMEDIES		
An Ear for Music	Mar. 8,'35	18
Easy Money	Feb. 8,'35	18
Grooms in Gloom	May 10,'35	17
Rural Romeos	Nov. 16	20
Second Hand Husband	Oct. 26	19
Two Lame Ducks	Nov. 30	18
FROLICS OF YOUTH		
Boosting Dad	Dec. 21	21
Campus Hoofer, The	Nov. 9	19
Educating Papa	Nov. 2	16
It Never Rains	May 24,'35	20
Little Big Top, The	Feb. 1,'35	21
MARRIAGE WOWS SERIES		
Dumb Luck	Jan. 18,'35	17
How Am I Doing?	Jan. 4,'35	20
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5,'35	2 rls.
Time Out	June 14,'35	20
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Hail Brother	Mar. 22,'35	19
Nifty Nurses	Oct. 19	20
SONG HIT STORIES		
Bounding Main, The	Nov. 16	10
Fireman's Day Off	Apr. 12,'35	10
Gay Old Days	Jan. 4,'35	10
House Where I Was Born, The	Oct. 26	10
Life of the Party, The	Apr. 26,'35	9
Old Camp Ground, The	Mar. 15,'35	9
Song Plugger	Jan. 18,'35	9
Way Down Yonder	Dec. 7	11
SPECIAL		
Wings Over Mt. Everest	July 19,'35	22
STAR PERSONALITY COMEDIES		
A Nose for News	Apr. 5,'35	17
Friendly Spirits	May 31,'35	20
Hayseed Romance	Mar. 15,'35	20
Light Fantastic, The	June 28,'35	18
Mr. Widget	Jan. 25,'35	21
Object Not Matrimony	Mar. 1,'35	18
One Run Elmer	Feb. 22,'35	19
Only the Brave	Apr. 19,'35	17
Tars and Stripes	May 3,'35	20
TERRY-TOONS		
Amateur Night	July 5,'35	6
Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 6,'35	6
Chain Letters	July 26,'35	
Dog Show, The	Dec. 28	6
Fireman Save My Child	Feb. 22,'35	6
First Snow, The	Jan. 11,'35	6
Five Puplets	Apr. 19,'35	6
Flying Oil	Apr. 5,'35	6
Foxy-Fox, The	July 19,'35	1 rl.
Hot Sands	Nov. 2	6
Jack's Shack	Nov. 30	6
King Looney XIV	June 7,'35	6
Magic Fish, The	Oct. 19	6
Moans and Groans	June 28,'35	6
Modern Red Riding Hood, A	May 17,'35	6
Moth and the Spider, The	Mar. 8,'35	6
Old Dog Tray	Mar. 21,'35	6
Opera Night	May 31,'35	6
Peg Leg Pete, the Pirate	May 3,'35	6
South Pole or Bust	Dec. 14	6
Tom Tom the Piper's Son	Nov. 16	6
What a Night	Jan. 25,'35	6
TREASURE CHEST		
Chums	Mar. 1,'35	9
Harlem Harmony	Dec. 21	10
Hollywood Movie Parade, The	Nov. 2	9
Personality and the Pen	May 10,'35	10
Ski-Scrapers	May 24,'35	8
Taming the Wild	Apr. 26,'35	10
YOUNG ROMANCE		
All for One	June 21,'35	19
Love in a Hurry	May 17,'35	16
Moon Over Manhattan	Feb. 15,'35	17

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1,'35	
No. 2	Mar. 8,'35	
No. 3	Apr. 19,'35	
No. 4	May 31,'35	
MUSICAL MOODS (Technicolor)		
In a Monastery Garden	Nov. 1	
Mexican Idyll	Oct. 16	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4,'35	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave (Black & White)	Nov. 13	
Waltz in A Flat Major		
Dance of the Hours	Dec. 15	
Air for the G String	Nov. 3	
Liebestraum	Dec. 1	
6 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Cost of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
What's in a Name		8
RAIN SONGS		
Irving Kaufman-Lew White		
SPECIAL		
Take a Letter Please Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22	20
Fate's Fathead	Nov. 17	18
Four Star Boarder	Apr. 27,'35	20
Okay Toots	Feb. 2,'35	18
Poker at Eight	Mar. 9,'35	21
Southern Exposure	Apr. 6,'35	21
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20	19
Nosed Out	Sept. 15	18
Speaking of Relations		19
You Brings the Ducks	Nov. 24	16
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala	Feb. 23,'35	9
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Ireland, The Emerald Isle	Dec. 8	8
Los Angeles, Wonder City of the West	Mar. 16,'35	9
Rainbow Canyon	Feb. 2,'35	8
Zeeland, The Hidden Paradise	Jan. 5,'35	7
Zion, Canyon of Color	Nov. 10	8
GOOFY MOVIES		
No. 4	May 5	9
No. 5		8
No. 8		1 rl.
No. 7	Sept. 8	10
No. 8	Oct. 6	9
No. 9	Nov. 3	10
No. 10	Dec. 1	10
HAPPY HARMONIES (Harman-Ising)		
4—Bosco's Parlor Pranks	Nov. 24	9
5—Toyland Broadcast	Dec. 22	8
6—Hey, Hey, Fever	Jan. 9,'35	9
7—When the Cat's Away	Feb. 16,'35	9
8—The Lost Chick	Mar. 9,'35	9
9—Galico Dragon	Mar. 30,'35	8
10—Good Little Monkeys	Apr. 13,'35	9
11—Chinese Nightingale	Apr. 27,'35	10
LAUREL & HARDY		
Fixer-Uppers	Feb. 9,'35	21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Tit for Tat	Jan. 5,'35	20
MUSICAL COMEDIES		
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	18
MUSICAL REVUES ...		
Gentlemen of Polish		2 rls.
Gypsy Night	Jan. 12,'35	18
Memories and Melodies	Feb. 16,'35	16
Star Night at the Cocoanut Grove	Dec. 1	21
What Price Jazz?		18
ODDITIES		
Chain Letter Dimes	Apr. 20,'35	7
Dartmouth Days	Nov. 17	11
Donkey Baseball	Mar. 2,'35	9
Fightin' Fish	Apr. 6,'35	9
Little People, The	May 4,'35	9
Motorcycle Cossacks	Jan. 12,'35	9
Prince, King of Dogs		9
Pro Football	Sept. 22	9
Rugby	Dec. 15	10
Sporting Nuts	Mar. 23,'35	9
Strikes and Spares	Oct. 20	9
Windy	Feb. 9,'35	9
OUR GANG		
Anniversary Trouble	Jan. 1,'35	18
Beginner's Luck	Feb. 23,'35	20
Teacher's Beau	Apr. 27,'35	20
Shrimps for a Day	Dec. 8	21
Sprucin' Up	June 1,'35	17
Wash-ee Iron-ee	Sept. 29	17
TODD-KELLY		
Bum Voyage	Dec. 15	20
Done in Oil	Nov. 10	18
Maid in Hollywood	May 19	20
Misses Stooge, The	Apr. 20,'35	19
One Horse Farmers	Sept. 1	18
Opened by Mistake	Oct. 6	19
Sing, Sister, Sing!	Mar. 2,'35	21
Three Chumps Ahead		2 rls.
Tin Man, The	Mar. 30,'35	15
Treasure Blues	Jan. 26,'35	19
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Jungle Jitters		7
Rasslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		7

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 8,'35	7
Betty Boop's Prize Show	Oct. 19	7
Keep in Style	Nov. 16	7
Language All My Own, A	July 19,'35	
Little Soap and Water, A	June 21,'35	
No! No! A Thousand Times No!	May 24,'35	7
Stop That Noise	Mar. 15,'35	7
Swat the Fly	Apr. 19,'35	7
Taking the Blame	Feb. 15,'35	7
There's Something About a Soldier	Aug. 17	7
When My Ship Comes In	Dec. 21	7
COLOR CLASSICS		
Dancing on the Moon	July 12,'35	
Elephant Never Forgets, An	Dec. 28	7
Kids in the Shoe, The	May 10,'35	7
Little Dutch Mill	Oct. 26	7
Song of the Birds	Mar. 1,'35	7
HEADLINERS		
Cab Calloway's Jitterbug Party	May 24,'35	
Feminine Rhythm Ina Ray Hutton and Her Melodears	Feb. 8,'35	10
Hark Ye, Hark Ben Bernie-Grace Barry	Mar. 22,'35	10
Is My Face Black Molasses 'n' January	May 3,'35	10
Ladies That Play Phil Spitalny and His Musical Ladies	Dec. 7	10
Melody Magic Johnny Green and His Orchestra	Apr. 12,'35	10
Million Dollar Notes Red Nichols and His World Famous Pennies	Feb. 8,'35	11
Radio Announcer's Review	Sept. 14	10
Rhythm on the Roof Anson Weeks & Orchestra	Oct. 26	11
Song Writers of the Gay Nineties Pat Rooney	Mar. 1,'55	10
Yacht Club Boys Garden Party	Dec. 28	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 6—Twilight Melody —Pets from the Wild—Howard Chandler Christy	Jan. 4,'35	10
No. 7—Queen of the Waters —Billy Blue Gum—Mericano	Feb. 1,'35	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist.		1 rl.
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29,'35	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 26,'35	10
No. 11—	May 24,'35	10
No. 12—	June 21,'35	
No. 13—	July 19,'35	
PARAMOUNT VARIETIES		
No. 7—	Feb. 1,'35	10
No. 8—	Mar. 1,'35	
No. 9—	Mar. 29,'35	
Broadway Highlights	May 17,'35	10
Broadway Highlights No. 2	June 28,'35	
Coo-Coo News	Jan. 25,'35	10
Famous People at Play	June 14,'35	
Jungle Antics	Feb. 22,'35	10
Manhattan Rhythm	May 3,'35	10
Monkey Shines	Nov. 16	10
Movie Sideshow	Jan. 11,'35	11
Nature Speaks	July 12,'35	
Nerve of Some Women, The	Nov. 2	10
No Motor to Guide Him	June 7,'35	
Old Kentucky Hounds	Sept. 7	10
Screen Souvenirs No. 1	Sept. 21	10
Screen Souvenirs No. 2	Nov. 30	10
Screen Souvenirs No. 5	Feb. 8,'35	10
Screen Souvenirs No. 4	Apr. 19,'35	10
Shorty on the Farm	Apr. 5,'35	9
Strings and Strains	Mar. 22,'35	10
Superstition of the Rabbit's Foot	Mar. 8,'55	9
Superstition of Three on a Match	Oct. 19	11
Superstition of Walking Under a Ladder	Dec. 28	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Be Kind to "Aminals"	Feb. 22,'35	7
Beware of Barnacle Bill	Jan. 25,'35	7
Choose Your "Weppins"	May 31,'35	7
Dance Contest	Nov. 23	7
Dizzy Divers	July 26,'35	
For Better or Worser	June 28,'35	
Hyp-Nut-Tist, The	Apr. 26,'35	7
Pleased to Me Cha!	Mar. 22,'35	7
Two Alarm Fire	Oct. 26	7
We Aim to Please	Dec. 28	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cocktail	Dec. 28	10
No. 7—King of the Everglades	Jan. 25,'35	10
No. 8—Feline Athletes	Feb. 22,'35	10
No. 9—Sporting Sounds	Mar. 22,'35	10
No. 10—Nerve Control	Apr. 19,'35	10
No. 11—Animal Intelligence	May 17,'35	10
No. 12—Top Form	June 7,'35	
TWO REEL COMEDIES		
Making the Rounds Pallette-Catlett	July 8	21
New Dealers, The Pallette-Catlett	Apr. 6	20
News Hounds Pallette-Catlett	June 1	20
No More Bridge Leon Errol	Mar. 16	21
Oil's Well Chic Sale	May 4	22
Old Bugler, The Chic Sale	Jan. 5	20
Petting Preferred	Apr. 27	10
Up and Down Franklyn Pangborn	Mar. 2,'35	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cacoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clown	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

REPUBLIC (Monogram)

PORT O' CALL SERIES		
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Dancing Millionaire	Dec. 14	19
Hunger Pains	Feb. 22,'35	17½
Pickled Peppers	June 7,'35	19½
Wig Wag	Apr. 12,'35	19½
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9	20
Horse Heir	Feb. 1,'35	19½
Raised and Called	Mar. 22,'35	20
Unlucky Strike	Aug. 31	20½
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14,'35	21½
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19,'35	19
In the Devil Dog House	Feb. 2	21
In a Pig's Eye	Dec. 28	20½
DUMBBELL LETTERS		
No. 9	Jan. 18,'35	5
No. 10	Feb. 1,'35	5
No. 11	Feb. 15,'35	5
No. 12	Mar. 1,'35	5
No. 13		
No. 14	Mar. 29,'35	5
No. 15	Apr. 12,'35	5
No. 16	Apr. 26,'35	4
No. 17	May 10,'35	4½
No. 18	May 24,'35	5
No. 19	June 7,'35	5
No. 20	June 20,'35	5
No. 21	July 5,'35	
EASY ACES		
Little New New York	June 14,'35	10
Pharaohland	Feb. 22,'35	9
Six Day Grind	July 26,'35	
Topnotchers	Apr. 19,'35	11
FOUR STAR COMEDIES		
Fixing the Stew	Nov. 2	20
Hit and Rum	Apr. 26,'35	19
How to Break 90 at Croquet	Jan. 4,'35	15
HEADLINERS SERIES (1934-35)		
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Jan. 25,'35	21½
No. 4—Simp Phoney Concert	Mar. 15,'35	21
No. 5—Drawing Rumors	July 12,'35	17
EDGAR KENNEDY COMEDIES		
Bric-a-Brac	Jan. 18,'35	19
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
Sock Me to Sleep	May 17,'35	
South Seasickness	Mar. 29,'35	20½
Wrong Direction	Nov. 16	21
MUSICALS		
Everybody Likes Music	Mar. 9	19½
If This Isn't Love	Sept. 28	21½
Night at the Biltmore Bowl, A	June 21,'35	17½
Spirit of 1976	Feb. 15,'35	21½
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1,'35	20
Bandits and Ballads	Dec. 7	18½
Ticket or Leave It	May 26,'35	21
PATHE NEWS Released twice a week		
PATHE REVIEWS (1933-1934) Released once a month		
PATHE TOPICS Released seven times a year		
RAINBOW PARADE CARTOONS		
Hunters Are Coming	Aug. 9,'35	
Japanese Lantern	Mar. 8,'35	8
Merry Kittens, The	May 31,'35	7
Parrotville Post Office	June 28,'35	
Parrotville Old Folks	Jan. 25,'35	7
Picnic Panic	May 3,'35	9
Putting on the Dog	July 19,'35	
Spinning Mice	Apr. 5,'35	8
Sunshine Makers, The	Jan. 11,'35	8
SPECIALS		
Century of Progress	June 15	22
A Day with the Dionne Quintuplets	Dec. 28	11½
Grand National Irish Sweepstakes Race, 1934	Apr. 2	10
La Cucaracha Steffi Duna-Don Alvarado (Technicolor)	Aug. 31	20½
A Trip Thru Fijiland	May 10,'35	14½
TODDLE TALE CARTOONS		
A Little Bird Told Me	Sept. 7	5
VAGABOND ADVENTURE SERIES		
Fakeers of the East	Dec. 7	18½
Isle of Spice	Jan. 11,'35	10½
Jamaica	May 17,'35	9½
Quebec	Aug. 9,'35	
Red Republic	Sept. 21	10
Roumania	June 28,'35	11
Saar, The	Mar. 22,'35	11

STATE RIGHTS

Title	Min.
CARTOON EXHIBITOR	
Of All Things	4
CENTRAL	
Child of Mother India	30
Hindu Holiday	9
METROPOLITAN LIFE	
Once Upon a Time	10
METROPOLIS-TAPERNOUX	
Bolero	14
Sorcerer's Apprentice, The	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Dognappers	Nov. 10	
10. Two-Gun Mickey	Dec. 25	8
11. Mickey's Man Friday	Jan. 17,'35	7
12. Band Concert (Color)	Feb. 23,'35	
13. Mickey's Service Station	Mar. 15,'35	9
14. Mickey's Kangaroo	Apr. 20,'35	9
15. Mickey's Garden (Color)		
SILLY SYMPHONIES		
10. The Golden Touch	Mar. 21,'35	8
11. Robber Kitten	Apr. 18,'35	9
12. Cookie Carnival, The	May 23,'35	8
13. Cock of the Walk		
14. Who Killed Cock Robin?		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 2—Toyland Premiere	Dec. 10	9
No. 3—Candyland	Apr. 22,'35	1 rl.
No. 4—Springtime Serenade	May 27,'35	1 rl.
No. 5—Three Lazy Mice	July 15,'35	1 rl.
GOING PLACES with LOWELL THOMAS		
No. 6	Jan. 14,'35	9
No. 7	Feb. 18,'35	9
No. 8	Mar. 25,'35	11
No. 9	May 27,'35	10
No. 10	June 17,'35	10
No. 11	July 1,'35	1 rl.
No. 12	July 22,'35	1 rl.
No. 13	Aug. 19,'35	1 rl.
OSWALD CARTOONS		
At Your Service	July 8,'35	1 rl.
Bronco Buster	Aug. 5,'35	1 rl.
Do a Good Deed	Mar. 25,'35	7
Elmer The Great Dane	Apr. 29,'35	1 rl.
Hill Billy	Feb. 1,'35	9
Robinson Crusoe Isle	Jan. 7,'35	9
Towne Hall Follies	June 3,'35	8
Two Little Lambs	Mar. 11,'35	8½
STRANGER THAN FICTION SERIES		
No. 5—Novelty	Dec. 17	9
No. 6—Novelty	Jan. 28,'35	8
No. 7—Novelty	Mar. 4,'35	8
No. 8—Novelty	Apr. 1,'35	10
No. 9—Novelty	Apr. 22,'35	10
No. 10—Novelty	June 3,'35	10
No. 11—Novelty	June 24,'35	1 rl.
No. 12—Novelty	July 15,'35	1 rl.
No. 13—Novelty	Aug. 12,'35	1 rl.
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie... Sterling Holloway	Aug. 14,'35	2 rls.
Desert Harmonies (Mentone No. 12-A)	Apr. 10,'35	10
Doin' the Town (Mentone No. 9-A)	Jan. 30,'35	18
Double Crossed (Van Ronkel No. 5)	July 3,'35	2 rls.
Father Knows Best Sterling Holloway	Feb. 20,'35	2 rls.
Henry's Social Splash Henry Armetta	Dec. 19	21
Here's the Gang (Mentone No. 13-A)	May 8,'35	20
His Last Fling (Van Ronkel No. 8)	July 31,'35	2 rls.
Hollywood Trouble	Jan. 9,'35	20
Knickerbocker Knights Mentone	Dec. 12	20
Meet the Professor (Mentone No. 10-A)	Feb. 13,'35	19
My Girl Sally Sterling Holloway (Van Ronkel No. 5)	June 5,'35	2 rls.
Oh! What a Business (Mentone No. 5-A)	Nov. 26	2 rls.
Old Age Pension Henry Armetta	Mar. 27,'35	20
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16,'35	17
Telephone Blues (Mentone No. 11-A)	Mar. 13,'35	19
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26	20
Would You Be Willing? (Van Ronkel No. 4)	May 22,'35	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES 1934-35		
Get Rich Quick Allen Jenkins	Apr. 20,'35	20
His First Flame Shemp Howard Daphne Pollard	Mar. 9,'35	19
Old Grey Mayor, The Bob Hope	Apr. 6,'35	19
Vacation Daze Jenkins & Donnelly	Jan. 19,'35	2 rls.
Peach of a Pair, A Shemp Howard- Daphne Pollard	Dec. 29	2 rls.
Once Over Lightly Roscoe Ates	Jan. 12,'35	20
Radio Scout El Brendel	Jan. 26,'35	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4,'35	2 rls.
Pretty Polly Polly Moran	June 1,'35	19
Serves You Right Shemp Howard	June 15,'35	20
Husband's Holiday Hobart Cavanaugh	July 6,'35	2 rls.
High, Wide and Hansom Herb Williams	July 20,'35	2 rls.
Watch the Birdie Bob Hope	Aug. 10,'35	2 rls.
BROADWAY BREVITIES 1934-35		
Gypsy Sweetheart Winifred Shaw- Phil Regan (Technicolor)	Mar. 30,'35	20
What This Country Needs Nick Lucas	Dec. 1	2 rls.
Hear Ye! Hear Ye! Vera Van and the Yacht Club Boys	Dec. 22	2 rls.
See, See, Senorita Tito Guizar-Armida	Jan. 12,'35	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5,'35	21
Soft Drinks and Sweet Music George Price-Sylvia Froos	Dec. 8	20
Radio Silly Cross & Dunn	Jan. 19,'35	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2,'35	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 23,'35	20
Mr. & Mrs. Melody Ilomay Bailey-Lee Sims	Mar. 16,'35	20
Shoestring Follies Eddie Peabody	Feb. 16,'35	21
Singing Silhouettes, The Olga Baclanova	Mar. 30,'35	20
Castle of Dreams, The Morton Downey	Apr. 6,'35	20
Cure It with Music Fifi D'Orsay	Apr. 13,'35	2 rls.
In This Corner Roscoe Ates	Apr. 27,'35	2 rls.
Main Street Follies Hal Le Roy	May 11,'35	20
Love Department, The Bernice Claire	May 18,'35	20
$50 Bill Eleanore Whitney- 12 Aristocrats	May 25,'35	20
Better Than Gold Fifi D'Orsay	June. 8,'35	20
Springtime in Holland Dorothy Dare- Felix Knight (Technicolor)	June 22,'35	20
Revue Ray Perkins	June 29,'35	
Surprise Duncan Sisters	July 27,'35	2 rls
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3,'35	2 rls.
LOONEY TUNES (1934-1935)		
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express	Mar. 9,'35	1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World	May 18,'35	1 rl.
No. 8—Buddy's Bug Hunt	June 22,'35	7
No. 9—Buddy Steps Out	July 20,'35	1 rl.
No. 10 — Buddy, the "G" Man	Aug. 24,'35	1 rl.
MELODY MASTERS 1934-1935		
Richard Himber and His Orchestra	Nov. 3	10
Will Osborne and His Orchestra	Dec. 1	10
A & P Gypsies Harry Horlick	Jan. 26,'35	10
Charlie Davis and Band	Feb. 18,'35	10
Rimac's Rhumba Orchestra	Apr. 13,'35	10
Barney Rapp and His New Englanders	Mar. 16,'35	10
Freddy Martin and His Orchestra	May 11,'35	1 rl.
Dave Apollon and His Band	June 8,'35	10
Borrah Minevitch and His Harmonica Rascals	July 6,'35	10
Rubinoff	Aug. 10,'35	1 rl.
MERRIE MELODIES 1934-35 (In Color)		
No. 6—Along Flirtation Walk	Apr. 6,'35	7
No. 7—My Green Fedora	May 4,'35	1 rl.
No. 8—Into Your Dance	June 8,'35	1 rl.
No. 9—Country Mouse, The	July 13,'35	7
No. 10—Merry Old Soul, The	Aug. 17,'35	7
SEE AMERICA FIRST E. M. NEWMAN		
No. 4—Remember the Alamo	Dec. 29	10
No. 5—Trail of the '49ers	Jan. 19,'35	10
No. 6—Dixieland	Feb. 9,'35	10
No. 7—Blue and the Gray	Mar. 2,'35	10
No. 8—The Mormon Trail	Mar. 23,'35	10
No. 9—Westward Bound	Apr. 13,'35	10
No. 10—Remember the Maine	May 4,'35	10
No. 11—The Yanks Are Coming	June 1,'35	
No. 12—Boom Days	June 22,'35	
No. 13—Forward Together	July 13,'35	1 rl.
PEPPER POT 1934-35		
Songs That Live Gus Edwards	Nov. 10	9
Good Badminton	Nov. 24	1 rl.
Stuffy's Errand of Mercy	Dec. 15	9
Listening In Radio Reel No. 2	Dec. 8	10
Vaudeville Reel No. 2	Dec. 29	10
Harry Von Tilzer	Jan. 5,'35	10
Chas. Ahearn	Jan. 19,'35	10
A Trip Thru a Hollywood Studio	Feb. 2,'35	9
We Do Our Part Radio Reel No. 3	Feb. 9,'35	1 rl.
Vaudeville Reel No. 3	Feb. 16,'35	1 rl.
Guess Stars Radio Ramblers	Mar. 2,'35	10
Billy Hill	Mar. 16,'35	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30,'35	11
Some Bridge Work Easy Aces	Apr. 13,'35	10
Vaudeville Reel No. 4	Apr. 27,'35	1 rl.
Kings of the Turf	May 11,'35	9
Two Boobs in a Balloon Edgar Bergen	May 25,'35	1 rl.
Moving Melodies J. Fred Coots-Lillian Shade	June 8,'35	10
All Colored Vaudeville Adelaide Hall	June 2,'35	10
Rah, Rah, Radio Ralph Kirbery	July 6,'35	10
What's the Idea? Lew Pollack	Aug. 17,'35	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN ENTERPRISES

Title	Rel. Date	Min.
New Adventures of Tarzan, The Herman Brix	June 10,'35	2 rls.

FIRST DIVISION

Young Eagles Boy Scouts	July 1	2 rls.

MASCOT

Burn 'Em Up Barnes Jack Mulhall - Frankie Darro - Lola Lane	June 16	2 rls. (each)
Law of the Wild Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer	Sept. 5	2 rls. (each)
Miracle Rider Tom Mix	May 18,'35 1st episode, 5 rls. (followed by 14 two-reel episodes)	
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23,'35	2 rls. (each)

PRINCIPAL

Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1 (Seven-reel feature followed by eight two-reel episodes)	

UNIVERSAL

Call of the Savage Noah Beery, Jr.	Apr. 15,'35	20 (each)
Roaring West Buck Jones (15 episodes)	July 8,'35	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21,'35	20 (each)
Tailspin Tommy Maurice Murphy- Noah Beery, Jr.	Oct. 29	20 (each)

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City

USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, moving picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalog H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

HOT SUMMER BARGAINS — BUY AT YOUR own price—genuine Western Electric horns, $59.50; Mazda lamphouses from $27.75; Powers 6A heads, $22.50; soundheads from $19.75; portable projectors, Acme, DeVry, $25; oscillating fans from $5; chairs from 75c; large spotlights from $19.50; lenses from $4.95; Simplex intermittents from $10. Lists furnished. S. O. S., 1600 Broadway, New York.

LATE $685 HERMAN A. DeVRY SOUND-ON-film projector; complete with amplifier, speaker, etc., like new, $285. GROBARICK, Trenton, N. J.

PAIR PEERLESS REFLECTING ARCS, $175. BLUE MOON THEATRE, Oklahoma City.

AIR CONDITIONING

YOU CAN KEEP YOUR THEATRE COMfortably cool in the hot summertime most economically through the aid of a Theatre Air Conditioning Chart, showing effective temperatures under every condition during performances. Only 25c. Limited number on hand. BETTER THEATRES, 1790 Broadway, New York.

BARGAINS RECONDITIONED ARCTIC NU-AIR, Supreme, American Blowers, noiseless drives, hydraulic variable speed pulleys. New air-washers. Catalog mailed. SOUTHERN FAN CO., 11 Elliott, Atlanta, Ga.

POSITIONS WANTED

SOUND PROJECTIONIST — NON - UNION—single—will go anywhere—small town theatres considered. L. ESCOE, Worth, Ill.

PRINTING SERVICE

100 WINDOW CARDS, 14 x 22, THREE TO SIX colors, $3.00. TRIBUNE PRESS, Fowler, Indiana.

REPAIR SERVICE

PROJECTORS, TICKET MACHINES AND OTHER theatre and sound equipment requiring parts and repairs can now be given prompt attention at reasonable cost. BOX 121A, MOTION PICTURE HERALD.

GENERAL EQUIPMENT

$50,000 LOANS TO EXHIBITORS—CAN YOU GET yours? Write us—then you can buy these—electric colorwheels, $12.95; reflector arc lamps, rectifiers, $49.50; sound screens, ft., 29c; fireproof enclosed rewinders, $29.75; 2,000′ safety reels, 49c; acoustical felts, yd., 27½c. S. O. S., 1600 Broadway, New York.

MORELITE, STRONG, PEERLESS HI-LO lamps; rectifiers; 15-20-30 ampere generators; Simplex projectors, mechanisms, Powers projectors, Mazda units, upholstered chairs; bargain prices; let us quote you now. CROWN, 311 West 44th St., New York.

DEPARTMENT OF JUSTICE CHOOSES SOS sound—Cinemaphone Wide Fidelity from $179.70 complete! Soundheads, from $59.50; unified control amplifiers from $39.50. Trades taken. Free trial. S. O. S., 1600 Broadway, New York.

NEW EQUIPMENT

GENUINE WESTERN ELECTRIC SOUND screens, $37.50. On spring roller, collapsible metal frame, Italian velour masking, dust-proof trunk. Original factory condition, $250 value. Discounts to dealers. BOX 568, MOTION PICTURE HERALD.

WANTED TO BUY

WANT TO BUY — WANT TO SELL? THOUsands of theatre owners will see this advertisement, just as you are. Motion Picture Herald's Classified Advertising Section gets results! If you have anything to sell—or want to buy—new or used—contact them through these classified columns which gives you the greatest coverage at minimum cost. Write, wire or phone MOTION PICTURE HERALD, 1790 Broadway, New York City.

CASH FOR PROJECTORS AND USED EQUIPment. Box 2221, Memphis, Tenn.

THEATRES WANTED

SHOWMAN TWENTY YEARS' EXPERIENCE wants to lease or buy theatre, or will manage one on percentage basis. BOX 567, MOTION PICTURE HERALD.

WANTED TO LEASE—THEATRE IN MIDDLE or far West. State fully particulars. E. F. STAHL, 1541 Touhy Ave., Chicago, Ill.

WANTED LEASE THEATRE—TOWN 2,500 TO 6,000—advance 6 months rent. BOX 56, Walterboro, S. C.

WANT LEASE THEATRE — SMALL TOWN. BOX 570. MOTION PICTURE HERALD.

WANTED THEATRE IN NORTHERN ILLINOIS, Minnesota or Wisconsin. BOX 569, MOTION PICTURE HERALD.

SOUND EQUIPMENT

"YOU HAVE MY PERMISSION" WRITES George Tidrick, Des Moines, Ia. "Advertise me more than satisfied with Cinemaphone sound." Free trial. Ask S. O. S., 1600 Broadway, New York.

FREE CATALOG NOW READY ON BALLYHOO outfits crammed full of valuable information. Write S. O. S., Public Address Division, 1600 Broadway, New York.

TRAINING SCHOOLS

LEARN MODERN THEATRE MANAGEMENT. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

BOOKS

ORDER NOW! RICHARDSON'S NEW BLUE Book of Projection—6th edition, complete in one volume, more than 600 pages, over 100 illustrations. Full text on projection and sound combined with troubleshooter. $5.25. Mr. Richardson will autograph the first two hundred copies ordered. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

10,000 SHORT, PRECISE BIOGRAPHIES OF MOtion picture personalities—thousands of pertinent facts about every phase of the motion picture industry—the book to have at your hand every minute of the day—Motion Picture Almanac, the industry's book of facts. 1935-36 edition now in preparation. Order your copy early. $3.00. QUIGLEY PUBLISHING CO., 1790 Broadway, New York City.

A TIME - SAVING, SIMPLIFIED, TOTALLY accurate system of accounts-keeping for theatres. Full explanatory text combined with blank record pages for a 12 months' service, $3, postage prepaid. Order Morris Theatre Accounting, direct from QUIGLEY BOOKSHOP, 1790 Broadway, New York.

EQUIPMENT EXCHANGE

IF YOU WANT TO REPLACE ANY TYPE OF equipment with brand new material we will be glad to make an allowance on your old equipment and a better price on new equipment. Let us know what you need and what you want to exchange and we will send complete details on our proposition. EQUIPMENT EXCHANGE, care of MOTION PICTURE HERALD, 1790 Broadway, New York City.

TOP PRICES PAID ALWAYS FOR USED equipment—trades taken, bargains galore. S. O. S., 1600 Broadway, New York.

BIG NEWS

WITHOUT a doubt Super X Panchromatic Negative is the big news of the year as far as raw film is concerned. Its unprecedented speed . . . its fine grain . . . the improved photographic quality cameramen are getting with it under greatly varying working conditions . . . these factors point to Super X as 1935's major film advance. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER* X

PANCHROMATIC NEGATIVE

fred mac murray
a paramount star

FRED MACMURRAY'S first picture for PARAMOUNT in 1935-36 will be "HANDS ACROSS THE TABLE", starring CAROLE LOMBARD with CLAUDE RAINS. Directed by Mitchell Leisen

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

COLOR LEADS WAY IN 900 SHORT FILMS FOR SEASON

Producers on Hunt for Novelty Material as Demand Holds Up Despite Double Featuring; Serials Make Comeback; Weakness in Two-Reel Comedies Found Due to Stories

VOLUNTARY CODE MOVE DOOMED FOR THIS YEAR

Distributors, Facing Loss of Millions if Contracts for 1935-36 Were Changed, Oppose Action; Operation of Code Through Federal Trade Commission Would Be Required

VOL. 120, NO. 3 Entered as second-class matter [illegible] lished weekly by Quigley Publishing [illegible] 1790 Broadway, New York. Subscription [illegible] JULY 20, 1935

IT'S THE

See Page 19

"SMASH MUSICAL TOPS WITH SONG HITS, SWELL SWEETHEART TEAM AND GRAND ROMANCE THAT'S HEART-WARMING"

"Pop appeal is labeled all over it!

You showmen can't overplay it!

And you're a sucker if you don't give it a ride in your publicity!

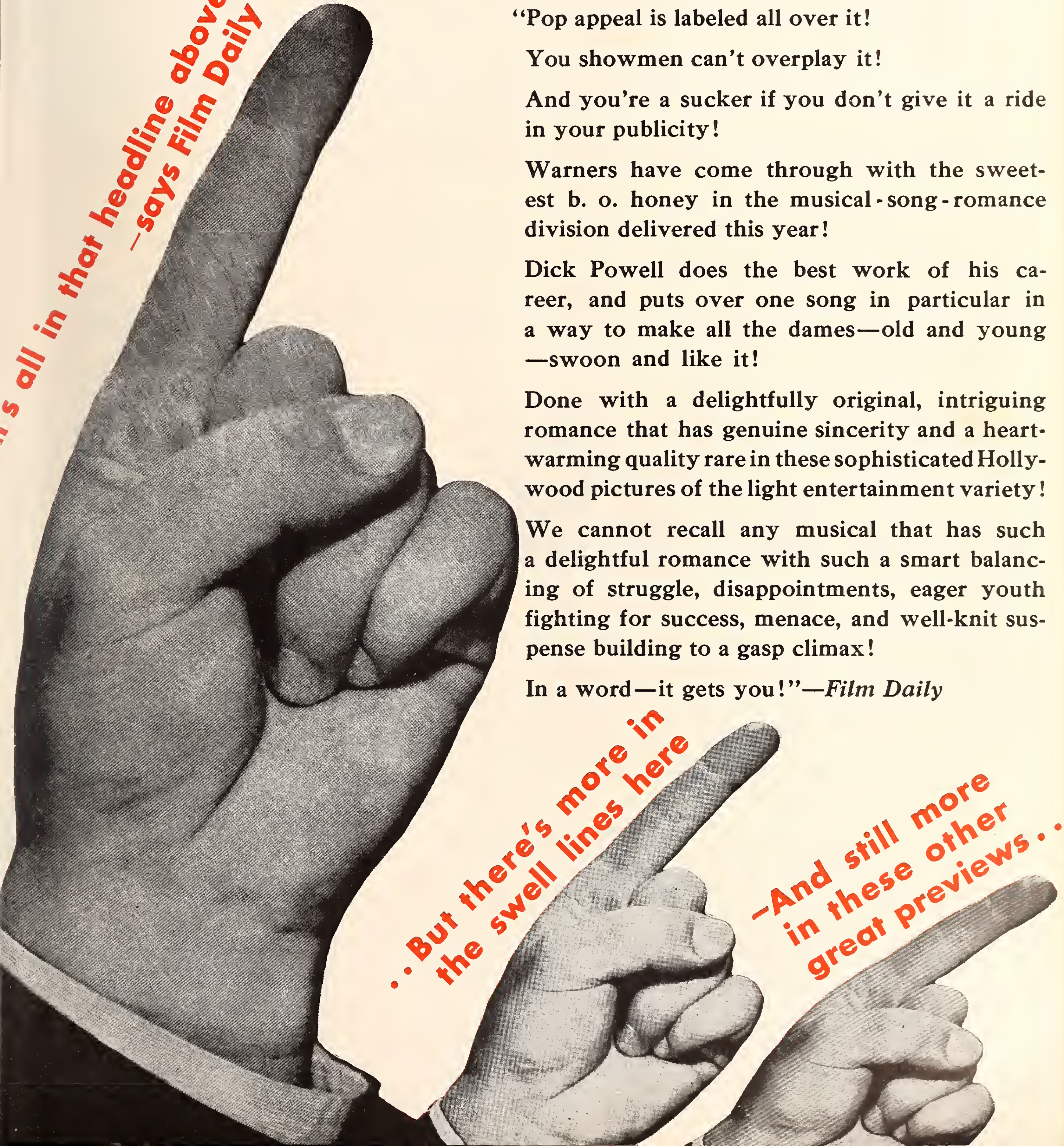
Warners have come through with the sweetest b. o. honey in the musical-song-romance division delivered this year!

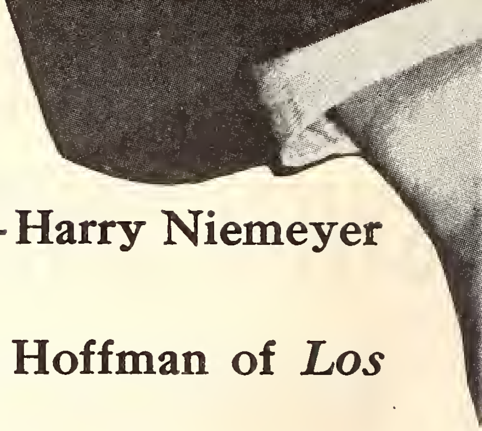
Dick Powell does the best work of his career, and puts over one song in particular in a way to make all the dames—old and young—swoon and like it!

Done with a delightfully original, intriguing romance that has genuine sincerity and a heart-warming quality rare in these sophisticated Hollywood pictures of the light entertainment variety!

We cannot recall any musical that has such a delightful romance with such a smart balancing of struggle, disappointments, eager youth fighting for success, menace, and well-knit suspense building to a gasp climax!

In a word—it gets you!"—*Film Daily*


's all in that headline above"
—says Film Daily
..But there's more in the swell lines here
—And still more in these other great previews..



"Best and most entertaining musical I have seen!"—Harry Niemeyer of *St. Louis Post-Dispatch*

"Grand picture and grand evening's fun!"—Jerry Hoffman of *Los Angeles Examiner*

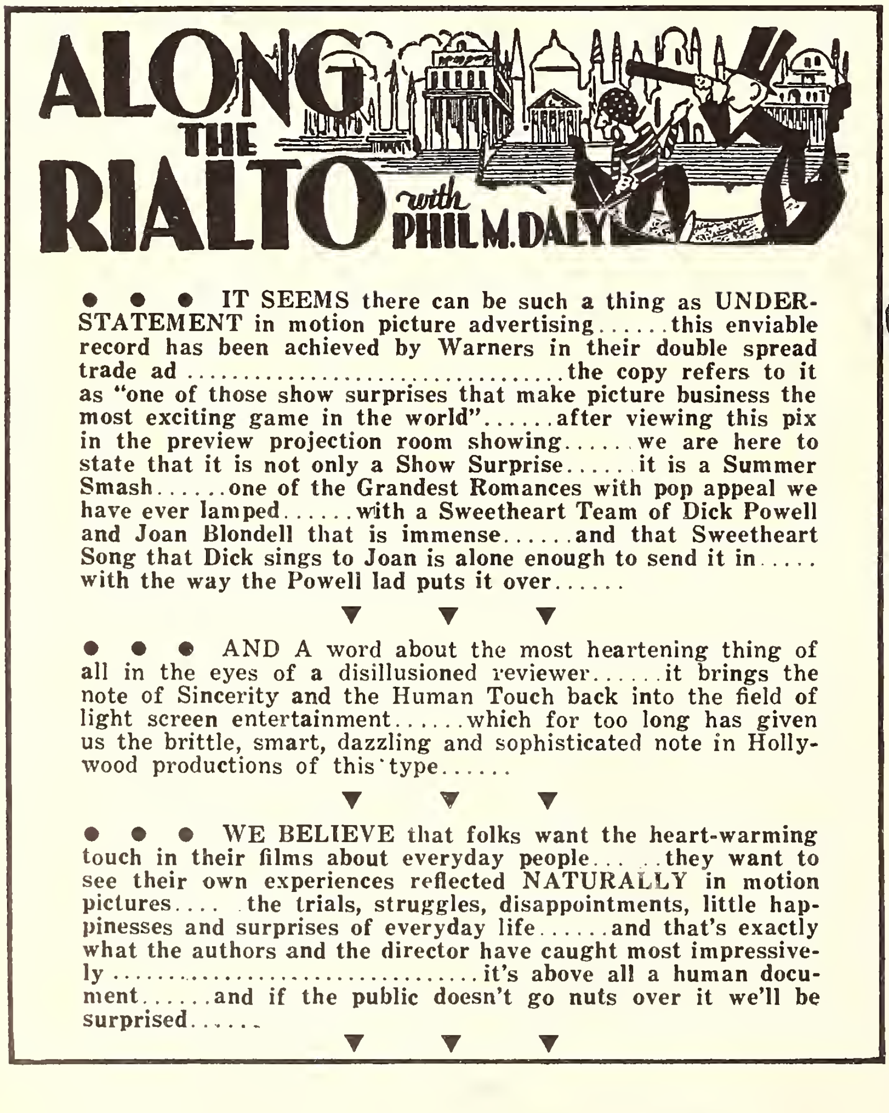
"Swell idea! Will sing long lines at any box-office!"—Jimmy Starr of *Los Angeles Herald-Express*

"A great picture! First musical with a really fine story!"—Molly Merrick of *North American Newspaper Alliance*

"A winner! It should land in the important money!"—*Variety Daily*

"Gay and hilarious, tuneful and showy. Hot and bankable at the box-office!"—*M. P. Daily*

"One of the better Warner musicals!"—Douglas Churchill of *Detroit Free Press*



ALONG THE RIALTO with PHIL M. DALY

● ● ● IT SEEMS there can be such a thing as UNDERSTATEMENT in motion picture advertising......this enviable record has been achieved by Warners in their double spread trade ad ....the copy refers to it as "one of those show surprises that make picture business the most exciting game in the world"......after viewing this pix in the preview projection room showing......we are here to state that it is not only a Show Surprise......it is a Summer Smash......one of the Grandest Romances with pop appeal we have ever lamped......with a Sweetheart Team of Dick Powell and Joan Blondell that is immense......and that Sweetheart Song that Dick sings to Joan is alone enough to send it in..... with the way the Powell lad puts it over......

▼ ▼ ▼

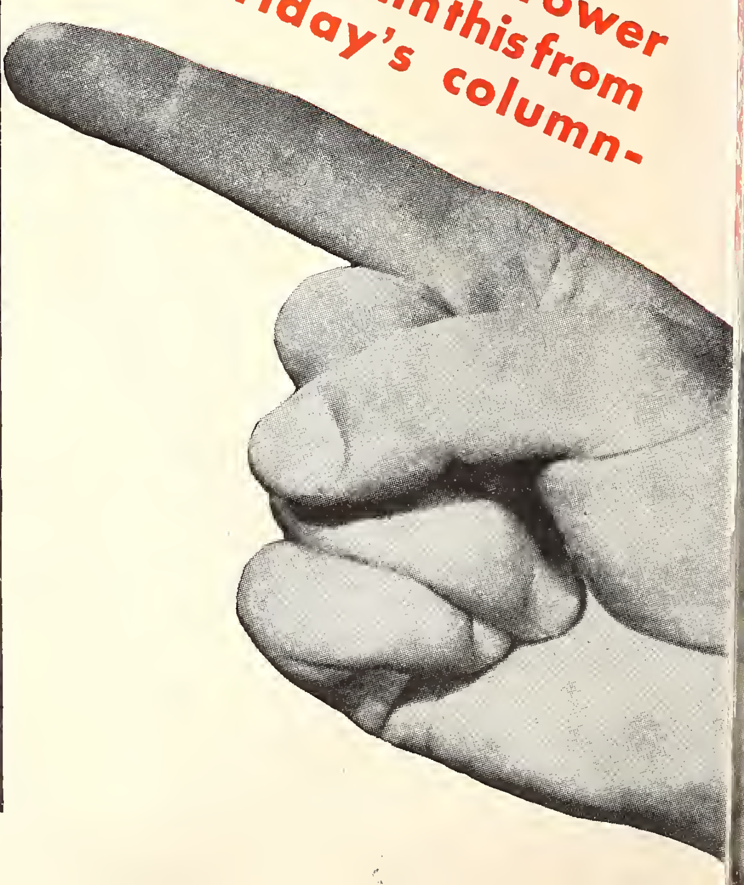
● ● ● AND A word about the most heartening thing of all in the eyes of a disillusioned reviewer......it brings the note of Sincerity and the Human Touch back into the field of light screen entertainment......which for too long has given us the brittle, smart, dazzling and sophisticated note in Hollywood productions of this type......

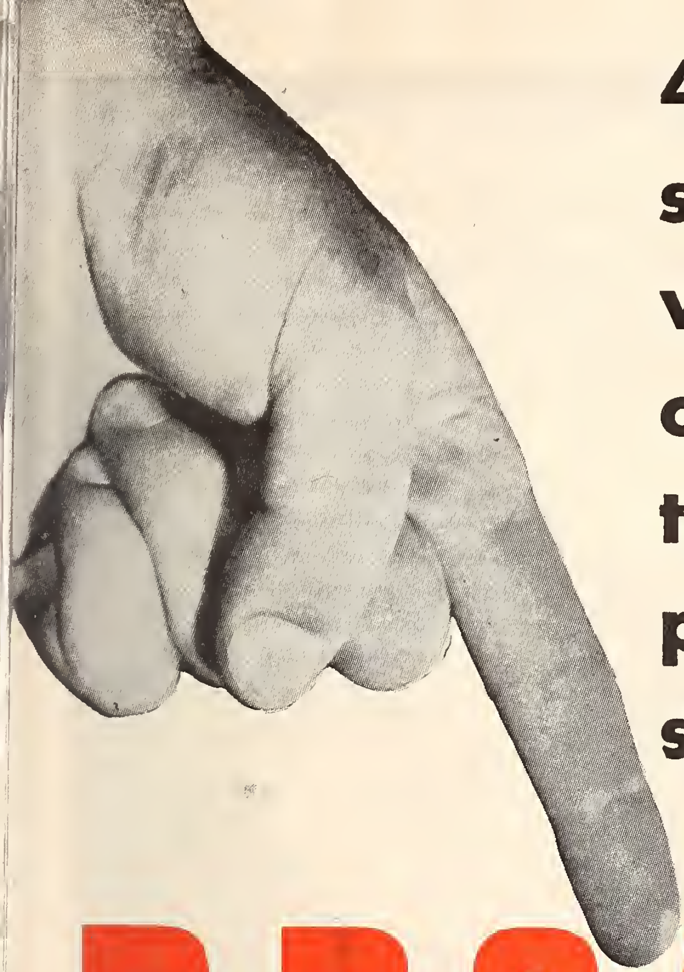
▼ ▼ ▼

● ● ● WE BELIEVE that folks want the heart-warming touch in their films about everyday people......they want to see their own experiences reflected NATURALLY in motion pictures.... the trials, struggles, disappointments, little happinesses and surprises of everyday life......and that's exactly what the authors and the director have caught most impressively..................................it's above all a human document......and if the public doesn't go nuts over it we'll be surprised......

▼ ▼ ▼

..And Jack Harrower clinches it with this from last Friday's column-





483 impartial, unbiased superlatives can't be wrong--and every one of them points unmistakably to this great picture as the biggest show surprise in months!

WARNER BROS.'

BROADWAY GONDOLIER

It's got love Italiano! It's got laughs Americano! It's got tunes for your piano! It's got Dick Powell and Joan Blondell, Adolphe Menjou, Louise Fazenda, Four Mills Bros., Ted FioRito and His Band, Warren and Dubin's songs, Lloyd Bacon's direction

We told you it would be the HIT-OF-THE-SUMMER—but the way the critics talk it looks like the HIT-OF-THE-YEAR--and who are we to argue with the critics!

Just opened at the New York Strand. Nation-wide openings set for July 27th.

I'm so glad to see that the theatre around the corner is going to play FOX pictures again!

Your regular customers will congratulate you on signing FOX for 1935-36. And you'll win a host of new friends for your theatre with the finest parade of box office product ever released by FOX.

Delight them in August with:

JANET GAYNOR, HENRY FONDA in **"THE FARMER TAKES A WIFE"** « « **"WELCOME HOME"** with JAMES DUNN, ARLINE JUDGE « « **"DRESSED TO THRILL"** with *TUTTA ROLF*, CLIVE BROOK « « **"DANTE'S INFERNO"**, DRAMATIC SPECTACLE OF THE AGE « « FRANCIS LEDERER in **"THE GAY DECEPTION"** with FRANCES DEE.

YOU HAVEN'T A SHOW WITHOUT FOX

JUL 19 1935
©CIB 269042

MOTION PICTURE HERALD

Vol. 120, No. 3 — July 20, 1935

TRAFFIC DOLLARS

THE motion picture is being revealed as an important component in the intricate fabric of general business and is now a factor in a cycle of influences that tend to change the map of retail businesses in metropolitan centers across the land.

A study now in progress by a national authority on advertising finds a decentralization taking place in many retail lines by reason of a rise of neighborhood theatres in competition with big downtown houses, aided and abetted unwittingly by the newspapers. The newspapers generally give a preferential directory rate to the neighborhood theatres. The increasing patronage of the neighborhood screens draws from the traffic flows of the downtown show streets and makes business for the neighborhood specialty shops in competition with the big downtown department stores. Neighborhood theatre advertising has shown an increase, while there has been, it is calculated, a considerable diminution of straight amusement rate space bought by the big theatres.

In Chicago an observer reports the situation is made conspicuous by a sharp reduction of the hours of window illumination of Loop department stores and other retail establishments, as result of diminished sidewalk traffic at night through the show hours.

Sharply pointed evidence of the influence of motion picture traffic was presented last week in the testimony of Mr. John D. Hertz, before the Securities and Exchange Commission, concerning the methods used in reducing some Paramount theatre rentals. "One way that usually brought results was to threaten to close the theatre, unless the rent was reduced. Most theatre buildings are occupied by stores, too, and if the theatre closed the stores would have to close, too, and it would result in a complete loss of income for the landlord."

Here is an interesting reversal of the process by which the motion picture theatres all originally sought to locate themselves on traffic streams, just as non-advertising chain stores have ever sought locations next door to a big advertiser. Now it seems that the motion picture, in some communities at least, is taking the traffic with it.

△ △ △

BIG WESTERN

MR. ARTHUR L. MAYER, that dynamic exhibitor who ever and insistently demands the action drama, now vacationing somewhere afar while the Rialto is being rebuilt, should be cheered up by a cable revealing the new movement in Hollywood to take the making of "westerns" really seriously.

Those who like to see a picture start somewhere and go thence to the conclusion, hell-for-leather all the while, and with "shootin' " in it, will be pleased when the boards announce RKO's "Powdersmoke Range," which has a cast of no less than ten (10), count 'em, players of star rank, including such exciting figures as Hoot Gibson, Harry Carey, Tom Tyler, Buffalo Bill, Jr., Wally Wales, Francis Ford, Art Mix, Franklyn Farnum and others.

It does seem too bad that there wasn't a spot somewhere for William S. Hart, too.

The western did great things for the movies—there's a debt to repay to an old and honored art form.

△ △ △

INFORMING TOMORROW

THE unborn students of the lore of the screen in the years to come need a bit of protection, because the story of the motion picture is tremendously confused, complex and obfuscated by clamoring claimants to inventions, "firsts" and all kinds of honors in originality and priority. All of them can not be right, but all of them are of record.

Not so many years ago pressures developed by the writer led to the purification of the exhibit of motion picture devices in the National Museum of the Smithsonian Institution, which had been considerably imposed upon.

Now comes the Museum of Modern Art Film Library in New York, with a most valuable array of old films, and pre-film exhibits, including, interestingly and properly enough, much of the work of the late Mr. Eadweard Muybridge, who pictured animals and men in locomotion and whose photographs considerably shook the art world of the late 1870's. However, it chances that the method, the machines and the first picture in the process were evolved by the late Mr. John D. Isaacs, a subsequently famous engineer, who invented the device and turned it over to be operated by Mr. Muybridge, who was a local photographer at the time. The Museum's publicity glorifies Mr. Muybridge and forgets Mr. Isaacs.

△ △ △

A Milwaukee brewery is now putting its lager on the market in tin cans and the departure is getting a furore of attention in the trade. It is our recollection that the customers initiated the process of putting beer in cans a great many years ago.

△ △ △

THE depression is about half over. The New York - New Canaan express now carries a club car again and the Wall Street contingent is playing poker, ten cent limit, as compared with the pre-depression car game at twenty-five cents. Conservative New Canaan in Connecticut is one of the few communities where sincere, forthright poker still stands against the effeminating invasion of bridge.

MOTION PICTURE HERALD — MARTIN QUIGLEY, Editor-in-Chief and Publisher

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This Week

MOTION PICTURE HERALD'S NEWS SUMMARY COVERING THE SCREEN WORLD

900 Shorts

Extended use of color, a searching for new types of novelty material, the rebirth of the serial, characterize the short subject product for the 1935-36 season. With some 900 scheduled, a figure comparing favorably with last and previous years, and a reasonably high level of quality expected to be maintained, the answer seems to be provided to the problem of the double feature, seen from time to time as ringing down the bell on the short subject. Also noted is the short subject's greatest weakness, the two-reel comedy, with stories found chiefly to blame. A study of the short subject for the new season, considering trends, quantity and quality, by Charles S. Aaronson, is to be found on page 13.

Sheehan Resigns

Resignation of Winfield Sheehan as vice-president and general manager of production for Fox Film Corporation, was announced Wednesday from Movietone City in Hollywood. Details on page 17.

Paramountain Erupts

Many a year ago W. W. Hodkinson, seeking a trademark and name for his newly formed distribution company, sat talking on the telephone to a lawyer and drawing designs on a blotter the while. He finally arrived at a picture of a smoking mountain, a volcano, and lettered over it the word Paramount, which he had seen on an apartment house builder's sign that morning in uptown New York.

This week the Paramountain erupted a sequence of merry controversies and an amazing line of dramatic revelations of the activities of the two years prior to its emergence from bankruptcy July 1. The excitements of the week embroiled lawyers, accountants, the press, United States Senators, minority holders, an independent government investigating committee, the federal court and even the corporation itself.

On one stage were John Hertz and other former officers of Paramount relating for the first time in public, before the Securities and Exchange Commission, the dramatic tale of the inside events that transpired on the eve of and subsequent to the bankruptcy. He told how he had ordered Adolph Zukor about and of the animosity created thereby, leading to his resignation as chairman of the finance committee when Mr. Zukor himself threatened to resign as president.

There was many an eyebrow lifted in the SEC audience as the witness, and others, told of the manipulations of the bankers and of the fight within the management itself.

Elsewhere there was being staged a bitter fight against the fees of $3,600,000 applied for by the lawyers, accountants and others who served during the reorganization proceedings. Charges of "milking" were heard from as far as the Capitol, where a Senatorial investigation was declared by Senator McAdoo to be a possibility. Details of the hearing and the arguments over claims are on page 39.

MPTOA's 10 Points

A ten-point program to serve as the basis for setting up a voluntary code and self-control was advanced to exhibitors this week by the Motion Picture Theatre Owners of America.

Exhibitors were urged to submit recommendations on what should be done to improve the business, trade relations and what unfair trade practices should be regulated or abolished.

The program embraces the "irritating" problems of unfair cut-rate competition, double bills, giveaways and such, a uniform zoning plan, overbuying, elimination privileges, non-theatrical competition, score charges, music taxes, forcing short subjects with features and a standard contract for exhibition.

The MPTOA urged exhibitor units to proceed at once to negotiate trade practice regulations with distributors locally, believing this procedure more effective and speedier than national efforts. Large circuits are reported incorporating the contract rider banning dual featuring and reduced admissions, as recommended by Ed Kuykendall, president of the MPTOA. The story is on page 52.

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Dollar Devotion

Drawing from the announcement that the government intends to make FERA funds available for stage productions and roadshows the hope that "the living theatre" will be revived in its onetime glory, Professor Walter Prichard Eaton of the drama department of Yale University this week predicted that despite the federal millions the venture would fail unless the motion picture industry gave it active support.

Professor Eaton sees the need for cooperation on the part of film companies as an essential to the preservation of the artistic prestige of both forms of dramatic expression. The stage nourishes the screen's demand for creative talent, he recalls, and the screen supplies the financial sustenance.

Also Burns Mantle, dean of New York's dramatic critics, pointed out in the Sunday News this week the interdependence of stage and screen and took occasion to scoff at reports the film companies are playing angel to Broadway drama in execution of a gigantic scheme to discredit the stage. On page 35.

Promising "Faust"

Grand opera will be brought to the screen by Music Guild Productions, Inc., under the plan of a group of New York and eastern music enthusiasts and social lights who have subscribed more than $100,000 toward the project. "Faust" probably will be the first production, with professional operatic talent but few Hollywood names. Distribution is being discussed with a major company, and exhibition is planned on a grand scale, probably on a roadshow basis.

An imposing production staff includes G. W. Pabst, director; Fritz Reiner, symphony conductor; Manuel Komroff, who has prepared the script, and George Antheil, composer. See page 70.

Celler Again

A new bill on blind and block booking, differing in a number of aspects from the measure he introduced earlier in the session, has been submitted to the House of Representatives by Congressman Celler of New York.

Mr. Celler explained the changes in the measure are largely technical and deal with matters of procedure. He said they were written to bring the bill into conformity with court decisions and, inferentially, the views of the Federal Trade Commission.

Unless the session is unduly prolonged, no effort will be made to press the bill this year, but Mr. Celler will ask for hearings early next session.

> ***"Twenty-three of the 32 longest run legitimate stage plays have been made into motion pictures."***
>
> ***"Forty-six of 65 novels selling half million copies or over have been done on the screen."***
>
> ***"All-time rental record is still held by 'The Singing Fool,' with $5,000,000 gross receipts."***
>
> —*MOTION PICTURE ALMANAC*

Code -- Sometime?

There won't be a voluntary code, after all, at least not this season, say responsible industry observers in New York as they vision millions in losses resulting from disrupted film contracts, which, they maintain, would happen if a new standard exhibition contract were adopted. It seems that under Federal Trade Commission procedure of drafting fair practice agreements, the rules would be effectuated through contracts.

That, and the legal hazards, make a code for the motion picture industry remote, and, as informed New York observers evaluate the situation, the earliest one could be put in effect is the fall of 1936.

Meanwhile the Federal Trade Commission went blithely on its way of promulgating code drafting procedure, and the Code Authority of the Motion Picture Industry, winding up its affairs, was returning $7,000 in assessments from exhibitors, most of which arrived after the supreme court shot the Blue Eagle. All the developments of the week are on page 51.

Quits Star Ratings

Circuit first run theatres and the Kansas City *Journal-Post* are smoking the pipe of peace signalizing the end of a fight of almost a year in which the paper's refusal to revise advertising rates to what exhibitors deemed an equitable level was answered by withdrawal of national copy and curtailment of local advertising to an almost irreducible minimum. The paper granted a rate reduction of 40 per cent, which immediately was followed by reinstatement of former lineage.

The fight was marked by rancor on both sides, and on the part of the *Journal-Post* and its critic an attitude highly resented by the theatres, one or two of which requested that he absent himself from reviewers' showings.

As part of the new deal, the paper discarded the star system of film rating, reinstated publicity, and the attractions are getting more favorable reviews. See page 61.

Fox Testifies

Under grilling by George Richards, counsel for Fox Theatres Corporation, William Fox, former film magnate, testified in examination in Nassau County, N. Y., supreme court that the records of his personal financial transactions from 1925 to 1929 had disappeared. He said they were left in the office of the theatre company when he retired.

He testified from memory, however, to numerous transactions involving stock issues and employees' salaries and other things which stockholders of the theatre company want aired. The examination is before trial in suits brought by Fox Theatres and Fox Films, Inc., charging extravagance. Mr. Fox has pending a counter suit for $2,000,000 in connection with various stock transactions.

Press and public were barred from the Mineola court room on Wednesday on order of Elvin Edwards, official referee. Story is on page 49.

Deft Spice

The first anniversary of the Production Code finds the entertainment quality of motion pictures as a whole improved, writes Douglas Churchill from the Coast after observations of conditions and attitudes and after boiling down the opinions of producers themselves.

The more torrid players, despite the early fears and alarms, have retained their ratings, and where some have fallen off in popularity the change has been attributed to weak vehicles rather than to sugaring of stories for Code purposes.

Instead of crude, double-meaning lines plumped into scripts, with the protests they invoked, has come deftly written spice in good taste, with no reactions.

Finally, producers unite in the thought that the Production Code is a permanent element of the motion picture, according to Mr. Churchill, and, with that conviction, are cooperating more and more with the Code Administration. The story appears on page 16.

Australian Fox

Hoyts Theatres in New South Wales is considering a proposal to embark upon production in association with Fox Film Corporation, writes Cliff Holt, HERALD correspondent at Sydney.

Fox would send players for production as well as personal appearances, and Hoyts also would import directors and technicians with the hope of making its product of sufficiently high caliber to warrant inclusion in the Fox program in the United States as well as England.

This move would bring Hoyts into direct competition with Greater Union Theatres and Cinesound, in the field of production. It is understood that the plan is entirely divorced from General Theatres Corporation.

Back of it all is an effort to solve the problems raised by the New South Wales quota law. Cinesound had made known that it could supply the 20 pictures necessary for quota requirements. Independents at that time protested that Cinesound was trying to smother them. Page 66.

RKO Looks Up

Evidence that the Radio-Keith-Orpheum system is moving swiftly toward complete stabilization of its operating structure, out of which will come a reorganization from bankruptcy, was presented this week to the United States district court by Irving Trust Company, as trustee.

Earnings of both theatre and film companies are well ahead of last year, there is $2,000,000 more cash on hand, expenses have been reduced all along the line, unprofitable houses eliminated from the exhibition consolidation and claims of creditors, running into millions, substantially pared.

Much of the trustee's report, a document of optimism for the future of the company, is published on page 54, giving a present-day analysis of the corporation's operating and financial status.

Television Protest

Despite opposition expressed at a hearing before the Federal Communications Commission in Washington on the application of the American Telephone & Telegraph Company for permission to construct a coaxial cable between New York and Philadelphia, the Commission indicated the authority soon would be granted. Film and radio broadcasting interests argued against the application on the ground of competition, since it is generally known that eventually it will be used for transmission of television.

Ralph Vatner, New York attorney, representing, he said, independent producers, exhibitors and sound equipment manufacturers, fought strenuously what he termed a monopoly on the part of AT&T, through Erpi. Other interests seemed satisfied when Dr. Frank B. Jewett, company official, explained the cable would be experimental for a year at least. Page 38.

British Checkers

British distributors are keeping a close tab on the exhibitor, both at the box office and in the counting house, writes Bruce Allan, London correspondent, in an analysis of the Kinematograph Renters Society report on the year's activities.

Credit control was demonstrated in 2,313 cases in one month, while approximately $27,000 was collected in the year for erroneous reports of theatre receipts.

The proposals that came out of the convention of the Cinematograph Exhibitors Association at Cardiff are still very much alive. Simon Rowson and Sir Gordon Craig are busy puncturing each other's suggestions for quota picture improvement. The story is on page 74.

This Week in Pictures

CONGRATULATIONS. From General Sales Manager Edward Golden as Republic's first feature, "Forbidden Heaven," is completed. Shown are Charles Farrell, Charlotte Henry, Mr. Golden, Beryl Mercer, Director Barker, Fred Walton.

WELL SUITED. (Right) Of platinum cellophane and rubber. In it: Jean Harlow.

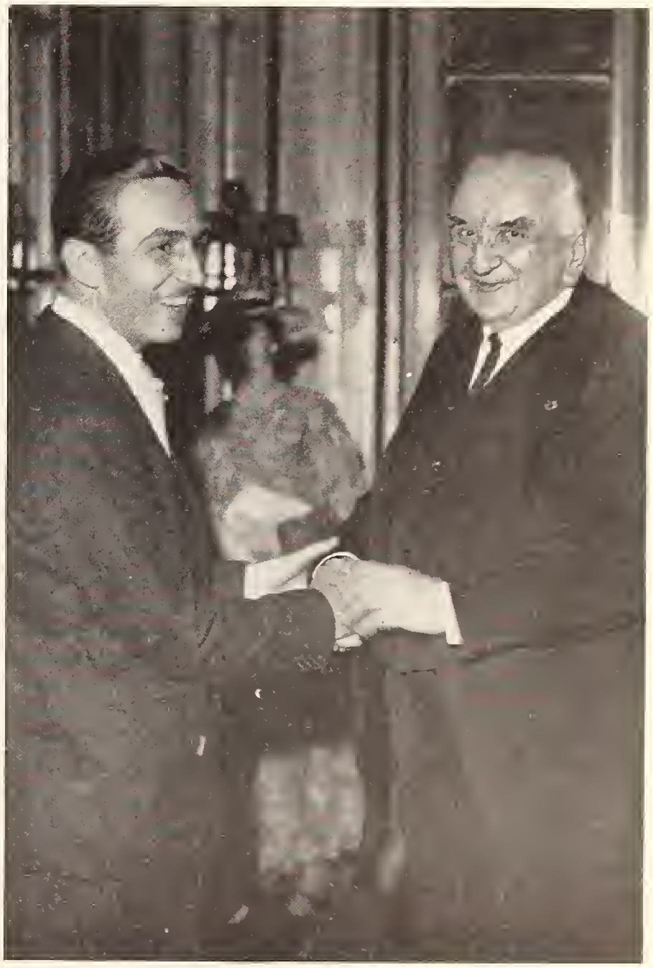
BOTH IN PICTURES NOW. Three years ago Jean Muir, Warner featured player, was Anita Kerry's understudy in the stage play, "Bird in the Hand." They meet again as Miss Kerry begins her first screen role in Warner's "We're in the Money."

VISIT BRITISH STUDIO. Members of the Gaumont-British company making "King of the Damned" welcoming William Goetz, 20th Century associate producer; Mrs. Goetz, and Rufus LeMaire during their recent sojourn in England. Others pictured are Michael Balcon, GB production head; Walter Forde, Helen Vinson, Conrad Veidt, Noah Beery.

WINNER. As Ted Schlanger, Warner Theatres Philadelphia chief, rewarded Jay King, business drive winner. Also present: Messrs. Costello, Flynn, Weshner, Latimer, Davidoff, Schlesinger, Goldberg, Charles, Israel, Krieger, Einstein, Shipman.

RETURNS. (Left) Myrna Loy, MGM star, arriving in New York following vacation tour of Europe.

ENJOYING THEIR VICTORY. Winners of MGM's "Sequoia" Contest greeted by Alfred E. Smith in New York as their trip to Sequoia National Park begins. They are Oline Dandurand, Kankakee, Ill.; Pearl Goerdeler, Brooklyn; Charles Woodhouse, Kent, Ohio; Sydney Cahusac, Brooklyn; Isabel Tuomey, La Crosse, Wis.; Sonja Harding, East Orange, N. J.



INVENTIVE GENIUS. Old and new. Bridging many a magic year, this handclasp came recently in Paris as Walt Disney, creator of United Artists' "Mickey Mouse" and "Silly Symphony" cartoons, met Louis Lumiere, pioneer worker in the photography of motion.

TO PLAY IN BRITISH FILM. Jean Parker, MGM featured player, arriving at Newark Airport from the Coast on her way to London, where she will appear in a picture under the supervision of Alexander Korda.

NAMED OFFICIAL. (Below) E. E. Shumaker, who has been chosen vice-president of Electrical Research Products, Inc. He was selected from among members of the Erpi organization.

SIGNED. (Below) Niela Goodelle, radio singer, who has been given Educational's first star contract of the new season. She will be in "Rodeo Days."

COOL THOUGHTS. For a July day, suggested by a pensive moment with Genevieve Tobin as she pauses while a-gathering of flowers on her new Montecito estate. She recently completed "The Goose and the Gander" for Warners.

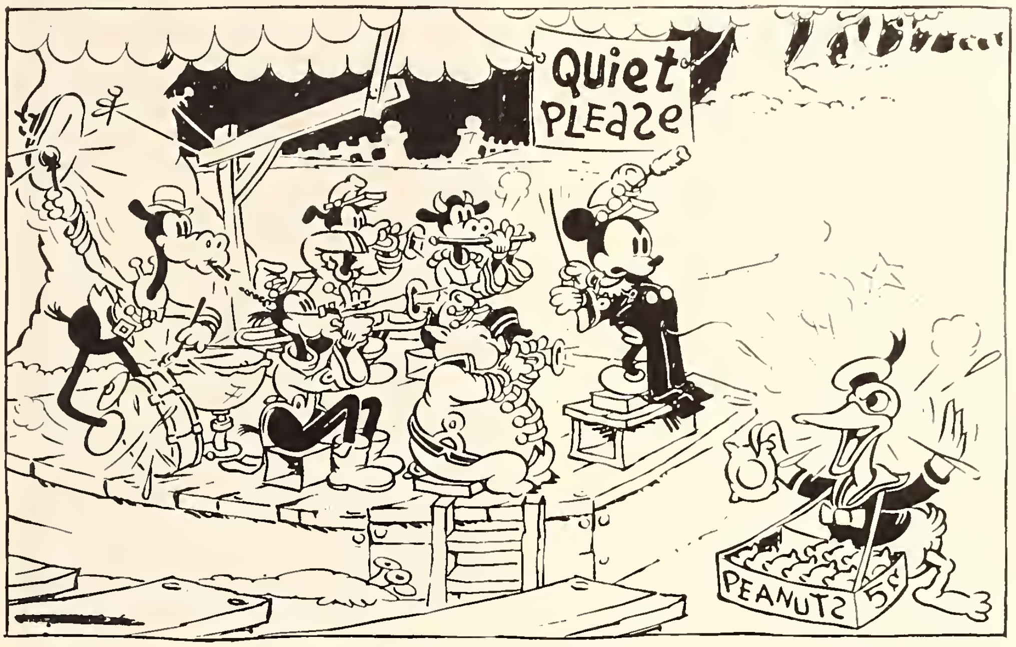
COLLEGE DAYS RECALLED. When James A. Ten Eyck, Syracuse University crew coach, visited Harry Joe Brown, Warner associate producer and Syracuse graduate, at Burbank. And over from Paramount came Ralf F. Murphy (left), also a Syracuse man, and now a director. Ten Eyck accompanied his crew to the Long Beach races.

AT LONDON PREMIERE. Greenroom chatter at the Empire in the British capital engaging Robert Montgomery, on hand for personal appearances; Gertrude Lawrence, and Sam Eckman, Jr., MGM manager in Great Britain, on the occasion of the initial performance in London of the MGM production, "No More Ladies."

COLOR LEADS THE WAY IN 900 SHORT SUBJECTS

Producers Seeking Novel Material; Volume Holds Up Despite Double Billing; Two-Reel Comedy Weakness Laid to Stories

by CHARLES S. AARONSON



Given a new power and impetus through the development of finer, more effective use of color, to breast the tidal wave of double featuring which has swept a nationwide theatre front, the short subject carries on its mostly lightsome way, with producers, for the new season, recording on their pre-season rosters a total which compares favorably, numerically, with last and previous years, and perhaps a bit more than favorably in quality.

Short product of the past year, and as projected for the 1935-36 season, is characterized by a search for new material, with novelty a prime factor in that search, the result of lively competition and recognition of the fact that the short is an important phase of the motion picture. Timeliness of subject matter, as in the feature, emphasis on the value of names and personalities, chiefly as developed via the radio, are vital elements, looking to the possibility of the exhibitor capitalizing on those names in his selling, in the bolstering of his program.

Color, which may be said to have had its short subject start with the cartoon, is spreading more and more rapidly to the travel, musical and other types of subject which are adaptable to that new, more expensive, but apparently worthwhile medium.

The public, it may be said, wants its short subjects, as indicated by the fact that the total, and the quality of shorts production maintains its high level, despite the widespread use of the double feature, generally considered to ring the death knell of the short.

Serials in Favor

Serials continue to meet with renewed favor, experiencing something in the nature of a re-birth, and returning dividends to producer and exhibitor alike. Ten are scheduled thus far for the new season.

The weak spot of the short subject continues to lie in the two-reel comedy, a weakness only in slight degree caused by player caliber and almost wholly due to inadequate story material.

With eight major companies planning release of a total of 765 short subjects, as compared with a total of 717 from those same eight companies planned prior to the last season, it is clearly indicated that there is no intention on the part of the producers to let down in short subject production, and this despite dual bills. It is perhaps a sound estimate to consider that various miscellaneous independent companies, including those distributing a few foreign short subjects in this country, will actually release 100 to 150 subjects, making a grand total of 900 available to the exhibitor for the 1935-36 season. This may be taken as a more accurate figure than the generally used round number of 1,000 short subjects released each season.

A breakdown among the eight larger companies, indicating the total each plans to release during the new season, shows a range of 80 to 130, exclusive, of course, of the newsreels, issued by five companies, Fox, MGM, Paramount, RKO (Pathe) and Universal, each twice a week, and each totaling 104 issues annually. The production schedule for the eight companies using complete totals only, is as follows:

Fox-Educational	110
MGM	89
Paramount	107
RKO Radio	107
United Artists	18
Universal	79
Warner (Vitaphone)	130
Columbia	130

The 100 to 150 independently produced subjects will come from such companies as Celebrity, Master Art Products, DuWorld, First Division, Principal, John Auer and a few others distributing entirely on the state rights market.

Continuing the statistical aspect of the discussion, pointing out to the exhibitor just what he may expect during the coming season in the way of types of short subjects, following is a division by series within each of the eight major companies, with an indication of the total planned in each series, where that is available at this writing.

Fox-Educational

Fox (12)
6 Adventures of the Newsreel Cameraman
6 Along the Road to Romance on the Magic Carpet of Movietone

Educational (Fox release) (98)
8 Coronet Comedies
8 Frolics of Youth
12 Musical Comedies
10 Song and Comedy Hits
12 Star Personality Comedies
26 Paul Terry-Toons (cartoons)
10 Treasure Chest
6 Young Romance
6 Tuxedo Comedies

▽

Metro-Goldwyn-Mayer
6 Crime Doesn't Pay
8 Charley Chase Comedies
10 FitzPatrick Travel Talks
13 Happy Harmonies (cartoons)
6 Musical Revues
8 Our Gang Comedies
8 Todd-Kelly Comedies
12 Sports Parade (Pete Smith)
12 MGM Miniatures (Pete Smith)
6 Robert Benchley

▽

Paramount
12 Betty Boop (cartoons)
6 Color Classics (cartoons)
12 Headliners
13 Paramount Pictorial
20 Paramount Varieties
12 Popeye the Sailor (cartoons)
13 Grantland Rice Sportlights
6 Popular Science
6 Screen Songs
1 Two-Reel Special "Sinbad the Sailor," starring Popeye

▽

RKO
12 March of Time
6 Radio Musicals
6 Superbas

(Continued on following page)

SERIALS RETURN TO NEW STRENGTH

(Continued from preceding page)

RKO (Continued)

6 Smart Set
6 Radio Flash (comedies)
7 Sports with Bill Corum
6 The Struggle to Live
7 The World on Parade
6 Dumbbell Letters
13 Easy Aces
6 Headliners
6 Edgar Kennedy Comedies
7 Pathe Topics
13 Rainbow Parade Cartoons

▽

United Artists (all Disney)

9 Mickey Mouse
9 Silly Symphonies

▽

Universal

13 Studio Novelties
13 Going Places with Lowell Thomas
13 Oswald Cartoons
13 Stranger than Fiction
13 Mentone Subjects
13 Universal Comedies
1 Special—"Camera Thrills"

▽

Warner (Vitaphone)

20 Big V Comedies
32 Broadway Brevities
13 Looney Tunes (cartoons)
13 Merrie Melodies (cartoons)
13 Our United States
13 Big Time Vaudeville Acts
13 Pepper Pot Novelties

Among the independent companies, Celebrity plans a new series of six ComiColor cartoons, done in color, and using for the most part adaptations of childhood fairy tales.

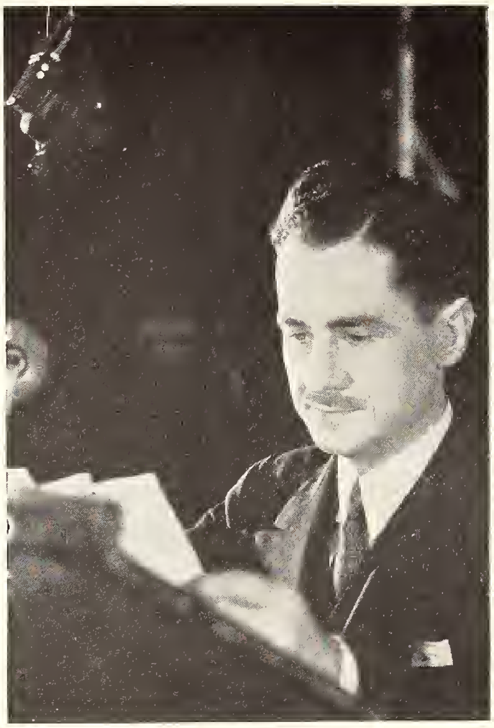
John Auer has scheduled a series of 26 subjects, featuring Major Edward Bowes, New Yrok Capital theatre managing director, and conductor of an amateur program on the radio. The amateurs are to be a part of the series. Master Art Products is understood to be ready with at least one series featuring the amateur idea, Principal is expected to have several subjects, and state rights companies will account for the rest of the total.

Audio Productions, Electrical Research Products subsidiary, which in its series, "Musical Moods," attempted a radical departure in having scenic material the accompaniment for famous musical scores, played by symphony orchestras, and designed for use as "quieting" elements in a theatre program, plans several for the new season. In this series was employed what was claimed to have been the first use, out-of-doors, of the newly developed three-color Technicolor, and the results were little short of amazing in their excellence of tone and quality. Distribution on this group, as well as on the "Thrilling Journeys" travel series, which last year was effected through First Division, is at the moment in negotiation.

Significant Trends

A brief analysis of the series planned by the major companies reveals significant trends in the development of the short subject.

Fox-Educational indicates a continuation of the policy of making comedies predominate in its program, again with musical material featured. In the Fox series the large success of the Cameraman Adventures group finds it continuing, while the Magic Carpet, also utilizing the vast services of the Fox Movietone News staff under the direction of Truman Talley, brings excellent pictorial material, with the somewhat unusual elimination of almost all explanatory dialogue.



LOWELL THOMAS
radio personality, commentator for Fox News and narrator for a Universal travel series

MGM continues to have a large part of its product supplied by Hal Roach, the dean of comedy producers, with his Chase, Our Gang and Thelma Todd-Patsy Kelly series. James A. FitzPatrick will produce a series of Travel Talks, again with the extremely effective use of color which made this series one of the outstanding in its field during the closing months of the past season. Color will find its way into the Happy Harmonies cartoons produced by Harmon and Ising, as well as into the Musical Revues. Pete Smith, whose glib and facile tongue provoked audiences' risibilities during the past season, will voice his comment concerning sports and in the Miniatures, novelties. The "Crime Doesn't Pay" group, continued from last year, is indicative of a grasping of the "timeliness" value in shorts, hitting in tune with the anti-crime drive which is at the moment a strong element in the feature production schedules and in the headlines.

New Tieup on Science Subjects

Paramount strikes a new note in its Popular Science series, tying in with the widely read magazine of that name in what should be an interesting and widely appealing group of subjects, if they are fashioned in such a manner as to be intriguing to the layman and non-technical. In color, they should be especially effective. Popeye, the Sailor, of the comic strip, who probably has done more to increase the infantile consumption of the much-maligned spinach than any single factor of the generation, will appear again. His popularity last season was matched only by the Disney subjects. A special, in color, featuring the indomitable Popeye, in two reels, should be something to pre-sell.

RKO, though drawing heavily upon Van Beuren for its shorts schedule, has, as perhaps its outstanding series, the March of Time reel, the world distribution of which it recently took over. Coincidentally, word comes of the intention on the part of *Time* to make its radio broadcast a nightly affair, from Monday to Friday, instead of once each week, which obviously opens the way for bigger and better tieups for the exhibitor showing the reel. It may be taken as not at all unlikely that one or another of the producers will attempt to follow suit in a dramatized reporting of the news in something of the March of Time style, though there is no indication at this writing. Unique, clever, having shown rapid improvement in its short development, it holds vast possibilities. Van Beuren will produce for RKO the Dumbbell Letters, which have had varied success; Easy Aces, Rainbow Parade Cartoons, in color; the World on Parade, new travel series, Sports with Bill Corum of the New York *Evening Journal,* following the trend to hitch a name to sport reels. Woodard Brothers, whose interesting and clever work with microscope, camera and infinite patience brought to Educational last season an Academy Award, will make the "Struggle to Live" series for RKO, which has the earmarks of school tieup material for the exhibitor.

The Color Trend

Walt Disney, the pioneer and the acknowledged ace of cartoon producers, will enlarge his program to make 18 for United Artists release, nine Silly Symphonies and nine with Mickey Mouse and, again indicative of a trend, all in color.

With Lowell Thomas handling the narrative on one series, and James Wallington of the radio doing likewise on another, Universal too, is hitching its wagon to radio names. Universal seems to be virtually alone in the absence of color in short subjects.

Warner, through its short subject unit, Vitaphone, plans 130, the largest schedule of them all. Last year's material is being continued, with the exception of substitution of "Our United States," produced by E. M. Newman, for "See America First," from the same producer, and "Big Time Vaudeville Acts," a type of diversified novelty subject, featuring vaudeville turns, with which Universal found unquestioned success last season. The Broadway Brevities group will contain musicals, revues, names and color, found successful last year.

Rebirth of the Serial

With the added scope brought about by the ability of the talking apparatus to go places and do things in active fashion, there has come what may well be termed a rebirth of the serial, that tried and true form of episodic short subject, which in years agone, each Saturday left the brave but sore beset heroine hanging perilously from the edge of the cliff by one or two fingers while the villain still pursued her, and a hundred children stood up in their seats and yelled for more. "Them days," it may be said, are here again.

The serial, with leaps and bounds, is coming back into its own, that dominant place it held in the theatre's scheme of things, and the exhibitors' box office receipts, when the motion picture was much younger. It is made primarily for the child element of the patronage, and as such, made clean, hard and fast moving, it should continue to do the business it deserves.

As right inevitably triumphs over might, even though it takes 12 episodes and 12 Saturdays to do it, as it forces red blood to leap through the veins of the younger generation of patrons, which will never do it any harm, it has a real place in the theatre. Besides, it is a business getter for the weekend in the smaller situations.

Universal heads the list of serial producers,

(Continued on following page)

TWO-REEL COMEDY STILL WEAK SPOT

(*Continued from preceding page*)

and is the only major company which produces serials. On its schedule for the new season are "The Roarin' West," with the popular and hard riding Buck Jones; "The Adventures of Frank Merriwell," from the ever-read books by Burt L. Standish; "The New Exploits of Tailspin Tommy," being a new edition of a successful serial of last season, and taken from a newspaper comic strip, and "Flash Gordon," likewise from a newspaper strip, which factor should mean ready buildup. Each will run 12 episodes except the Jones, which will be 15.

Mascot will offer "Adventures of Rex and Rinty," starring Rin-Tin-Tin, Jr., the dog, and Rex, the horse; "Fighting Marine" starring Tom Mix; "Phantom Empire," with Gene Autry, and "The Miracle Rider," also starring Tom Mix, and in 15 episodes, while the others will be the conventional 12 chapters in length.

Completing the serial lineup as it stands at the moment are Principal, with "Chandu on the Magic Island," featuring Bela Lugosi, and the new Burrough-Tarzan Enterprises, which will offer Herman Brix, famed athlete, in "New Adventures of Tarzan."

Double Features and Shorts

The double feature situation has been fought in industry circles up and down—and across—the land these many years, and perhaps at no time more seriously than within the past year. The general conception has always been that the short subject, step-child of the motion picture, is the poor and defenseless object which suffers the most severe buffetting from the tide of the dual bill. It is said that with two features on the bill there is no room for the short subject. Dual billing is widespread. Why, then, does the output of shorts production maintain its level numerically, and in certain phases rise above its level in quality?

The answer must be obvious. The public, which somehow manages to pay the bills, and pay an industry to be an industry, wants short subjects. If it did not, however much there might be of forced selling of short subjects and like devices, the quality would largely fade, the quantity inevitably would drop. Such, however, is not the case.

That the short subjects surrounding a feature may make or break a program on the theatre's bill is not necessarily true. But that good shorts, well diversified, may make a good program decidedly better, and considerably enhance audience enjoyment, there can be no question.

Wealth of Diversity

Especially is this true today, with the new season's product. The showman has a wealth of diversity to draw upon. Color, new ideas and novelties of one sort or other are scattered throughout the short subject program in the aggregate. There are weak spots, but in general the level may be considered fairly high. Certainly it is as high as other years, and is likely enough to prove itself higher. There are several factors which may be taken to account for that improvement, and which also may be taken to indicate that the short subject is perhaps more of a definite and important aspect of the show than it ever was.

There is a continuous effort on the part of all producers to seek out new ideas, new material for the short subject. Witness the trip last week of Lou Diamond, head of Paramount's short subject department, for studio conferences in Hollywood, and in search of likely short subject material. The company is interested, it is reported, in looking at any single reel subjects with a view to adding them to its shorts program for the 1935-36 season. The effort to find new material is partly bred of healthful competition, partly the result of a realization that the short is important.

The increased use and more importantly the improved quality of color have been vital factors in improvement of the short subject. Its use first came with the cartoon, and Walt Disney made a large and significant "most" of that opportunity. With the increased effectiveness of the Disney subjects came notable advances in the cartoon material of other companies. They suddenly had something new to shoot at, a new high mark, and several of them have come amazingly close to hitting the mark.

Color went naturally, and inevitably, to those other short subjects which lent themselves, with respect to subject matter, to the use of color. Travel subjects have improved vastly, notably the FitzPatrick group, with the use of natural color, a mark which was set to a large extent by Audio Productions' "Musical Moods." It is expensive, but apparently it is also worthwhile. That others will follow the leaders in bringing color to the travel subject is unquestioned.

Musicals were another group to which color became increasingly adaptable. Warner, with its Vitaphone Technicolor musical subjects, made in Hollywood, with the major studio's facilities there available, turned out several musicals which were vastly superior to the run-of-the-mill black and white subjects of the type.

There is a continuous striving for new novelties, such as Pete Smith's ramblingly ridiculous but successful comments which accompany several groups of MGM subjects. His Goofy Movies of last year has been eliminated on the new season's schedule. The reason, it would appear, lies in the fact that they were not nearly so funny as they were silly. There is a considerable difference, and the public makes its opinion felt.

The March of Time, produced as an offshoot of a phenomenally successful magazine style, a new type of reporting of the news, found the short subject an ideal medium for doing visually, and incidentally vocally, what had been so well done on the printed page.

The Woodard Brothers took the camera and the microscope to the insect world, and came back with revelations of life and activity there, activity which makes for amazing drama in the short subject.

Vaudeville Brought Back

Universal, in a sense, brought vaudeville back, by using a group of totally unrelated acts, pinned together via a master of ceremonies, in almost any type of setting, making them into a short subject, and finding success with it. So, too, with its Stranger than Fiction, wherein are picked up and pictured oddities the world over, a type of material of real and wide appeal.

The short subject producer has come to make full use of the value of pre-sold, popular names, taken chiefly from the field of radio, and likewise has turned his lenses on the events of the day which in timeliness, for one reason or another, have the public fancy, and strike a note which brings results.

But in one particular, taken by and large, the short subject seems to be at its weakest. There is a large improvement in other phases, but in that type which may be said to have been once the very backbone of the short product, the level of other types is not maintained, the two-reel straight comedy. That there will be a real effort in the new season by short subject producers to improve the straight comedy with the material available there can be no question. That they will succeed in materially improving the general level of that type of subject is open to question.

The reason for the weakness is simple, the solution of the problem more difficult. The reason lies largely in the story. Players are a part of the problem, but a comparatively minor phase. There are good players, good comedians among the short comedy casts. When their comedies fall down, in a vast majority of the cases the story is at fault. Such comedians as Charley Chase, Henry Armetta, Leon Errol, Buster Keaton, Ernest Truex, Thelma Todd, Patsy Kelly, the Our Gang youngsters, Joe Cook, Edgar Kennedy, Tom Howard, the Three Stooges, Shemp Howard and numerous others, devoting a large part of their screen time to the short comedy, have appeared in comedies which have failed to amuse, failed even mildly to entertain, despite the hard work of the player.

Invariably when this is true the story has been weak, its situations have substituted noise and slapstick for cleverness, its dialogue has had silliness or triteness in place of laugh-provoking lines. There are exceptions, of course, and it is somewhat unfortunate that they are such notable exceptions. Star names have been and will be used next season, but they must have good stories to make good comedies.

PRODUCTION CODE vs. THE UNBELIEVERS

Entertainment Quality Found Improved; Popularity of the More Torrid Players Still Holds

by DOUGLAS W. CHURCHILL

Written in Hollywood

The first year is over and the theatres and studios are still open. Last July when purity reared its ugly head and frightened the industry half to death, there were those who honestly believed that the end was at hand. Acute is the memory of the panic and predictions. Bewildered, resentful, unbelieving, those who opposed the reform were loud as they talked of the black future of the screen.

Some of the prognostications are still vividly in mind:

> *The screen was to become wishy-washy.*
>
> *It being impossible to give an honest picture of life, the customers would quickly tire of "fallacious drama" and would quit art's temples.*
>
> *It was not only impractical but impossible to substitute a diet of sugar and water for the customary blood and raw meat.*
>
> *Were it not for the fact that the clean-up was a passing fad to be quickly forgotten, Hollywood was doomed.*

There were a hundred others, all equally alarming. But today, should fact be matched with each prediction, a deadly parallel of considerable import would result.

Still Unbelievers

There are still unbelievers in Hollywood. There are still those who are afraid to discuss openly the problems and accomplishments of the first year. For one, I didn't know this until I began preparation of this ponderous tome. Six simple, factual questions were asked of the major lots; three replied with alacrity, two refused point-blank and one was evasive. In a business ridden with suspicion and to a reporter who prefers to put the worst interpretation on everything, this attitude after a year of reasonably smooth working reform indicated that all is not just what we supposed.

But in spite of this sudden and surprising revelation, the past year was rather a pretty one. Its history can be recounted with considerable relish. If there are those who still resent and fear the code, they are in the minority and so firmly has the system apparently been affixed to the industry that they affect the picture as a whole very little.

It might not be amiss to sketch familiar history in order that this may be a reasonably comprehensive record. When resentment and protests by the public reached a high point during the first half of 1934, as an act of self-preservation a branch of the Motion Picture Producers and Distributors (the Hays office) was created, known as the Production Code Administration. Two-fisted, leather-lunged Joseph I. Breen was placed in charge and his voice began to boom and his fist pound desks on July 15th.

Those first weeks were critical weeks. In the majority of spots his efforts were met with active opposition. Mr. Breen alone can tell the inside story of those fights. From bits that were gathered as he lashed through the wall they attempted to build in front of him, it is known that stupidity, arrogance and open hostility greeted him in many quarters. Most producers were in accord with the new order but even in studios that had pledged themselves to his support he found individuals who were only subdued by force.

It was a delicate job during July and August. Pictures had been completed that were unsatisfactory, but had he demanded their complete purification, the financial burden on studios would have been terrific and the flow of films to the theatre impeded. So he compromised on many, cleaned them up as best he could and took a chance that the improvement they showed would satisfy those who had demanded reform. The changed tone of the films was so noticeable to outsiders that they met his efforts with understanding and had faith that in the end all conditions would be remedied.

Never Let Him Down

Threats were leveled at Mr. Breen. Producers with hundreds of thousands invested in completed pictures, and who thought the whole idea pretty silly anyway, attempted to go over his head. First they tried to bluff him, however. When this failed they took their problems up with the Hays board in New York and it must be recorded to the credit of those gentlemen that, while they were as heavily interested financially in the celluloid as were the studios, they never once let him down.

Bit by bit the resistance of the opposition was broken down. One producer who called Mr. Breen early in the fight to tell him that he was retiring from business and allowing Breen to make all of the pictures (to which Joe replied that if he couldn't do a better job than was being done, he'd get out of the business, too) ten months later went to the Code executive's office and thanked him for being so ruthless and improving his studio's product. Producers who thought they could yell as loudly as Breen, and discovered they couldn't, gradually saw the light as reports began coming in from the box-office. Eventually most of these gentlemen joined those who had seen the value of a rejuvenated screen at the outset and a surface tranquillity prevailed, marred only by occasional and inconsequential disturbances.

But that is history. The results are the engaging matter of the moment. A summary of conditions and attitudes gathered by observation during every day of the past year are here united with opinions of those affected—the producers—voiced a year after reform began.

On the whole, the entertainment quality of films has been improved during the past year. Those in accord with the clean-up regard the code as responsible; those who oppose it say that the screen would have advanced anyway. Perhaps the splendid pictures that have reached the theatres or are in the offing would have been made had reform never set in but this seems doubtful.

Winfield Sheehan at Fox and Fred S. Meyer of Universal were both emphatic in attributing better films to the code demands.

A. M. Botsford, executive assistant to Henry Herzbrun of Paramount, declared: "While some special dramatic material has had to be sacrificed because of the Production Code, in general the entertainment quality of films has improved because the Code has done away with many censorable pictures made in bad taste without the additional merit of having any dramatic value."

Eliminated Censorable Stories

In answering the quesion, "Has the Code directed producers' attention to better and finer stories?" Botsford continued, "Necessarily the producer has had to eliminate stories of definite dramatic value but censorable, and this has made him pay more particular attention and conduct a more exhaustive search for stories which has been beneficial." Both Meyer and Sheehan were in accord with this.

When the Code was first applied, it was believed that many of the more torrid performers would suffer. Their popularity had been built on rather flashy and daring stories. But a check on them today indicates that they still hold the same rating and those who have sagged have done so solely because of poor vehicles. There seems to be no specific instance in which popularity has waned because of the sweetened flavor of yarns.

One thing that interested most of Hollywood a year ago was whether the whole business was a passing phase and whether the public would forget and the studios would begin creeping in with their old stuff. On that score the three executives who would discuss the matter at all declared:

Mr. Sheehan—"If the screen is to survive, the change must be permanent. The clean-up was a gold strike for Hollywood. Pictures can't go back."

Mr. Meyer—"The screen will never return to its former habits."

Mr. Botsford—"I do not think the code can be regarded as a passing phase. The improvement will naturally continue."

These same three men—and I sense the same attitude among a substantial number of executives on other lots—believe that were the matter put to a vote today the leading production factors would endorse retention of the code.

Code conformance seems to be a matter of

(*Continued on page 18, column 3*)

WINFIELD SHEEHAN RESIGNS AS HEAD OF FOX FILM PRODUCTION

Resignation Becomes Effective on Completion of 'Way Down East'; In Executive Posts with Company for Over 20 Years

by TERRY RAMSAYE

There were three around the desk in Movietone City at Westwood Wednesday afternoon, Sidney Kent, president of Fox Film Corporation, and Joseph Schenck, newly arrived chairman of the board, and Winfield Sheehan.

Outside the pepper trees drooped in California's tropic July sun. There was a certain pulsing tension over the lot that was all but visible through the shimmering heat. All the studio folk who passed that way cast curious, and furtive, glances at that certain office. Only a poker-faced Japanese gardener, pecking at imaginary weeds under the office window, seemed indifferent. The word was out that the "big bosses" were in final session. There had been talk, rather cautious talk, for weeks, ever since the wires from New York brought the tidings that Mr. Schenck and Darryl Zanuck, his producer at Twentieth Century, had arrived at coalition arrangements with Mr. Kent.

At two o'clock of the afternoon the president and the chairman of the board emerged and there was presently a statement to the press: Winfield Sheehan, vice-president and general manager of production, announced his resignation, effective with the completion of "Way Down East," his major production now in work.

In that instantaneous way that the tidings run in Hollywood the story was out and about at every place from the Brown Derbys to Leveys and all the way down to Palm Springs, Agua Caliente and way stations. When there is a change at the top where contracts and stars are made, there is a tremor through all of movieland.

Three Proposals Before Him

Meanwhile Mr. Sheehan gave it out that he would complete "Way Down East," which has been in the making now a month, and that after that he would take a rest and make up his mind about something else or what next. It is understood that there are before him some three proposals pertaining to pictures, to be considered.

This development of Wednesday concludes a career of more than twenty years of Mr. Sheehan's connection with Fox Film Corporation, all spent in executive posts. Concerned exclusively with studio operation since 1927, he has produced an imposing array of pictures, sound and silent.

His latest pictures, beside "Way Down East," which is now in work, are "Curly Top," starring Shirley Temple, and "The Farmer Takes a Wife," starring Janet Gaynor.

WINFIELD SHEEHAN

Other talking pictures produced by Mr. Sheehan since 1927 include: "In Old Arizona," "Movietone Follies," "They Had to See Paris," "Sunny Side Up," "Cock-Eyed World," "Daddy Long Legs," "East Lynne," "Behind That Curtain," "Carolina," "The Man Who Came Back," "State Fair," "The Sky Hawk," "Common Clay," "Merely Mary Ann," "Over the Hill," "Dance Team," "David Harum," "Bad Girl," "Street Angel," "Paddy the Next Best Thing," "Cavalcade."

Among the silent films produced by Mr. Sheehan were: "Seventh Heaven," "What Price Glory," "Sunrise," "Mother Knows Best," "Red Dance," "Mother Machree," "Carmen."

Mr. Sheehan came to New York from Buffalo in 1902 to be a reporter on the New York *Morning World*. He was not yet quite twenty but he had had a touch of the Spanish-American war, a dash of reporting on the Buffalo *Courier* and a spell at Canisius College. Already it was to be observed that he moved about. In New York he quickly discovered the who's who and became executive secretary to Rhinelander Waldo, ex-fire commissioner, and moved to the same post with Mr. Waldo when he became Mayor Gaynor's police commissioner.

In the business of knowing who was who he came to know Big Tim Sullivan of Tammany Hall and Fourteenth street. And Fourteenth street brings us almost immediately to William Fox, exhibitor, and in some of his theatre projects a partner of Mr. Sullivan.

Was Field Marshal for William Fox in Fight with Patents Company in 1912-14; Brought Out Daring 'Vamp', Theda Bara

Now it came to pass in the period of 1912-14 that Mr. Fox, with his Greater New York Film Rental Company, had a deal of controversy with the Motion Picture Patents Company, which supplied the product he distributed—under injunction order. Mr. Fox was the only "independent" who fought the Patents Company using its own pictures. The fighting was not all in the courts and the strenuous Mr. Sheehan was the field marshal of the war. When in 1914 the dawn of the feature era made it apparent that, win or lose, the Patents Company producers would not continue to be important sources of product, Mr. Fox organized the Box Office Attractions Company, to make pictures, and Mr. Sheehan was its general manager.

Was William Fox's Spokesman

From thence down the years Mr. Sheehan was the right hand of William Fox in executive capacities and his spokesman to the industry, and the world.

The first signal impression of this diligent Mr. Sheehan upon the amusement world was the presentation of that world famous vampire role actress Theda Bara—who was, of course, a fiction created out of the personality of a lady known to the stage as Miss De Coppett, and known to herself as Theodosia Goodman. She entered in a fanfare of Sheehan publicity as the star of "A Fool There Was" and flourished exceedingly for several years.

Swift Reaction to Sound

Mr. Sheehan's swift reaction to the coming of sound to the screen and the building of Movietone City marked one of the most significant phases of his career with the Fox organization. Under his administration the Fox organization met the tide of sound and the revolution of the industry with the enthusiasm of participants.

When, as a part of the great financial complex of the nation, difficulties came upon the Fox Film Corporation, differences arose between Mr. Sheehan and Mr. Fox. When Mr. Fox left the company, Mr. Sheehan remained, continuing with production through the Harley Clarke administration of Fox affairs, and the sequel administration of Edward R. Tinker, representing the Chase National Bank interests, thence onward into the Sidney Kent administration.

It was in 1915 that Mr. Sheehan began the organization of the West Coast Studios. Then, something more than a decade ago, he developed the Fox Newsreel, and about eight years ago, he transferred his activities from the distribution of pictures to the studio, there to devote his entire time to problems peculiar to production.

Mr. Sheehan has these many years been one of Hollywood's most highly paid production executives—the most successful reporter who ever broke into the movies.

Dent Talk Report Denied by Hanson

Oscar F. Hanson, president of Empire Films, Ltd., of Toronto, Canadian distributors for British International pictures, in a communication to MOTION PICTURE HERALD denies a statement attributed to Arthur Dent, sales manager of British International, carried in a Toronto dispatch in last week's issue. The Canadian dispatch credited Mr. Dent as saying that "Canadians could not expect the British Isles to buy wheat and other Dominion products when Canadians refused to accept British motion pictures."

The dispatch referred to the annual sales convention of Empire Films which Mr. Dent was invited to address. It reported that Mr. Dent's remarks to the effect that the British industry did not propose to stand any longer for the "entirely dissatisfactory grosses" accruing to British producers from the release of their pictures in Canada so disturbed the gathering that adjournment in disorder on seven occasions was threatened. Mr. Hanson states, "Our meeting was in no disorder at any time.

"I can say definitely to you," continues Mr. Hanson, "that the relationship existing between B. I. P. and Empire Films Limited is the most pleasant, and further we value this relationship because it is definitely an asset to our Company."

Seeks Antitrust Suit on Doubles

Charles H. Olive, president of Allied Theatre Owners of the District of Columbia, has conferred with Russell Hardy of the Department of Justice at Washington relative to the double feature situation, with the possibility of bringing suit against four major distributors.

The action is looked upon as the first step taken to ascertain the legality of double featuring, despite contractual clauses banning them under certain circumstances. MGM, Paramount, Warner and United Artists would be named in the proposed action as in violation of the Clayton and Sherman antitrust laws, although the focal point of the case would be Clause K in the MGM contract, which prohibits double featuring and provides for certain penalties, such as loss of protection, additional delay from national release date and the like. Paul Williams is engaged in a study of documents furnished by Mr. Olive and Abram F. Myers, chairman of the board of the national Allied organization.

The Cleveland Motion Picture Exhibitors' Association, meeting this week in special session, approved a new double featuring agreement, to replace that which expired on July 8. The plan calls for unrestricted dualling of films which have not played downtown first runs. It was said 50 theatres had signed, the full 82 being necessary to make the agreement binding. A committee was named to draft a code of fair practice for the Cleveland area, proposing the elimination of premiums and the like.

FILM "PRODUCERS" SENTENCED TO JAIL

Four self-styled motion picture promoters from Hollywood, in San Francisco on a "casting" mission to sign potential child film stars for an alleged $100,000 all-children picture, were each sentenced to five days in jail by Municipal Judge Sylvan Lazarus.

"You are chiseling racketeers of the meanest type," said the judge, "because you prey upon the love of mothers for their children, and the natural desire of parents to see their children succeed. I find you all guilty of vagrancy, and sentence you to pay a fine of $25 each, or five days in jail." Unable to pay the fine, they went to jail. They gave the names of Paul B. Mahoney, general manager of "All Star Productions", Jack Rochelle, Theodore O'Day and Leroy Arends. The four were arrested as the result of an investigation carried on by the San Francisco Better Business Bureau and the local police department.

Astor Action in Chicago Settled

A settlement out of court has been reached in the suits of the Astor theatre in Chicago against distributors and competing theatres. The actions charged the distributors conspired with each other and with competing exhibitors to withhold service because of a 10-cent admission policy at the Astor and sought an injunction against the continued refusal to service contracts without the 10-cent admission clause. Counsel announced the settlement in Justice Woodward's United States court, and the actions were dismissed.

Under the terms of the settlement all major product is available to the Astor in the 26th week after first run for exhibition at 10 cents until 6:30 o'clock and at 15 cents thereafter. The settlement also involved a cash payment to the plaintiff in the amount reported to be $10,000, collected among the several defendants. The settlement is seen as a precedent.

Federal Judge George Moore in St. Louis last week reached a definite decision to postpone the government's antitrust suit against Warner, Paramount and RKO until the fall, when the trial will be docketed in the September term, opening September 16. It is considered possible that before Judge Moore leaves on his vacation, about August 1, he will hand down decisions on a motion for a demurrer entered on behalf of RKO Distributing Corporation and its president, Ned Depinet, and on a request for a bill of particulars made by counsel for the defendants.

Merritt Lane, counsel for major distributors in the antitrust suit against them by the Ledkirk Amusement Company, and Louis Nizer, associate counsel, conferred in Newark, N. J., last week on the case, which is not expected to be reached for trial until the fall.

Production Code Vs. Unbelievers

(Continued from page 16)

serious concern on all lots. Whether individuals are still recalcitrant or not matters little. They know that the Code is working and that there is no escape from it. Months of losing battles have proven it. So they, along with those who are enthusiastic about the new order, are lending every bit of cooperation possible.

Most lots have men who administer the code in the studio. These people act as go-betweens with the Breen office. They are abused by their own officials and they journey to the Hays office and are blamed for whatever is wrong by the Code administrators. They don't seem to mind so much anymore, however, for fate was kind and fairly affable gentlemen were entrusted with the work.

Deft Dialogue Now

Where at first quite crude double-meaning lines were injected in scripts in the hope that they would get by, now subtlety rules. And there seems to be no reaction against nicely written, spicy dialogue. Probably the greatest objection to the films of a year ago was that they were crudely done. Certainly the lines of "No More Ladies" contained as much meaning as any that have been written, yet they were not in the least offensive. At least, Metro received no complaints. And the Code executive has indicated no resentment over deft dialogue done in good taste.

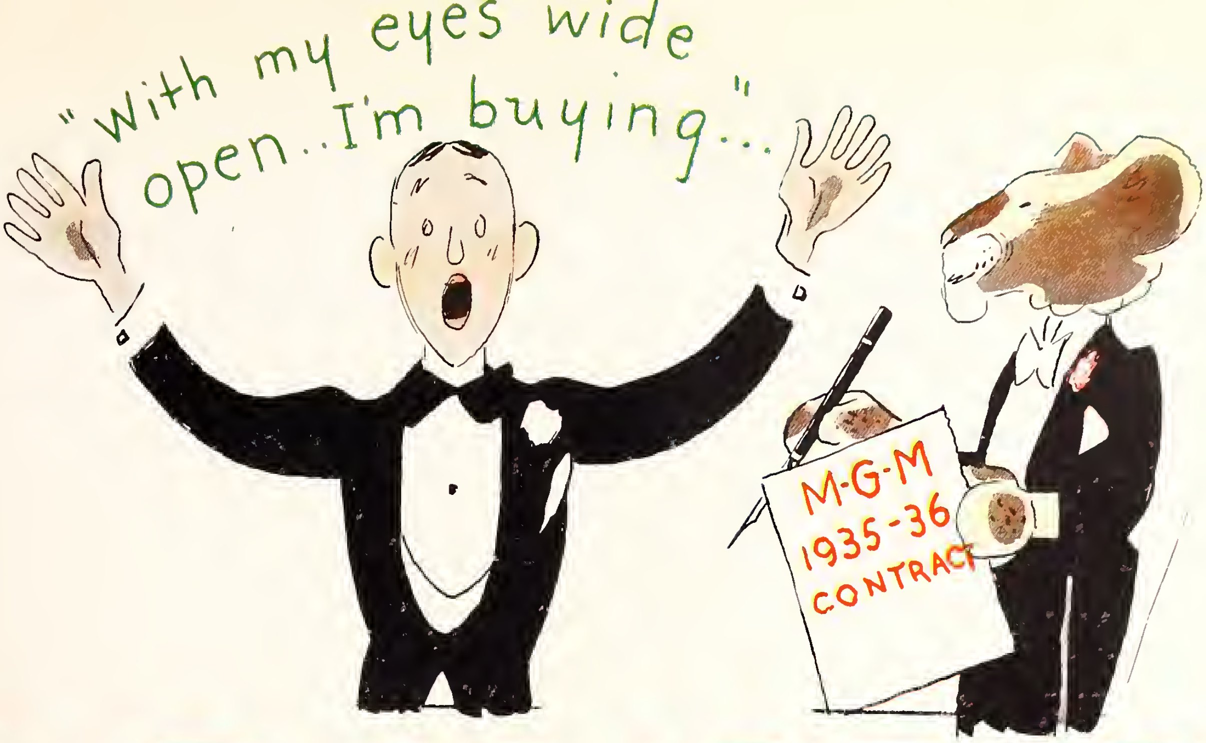
There was considerable alarm expressed, even by those who welcomed the reform a year ago, that the forces that had demanded the change would not be satisfied with normal entertainment and having frightened this huge industry, would press on and restrict the scope of the cinema. This failed to materialize. True, many saccharine films have been made but for the most part, as in the case of the Gene Stratton-Porter yarns, they have been vigorous in a fashion and have been entertaining.

No Namby-Pamby Results

I do not believe it can be said that any actual namby-pamby pictures have resulted from the reform. In contrast, there have been some pretty sturdy offerings. Certainly nothing more stalwart than "The Informer" or "G-Men" or "Black Fury" or the current "Barbary Coast" could have come from an unrestricted screen. Without the Code, these might have carried a more liberal conception of life but they obviously haven't suffered because of the demand for good taste. Nor were such pictures as "No More Ladies," "The Thin Man" and "Star of Midnight" less entertaining because they were well written.

As with a bird on a rock, there is never any way of knowing how Hollywood will jump. But looking at results, talking to the studios that are frank about their feelings, viewing box-office receipts and the increased interest throughout the land in motion pictures, it is a pretty safe prediction to say that Hollywood believes that reform was needed and now that it is here, it will be well to cling to it.

The first year wasn't as horrible as the town was sure it would be.


"With my eyes wide open..I'm buying..."
M-G-M
1935-36
CONTRACT

M-G-M '35-'36 RELEASES!

COMPLETED!

PREVIEWED!

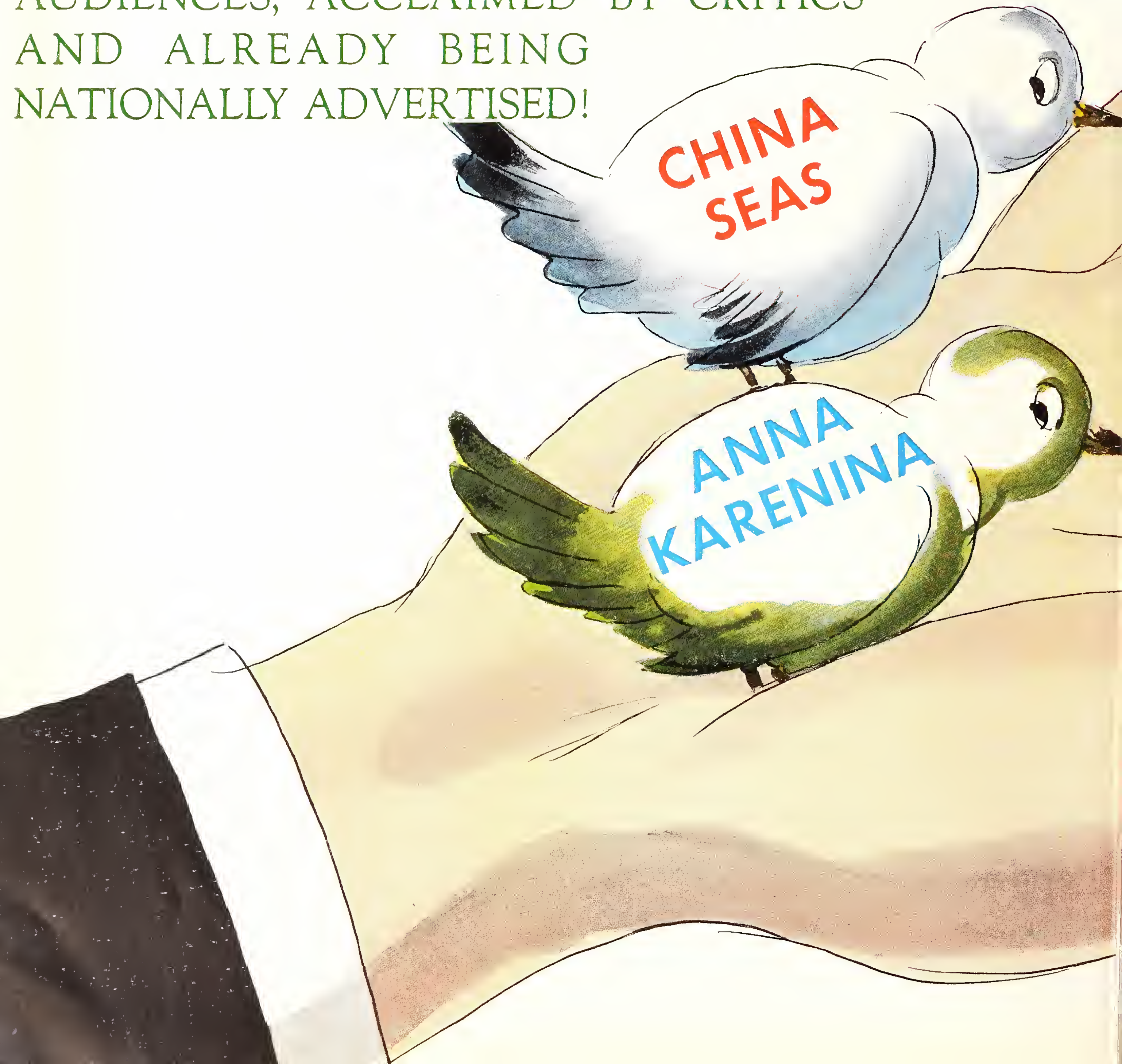
ACCLAIMED!

(Only ONE Company can be FIRST)

—Sure, it's great news. Go on please

TWO BIRDS IN THE HAND—

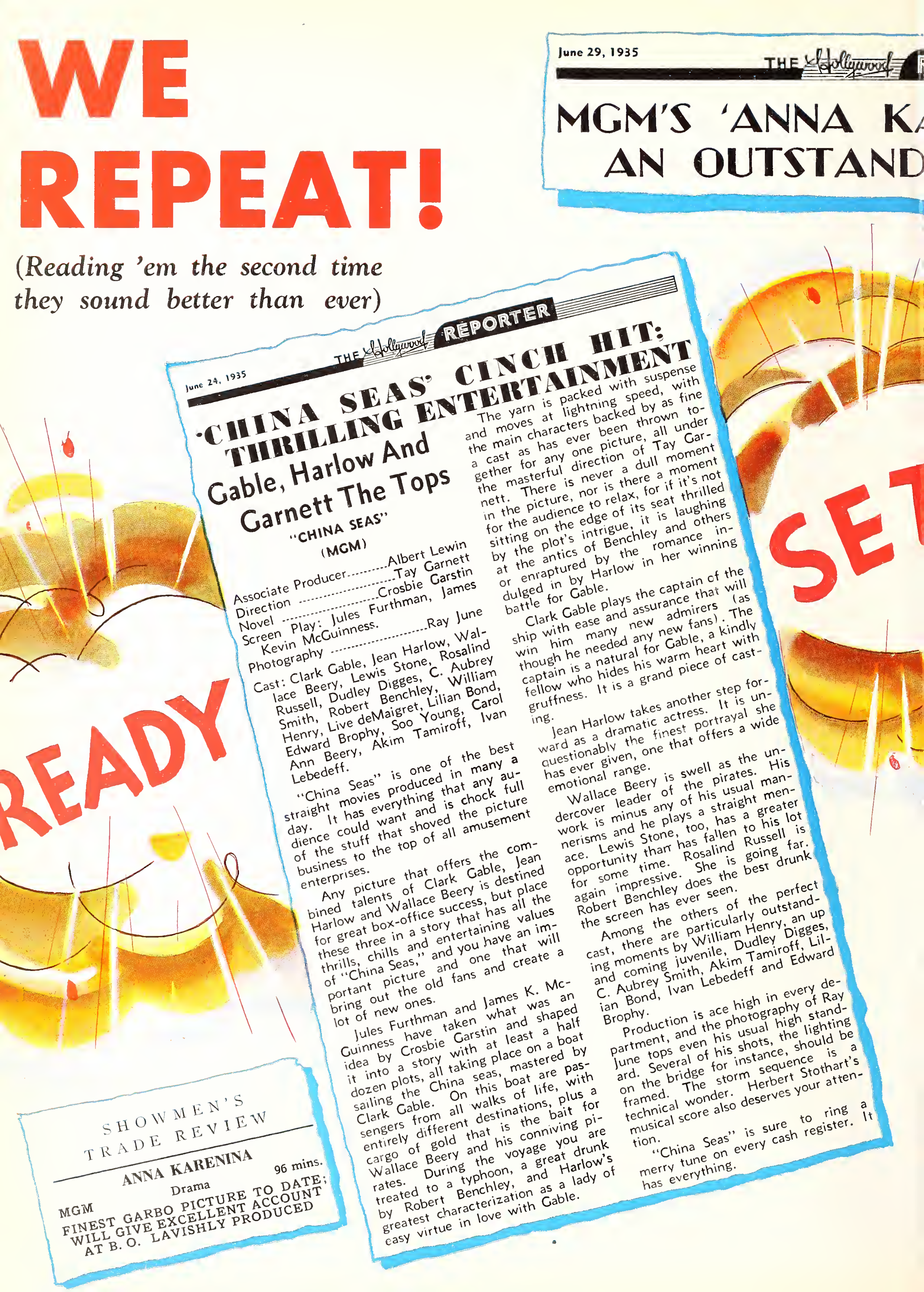
No use beating around the bush! M-G-M Giant Fall Releases not only *scheduled* but COMPLETED, PROVEN BEFORE AUDIENCES, ACCLAIMED BY CRITICS AND ALREADY BEING NATIONALLY ADVERTISED!


CHINA SEAS
ANNA KARENINA

If you've already seen the great Coast reviews, skip the next page and keep going. BUT THESE REVIEWS MERIT RE-PRINTING AND RE-READING *so here they are—*

WE REPEAT!

(Reading 'em the second time they sound better than ever)



June 29, 1935

THE Hollywood R

MGM'S 'ANNA KA
AN OUTSTAND

June 24, 1935

THE Hollywood REPORTER

'CHINA SEAS' CINCH HIT; THRILLING ENTERTAINMENT

Gable, Harlow And Garnett The Tops

"CHINA SEAS"
(MGM)

Associate Producer..........Albert Lewin
Direction ....Tay Garnett
Novel ....Crosbie Garstin
Screen Play: Jules Furthman, James Kevin McGuinness.
Photography ....Ray June

Cast: Clark Gable, Jean Harlow, Wallace Beery, Lewis Stone, Rosalind Russell, Dudley Digges, C. Aubrey Smith, Robert Benchley, William Henry, Live deMaigret, Lilian Bond, Edward Brophy, Soo Young, Carol Ann Beery, Akim Tamiroff, Ivan Lebedeff.

"China Seas" is one of the best straight movies produced in many a day. It has everything that any audience could want and is chock full of the stuff that shoved the picture business to the top of all amusement enterprises.

Any picture that offers the combined talents of Clark Gable, Jean Harlow and Wallace Beery is destined for great box-office success, but place these three in a story that has all the thrills, chills and entertaining values of "China Seas," and you have an important picture and one that will bring out the old fans and create a lot of new ones.

Jules Furthman and James K. McGuinness have taken what was an idea by Crosbie Garstin and shaped it into a story with at least a half dozen plots, all taking place on a boat sailing the China seas, mastered by Clark Gable. On this boat are passengers from all walks of life, with entirely different destinations, plus a cargo of gold that is the bait for Wallace Beery and his conniving pirates. During the voyage you are treated to a typhoon, a great drunk by Robert Benchley, and Harlow's greatest characterization as a lady of easy virtue in love with Gable.

The yarn is packed with suspense and moves at lightning speed, with the main characters backed by as fine a cast as has ever been thrown together for any one picture, all under the masterful direction of Tay Garnett. There is never a dull moment in the picture, nor is there a moment for the audience to relax, for if it's not sitting on the edge of its seat thrilled by the plot's intrigue, it is laughing at the antics of Benchley and others or enraptured by the romance indulged in by Harlow in her winning battle for Gable.

Clark Gable plays the captain of the ship with ease and assurance that will win him many new admirers (as though he needed any new fans). The captain is a natural for Gable, a kindly fellow who hides his warm heart with gruffness. It is a grand piece of casting.

Jean Harlow takes another step forward as a dramatic actress. It is unquestionably the finest portrayal she has ever given, one that offers a wide emotional range.

Wallace Beery is swell as the undercover leader of the pirates. His work is minus any of his usual mannerisms and he plays a straight menace. Lewis Stone, too, has a greater opportunity than has fallen to his lot for some time. Rosalind Russell is again impressive. She is going far. Robert Benchley does the best drunk the screen has ever seen.

Among the others of the perfect cast, there are particularly outstanding moments by William Henry, an up and coming juvenile, Dudley Digges, C. Aubrey Smith, Akim Tamiroff, Lilian Bond, Ivan Lebedeff and Edward Brophy.

Production is ace high in every department, and the photography of Ray June tops even his usual high standard. Several of his shots, the lighting on the bridge for instance, should be framed. The storm sequence is a technical wonder. Herbert Stothart's musical score also deserves your attention.

"China Seas" is sure to ring a merry tune on every cash register. It has everything.

SHOWMEN'S
TRADE REVIEW

ANNA KARENINA 96 mins.
Drama
MGM

FINEST GARBO PICTURE TO DATE; WILL GIVE EXCELLENT ACCOUNT AT B. O. LAVISHLY PRODUCED

ENINA' TRIUMPHS;
G FILM ACHIEVEMENT

It Is Garbo's Best Picture and Brown's Supreme Directorial Effort; Production A Stand-out

"ANNA KARENINA"
(Metro-Goldwyn-Mayer)

Producer	David O. Selznick
Direction	Clarence Brown
Original Story	Leo Tolstoy
Screen Play	Clemence Dane and Salka Viertel
Dialogue Adaptation	S. N. Behrman
Photography	William Daniels

Cast: Greta Garbo, Fredric March, Freddie Bartholomew, Maureen O'Sullivan, May Robson, Basil Rathbone, Reginald Owen, Phoebe Foster, Reginald Denny, Gyles Isham, Joan Marsh, Ethel Griffies, Harry Beresford, Sarah Padden, Cora Sue Collins, Mary Forbes, Guy D'Emery, Buster Phelps, Sidney Bracy, Harry Allen, Ella Ethridge.

A glorious, vital Garbo . . . A Garbo who is not only allure personified but with a new grace and charm, a vivacity that will send her fan following soaring to new heights. It's a classic love story told magnificently pictorially, that is thrilling in its production qualities, that is a triumph for Clarence Brown and that has a glorious music score by Herbert Stothart.

Perhaps this is still further argument for re-makes. At any rate, it is proof that practice makes perfect, and this well known story lives once more on the screen and is faithful to the tragedy of unhallowed love. Anna dies once more in her tragic flight to love from a cold, cruel husband. A love for which she gives up her child and a love which must eventually desert her.

Garbo's pedestal is not only restored, but is made to look unbreakable in this picture. Her moods are varied and sincere. There is a minimum of close-ups devoted solely to her beauty. She is a woman to love and to be loved. Frederic March, as the lover, is necessarily over-shadowed by both the character and portrayal of Garbo, but his work is good and there's plenty of reason to believe that a woman would leave home for him.

Freddie Bartholomew snatches scenes away from people before they know it. He is a remarkable actor and literally stops the picture twice with his genius. Basil Rathbone is magnificently irritating as the convention-bound, petty government official who is the husband of Anna. Reginald Owen, Maureen O'Sullivan, Phoebe Foster, Reginald Denny and Gyles Isham, score in their parts, and the others in the large cast give generously to make that cast good.

Clarence Brown, definitely, should always direct Garbo. He seems to be the one who can bring out all the facets in the brilliantly fashioned Garbo, and he has an especial talent for making the familiar bright and new.

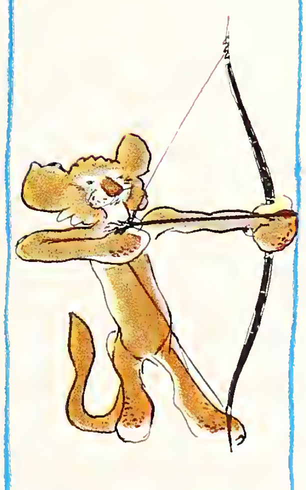
A very special bow must go to Adrian for his costuming. It's an awkward era to which he brings grace, and Garbo has never looked lovelier. And another very special bow to Daniels for his photography. Particularly for the train scenes. And still another bow to Herbert Stothart for the music.

No offense to the writers for putting them last . . . the others so seldom get a break. Their work is good . . . it's sincere . . . and beards do not grow on their words. Not to forget the Chester Hale Mazurka and the Wallman ballets.

From a production standpoint, even MGM has rarely if ever achieved such a triumph. Cedric Gibbons and his competent staff of art directors have simply outdone themselves with the sets and their dressings—never gaudy, but always luxurious. It is one of the finest jobs we have seen for many a day.

"Karenina" is destined to be a terrific money maker. It will renew that big box-office interest in Garbo, will send early patrons out talking and bringing to the theater others who have, for too long, been sitting at home.

Showmen should and must get behind this attraction, build it for one of their greatest openings. The rest will take care of itself.



HOW WE ADVERTISE THEM—

Next page tells it—

DAILY VARIETY DAILY

Preview!

China Seas

Here's a holiday in Dixie for theatre operators. Few pictures come along that will stand the limit in exploitation then live up to the bally. 'China Seas' not only lends itself to exploitation, but is crammed with selling angles. It should pay the interest on many a theatre's mortgage.

Ably produced by Irving Thalberg and supervised by Al Lewin, have stinted nothing to make it top notch entertainment. Picture is eyefilling from start to finish. Jules Furthman and James McGuinness have compiled a yarn of piracy on the China coast that is almost perfect picture material. Tay Garnett's robust direction of the story gives the fans all they want in the line of romance, thrills and s.a. To top this, the Beery-Gable-Harlow trio contribute performances that are standouts.

Gable is the skipper of a tramp in the China coast trade. He is mixed up with Jean Harlow, the Orient's number one trollop. Beery heads a gang of Chinese pirates. Gable sails for Singapore with the three on board plus Rosalind Russell, his old sweetheart in England. The two girls fail to hit if off when Miss Harlow decides she is getting the air for the English girl. Boat is carrying several million pounds in bullion which Gable is out to get.

Typhoon comes up, almost sinks the ship. With better weather, Beery enlists the aid of the jealous Harlow to steal the guns from the ship's arsenal. Pirates headed by Ivan Lebedeff board the ship, kill half the crew, torture Gable but find no money. Gable suspects Beery and the girl, questions them and she spills the beans. However, she had tried to warn Gable of the impending holdup only to be thrown out of his cabin. Before much can be done Beery committs suicide and Gable realizes he loves Miss Harlow after all. In the end he decided to make her an honest woman.

With a good story to start with Garnett has given the picture everything. He has not missed a single opportunity in giving the picture suspense, dramatic tension and smoothness. Dialog is near perfect for this type of picture. It's no easy job to make a flock of renegades tough through dialog. In most cases, screen tough guys express themselves like pansies. In this case they're tough and there's no mistake.

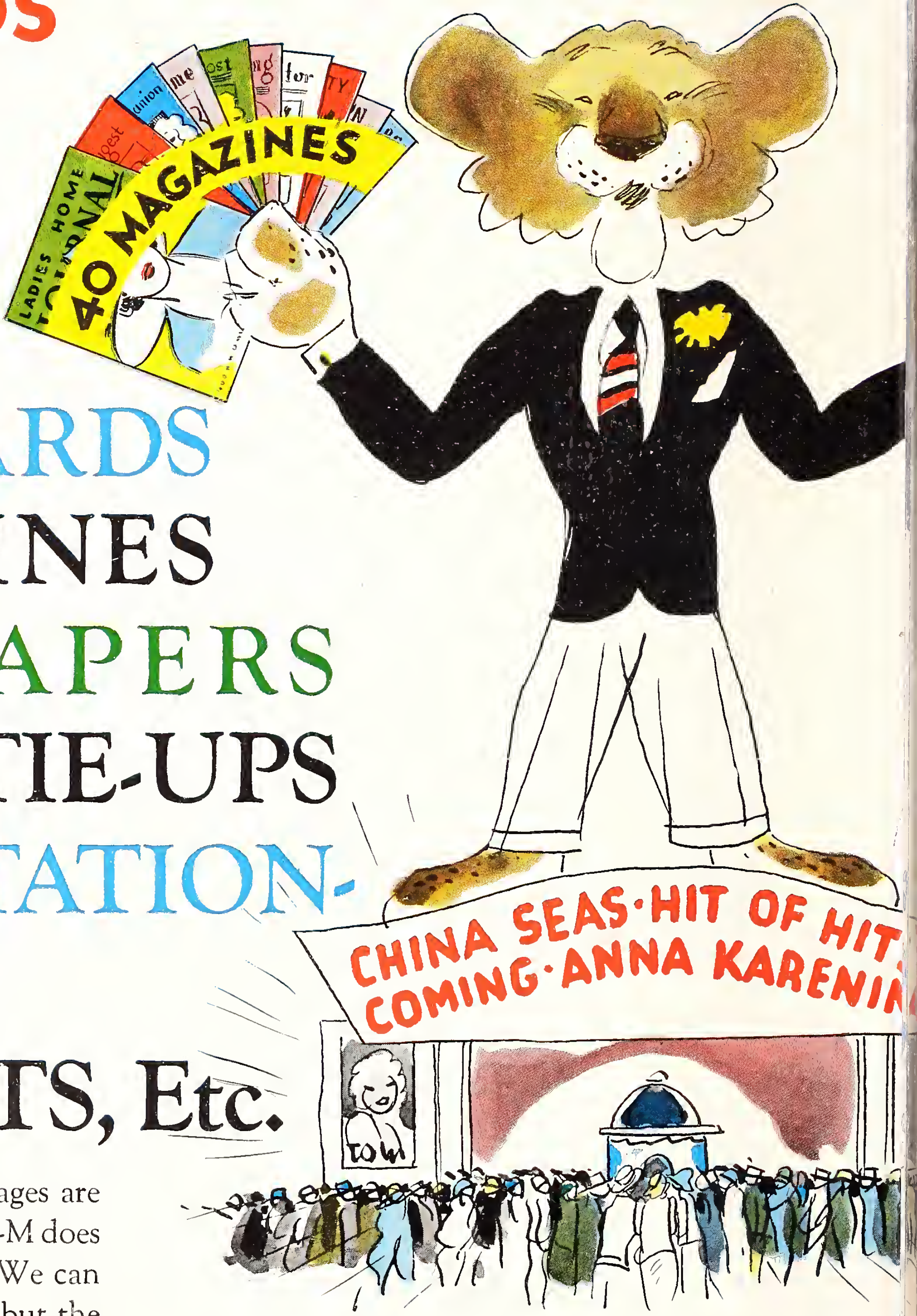
Gable, Harlow and Beery turn in performances that should bring raves from their fans. Rosalind Russell makes her portrayal of the cultured English girl, a direct contrast to Miss Harlow, one of the picture's standouts. Robert Benchley, as a drunk, gets a load of laughs with swell dialog. William Henry, the juve, is pleasing as a young officer though his scenes during the typhoon could be cut considerably. C. Aubrey Smith is excellent as the owner of the steamship line. Dudley Digges, as the chief officer, handles his assignment neatly. Lewis Stone, though his assignment is small, makes it count. Lillian Bond, Eddie Brophy and Akim Tamiroff, in small assignments are very good Charles Irwin and Pat Flaherty as officers on the ship also keep up the standard of good performances.

Ray June's photography is class throughout. Art direction, particularly the scenes of the Hong Kong docks, is excellent.

$2,500,000

Only ONE company does it! Bigger than Ever!

LEO STANDS BEHIND YOUR THEATRE *with*

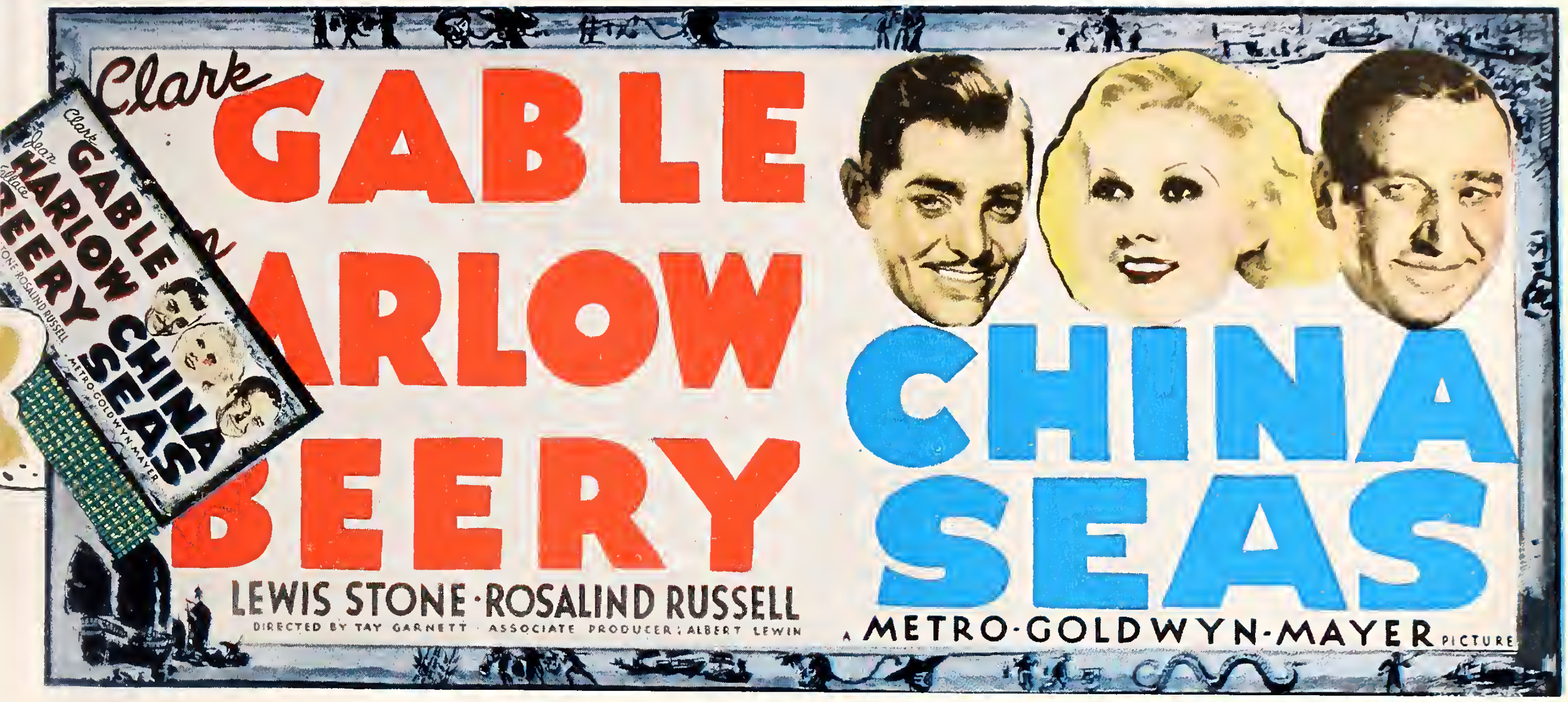

LADIES HOME JOURNAL
40 MAGAZINES
CHINA SEAS·HIT OF HIT
COMING·ANNA KARENIN
TOW

BILLBOARDS
MAGAZINES
NEWSPAPERS
RADIO TIE-UPS
EXPLOITATION-
STAFF
CONTESTS, Etc.

On this page and following pages are just a few samples of what M-G-M does to promote its great product. We can only scratch the surface here, but the many and varied promotional services other than what you see will be explained by any M-G-M representative.

PROMOTION!

1935-36 M-G-M Showmanship Budget Makes History!

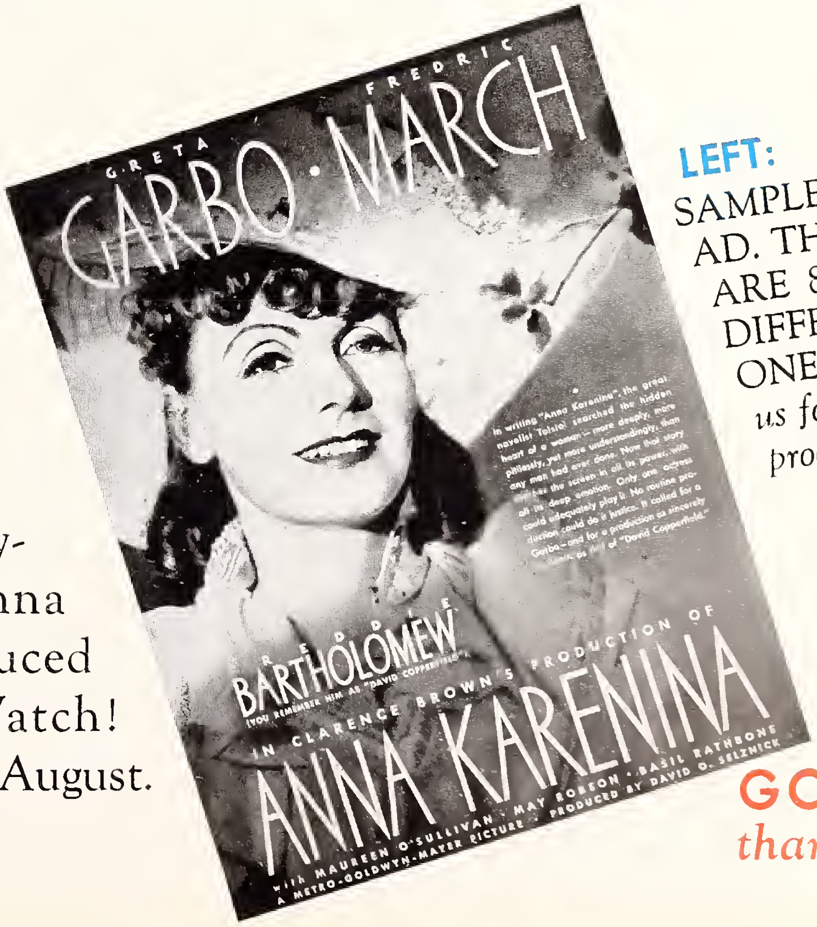

Clark GABLE
Jean HARLOW
Wallace BEERY
CHINA SEAS
LEWIS STONE · ROSALIND RUSSELL
DIRECTED BY TAY GARNETT · ASSOCIATE PRODUCER: ALBERT LEWIN
A METRO-GOLDWYN-MAYER PICTURE

24-SHEET ACROSS AMERICA!

9,500 of the brilliant "China Seas" stands are posted nationwide in **1,500** *cities giving this giant new season hit the longest advance plug ever known.*

FULL PAGE ADS IN 40 MAGAZINES

In the September issues of America's greatest, nationally-circulated magazines "Anna Karenina" will be introduced to 100,000,000 people. Watch! On the newsstands, during August.



GRETA GARBO · FREDRIC MARCH

In writing "Anna Karenina" the great novelist Tolstoi searched the hidden heart of a woman—more deeply, more pitilessly, yet more understandingly, than any man had ever done. Now that story reaches the screen in all its power, with all its deep emotion. Only one actress could adequately play it. No routine production could do it justice. It called for a Garbo—and for a production as sincerely [illegible] as that of "David Copperfield."

FREDDIE BARTHOLOMEW (YOU REMEMBER HIM AS "DAVID COPPERFIELD")

IN CLARENCE BROWN'S PRODUCTION OF

ANNA KARENINA

WITH MAUREEN O'SULLIVAN · MAY ROBSON · BASIL RATHBONE

A METRO-GOLDWYN-MAYER PICTURE · PRODUCED BY DAVID O. SELZNICK

LEFT: SAMPLE AD. THERE ARE 8 DIFFERENT ONES. *Write us for proofs.*

GO ON—
thank you—

MORE ABOUT M-G-M SHOWMANSHIP

(Just a few of many things under way)

$2,500,000
PROMOTION!
BILLBOARDS—NEWSPAPERS
MAGAZINES—RADIO—
EXPLOITATION STAFF
CONTESTS, Etc.

SHIP MODEL CONTEST

$1,000 CASH PRIZES

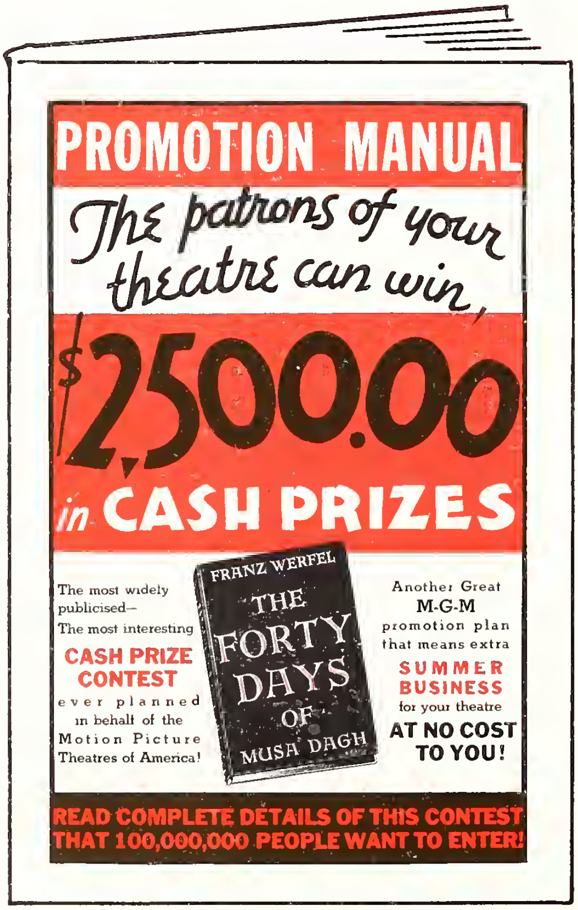
to promote

"MUTINY ON THE BOUNTY"

Watch for details!

JACK BENNY ON THE AIR!

what a plug for the song hits of **"BROADWAY MELODY OF 1936"**



PROMOTION MANUAL

The patrons of your theatre can win,

$2,500.00 in CASH PRIZES

The most widely publicised—
The most interesting
CASH PRIZE CONTEST
ever planned in behalf of the Motion Picture Theatres of America!

FRANZ WERFEL
THE FORTY DAYS OF MUSA DAGH

Another Great M-G-M promotion plan that means extra
SUMMER BUSINESS
for your theatre
AT NO COST TO YOU!

READ COMPLETE DETAILS OF THIS CONTEST THAT 100,000,000 PEOPLE WANT TO ENTER!

GET THIS CONTEST CAMPAIGN BOOK!

Imagine. This contest is so big it requires a special feature-size press book. It sells "FORTY DAYS OF MUSA DAGH" months in advance of release.

Metro-Goldwyn-Mayer's
Screen Forecast
1934 1935
$600 IN CASH PRIZES!
Who's who and what's what in motion pictures

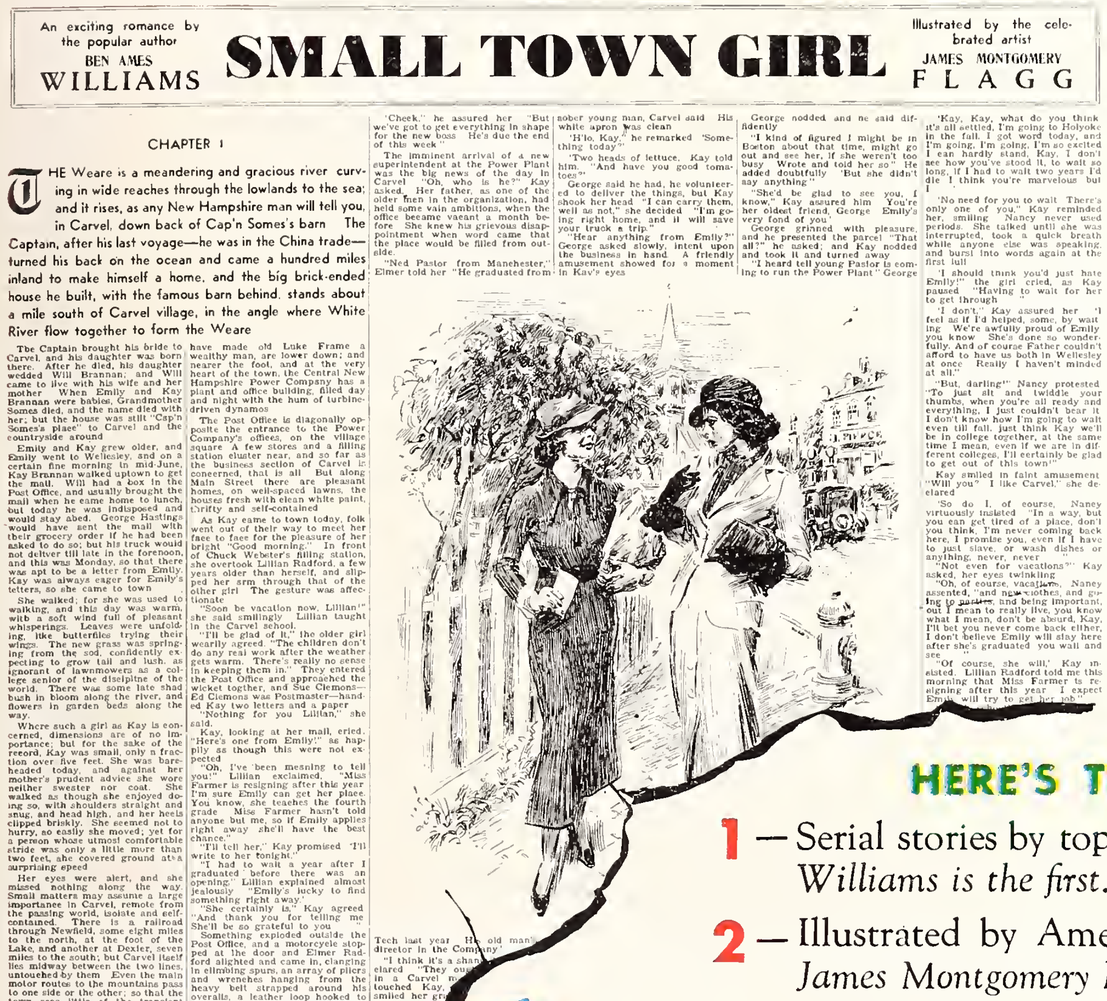
RIGHT! 32 Page Booklet distributed to patrons all over America.

6 MILLION COPIES FREE TO THEATRES

Above is reproduction of last season's M-G-M SCREEN FORECAST, the little magazine with a big wallop. Six million were circulated to patrons selling the STARS and ATTRACTIONS of Leo. The $600 Prize Contests were additional factors in its success, bringing thousands of returns from all over America. Watch for SCREEN FORECAST of 1935-36, bigger and better than ever!

THE BIGGEST NEWSPAPER TIE-UP in the INDUSTRY!

Spreading like wild-fire. Every day the list grows longer. M-G-M PROMOTION SPECIALS, the most sensational showmanship idea in ten years.



An exciting romance by the popular author
BEN AMES
WILLIAMS

SMALL TOWN GIRL

Illustrated by the celebrated artist
JAMES MONTGOMERY
FLAGG

CHAPTER 1

THE Weare is a meandering and gracious river curving in wide reaches through the lowlands to the sea; and it rises, as any New Hampshire man will tell you, in Carvel, down back of Cap'n Somes's barn The Captain, after his last voyage—he was in the China trade—turned his back on the ocean and came a hundred miles inland to make himself a home, and the big brick-ended house he built, with the famous barn behind, stands about a mile south of Carvel village, in the angle where White River flow together to form the Weare

The Captain brought his bride to Carvel, and his daughter was born there. After he died, his daughter wedded Will Brannan; and Will came to live with his wife and her mother When Emily and Kay Brannan were babies, Grandmother Somes died, and the name died with her; but the house was still "Cap'n Somes's place" to Carvel and the countryside around

Emily and Kay grew older, and Emily went to Wellesley, and on a certain fine morning in mid-June, Kay Brannan walked uptown to get the mail. Will had a box in the Post Office, and usually brought the mail when he came home to lunch, but today he was indisposed and would stay abed. George Hastings would have sent the mail with their grocery order if he had been asked to do so; but his truck would not deliver till late in the forenoon, and this was Monday, so that there was apt to be a letter from Emily. Kay was always eager for Emily's letters, so she came to town

She walked; for she was used to walking, and this day was warm, with a soft wind full of pleasant whisperings. Leaves were unfolding, like butterflies trying their wings. The new grass was springing from the sod, confidently expecting to grow tall and lush, as ignorant of lawnmowers as a college senior of the discipline of the world. There was some late shad bush in bloom along the river, and flowers in garden beds along the way.

Where such a girl as Kay is concerned, dimensions are of no importance; but for the sake of the record, Kay was small, only a fraction over five feet. She was bareheaded today, and against her mother's prudent advice she wore neither sweater nor coat. She walked as though she enjoyed doing so, with shoulders straight and snug, and head high, and her heels clipped briskly. She seemed not to hurry, so easily she moved; yet for a person whose utmost comfortable stride was only a little more than two feet, she covered ground at a surprising speed

Her eyes were alert, and she missed nothing along the way. Small matters may assume a large importance in Carvel, remote from the passing world, isolate and self-contained. There is a railroad through Newfield, some eight miles to the north, at the foot of the Lake, and another at Dexter, seven miles to the south; but Carvel itself lies midway between the two lines, untouched by them Even the main motor routes to the mountains pass to one side or the other; so that the town sees little of the transient stream of summer folk There are a few cottages on Coos Pond, three or four miles toward Newfield; but these are for the most part owned by Carvel people, who use them as summer homes or as resorts for week-end vacations, or for winter outings when the snow lies deep on the ice across the pond

The town itself is rather
trial than agricultu
River, the outlet
cascadin
gorge n
three m
thus mac
ford's shin
fall; the Ca

have made old Luke Frame a wealthy man, are lower down; and nearer the foot, and at the very heart of the town, the Central New Hampshire Power Company has a plant and office building, filled day and night with the hum of turbine-driven dynamos

The Post Office is diagonally opposite the entrance to the Power Company's offices, on the village square A few stores and a filling station cluster near, and so far as the business section of Carvel is concerned, that is all But along Main Street there are pleasant homes, on well-spaced lawns, the houses fresh with clean white paint, thrifty and self-contained

As Kay came to town today, folk went out of their way to meet her face to face for the pleasure of her bright "Good morning." In front of Chuck Webster's filling station, she overtook Lillian Radford, a few years older than herself, and slipped her arm through that of the other girl The gesture was affectionate

"Soon be vacation now, Lillian!" she said smilingly Lillian taught in the Carvel school.

"I'll be glad of it," the older girl wearily agreed. "The children don't do any real work after the weather gets warm. There's really no sense in keeping them in." They entered the Post Office and approached the wicket togther, and Sue Clemons—Ed Clemons was Postmaster—handed Kay two letters and a paper

"Nothing for you Lillian," she said.

Kay, looking at her mail, cried. "Here's one from Emily!" as happily as though this were not expected

"Oh, I've been meaning to tell you!" Lillian exclaimed. "Miss Farmer is resigning after this year I'm sure Emily can get her place. You know, she teaches the fourth grade Miss Farmer hasn't told anyone but me, so if Emily applies right away she'll have the best chance."

"I'll tell her," Kay promised "I'll write to her tonight."

"I had to wait a year after I graduated before there was an opening," Lillian explained almost jealously "Emily's lucky to find something right away."

"She certainly is," Kay agreed "And thank you for telling me She'll be so grateful to you "

Something exploded outside the Post Office, and a motorcycle stopped at the door and Elmer Radford alighted and came in, clanging in climbing spurs, an array of pliers and wrenches hanging from the heavy belt strapped around his overalls, a leather loop hooked to the belt. He saw his sister and Kay, and his ears burned red

"H'lo, Lil," he said "H'lo, Kay! Got the mail, did you, Lil? Thought you'd be at school by now"

"Your spurs are diggin
the floor," Lillian
chidingly

"Ge

"Check," he assured her "But we've got to get everything in shape for the new boss He's due the end of this week"

The imminent arrival of a new superintendent at the Power Plant was the big news of the day in Carvel "Oh, who is he?" Kay asked. Her father, as one of the older men in the organization, had held some vain ambitions, when the office became vacant a month before She knew his grievous disappointment when word came that the place would be filled from outside.

"Ned Pastor from Manchester," Elmer told her "He graduated from Tech last year His old man's director in the Company"

"I think it's a sham
clared "They ou
in a Carvel m
touched Kay,
smiled her gr

"I've seen
"Pretty smoo
in this

sober young man, Carvel said His white apron was clean

"H'lo, Kay," he remarked "Something today?"

"Two heads of lettuce, Kay told him. "And have you good tomatoes?"

George said he had, he volunteered to deliver the things, but Kay shook her head "I can carry them, well as not," she decided "I'm going right home, and it will save your truck a trip."

"Hear anything from Emily?" George asked slowly, intent upon the business in hand A friendly amusement showed for a moment in Kay's eyes

George nodded and he said diffidently

"I kind of figured I might be in Boston about that time, might go out and see her, if she weren't too busy Wrote and told her so" He added doubtfully 'But she didn't say anything"

"She'd be glad to see you, I know," Kay assured him You're her oldest friend, George Emily's very fond of you'

George grinned with pleasure, and he presented the parcel "That all?" he asked; and Kay nodded and took it and turned away

"I heard tell young Pastor is coming to run the Power Plant" George

"Kay, Kay, what do you think it's all settled, I'm going to Holyoke in the fall. I got word today, and I'm going, I'm going, I'm so excited I can hardly stand, Kay, I don't see how you've stood it, to wait so long, if I had to wait two years I'd die I think you're marvelous but I

"No need for you to wait There's only one of you," Kay reminded her, smiling Nancy never used periods. She talked until she was interrupted, took a quick breath while anyone else was speaking, and burst into words again at the first lull

"I should think you'd just hate Emily!" the girl cried, as Kay paused "Having to wait for her to get through "

"I don't," Kay assured her "I feel as if I'd helped, some, by waiting We're awfully proud of Emily you know She's done so wonderfully. And of course Father couldn't afford to have us both in Wellesley at once Really I haven't minded at all."

"But, darling!" Nancy protested "To just sit and twiddle your thumbs, when you're all ready and everything, I just couldn't bear it I don't know how I'm going to wait even till fall, just think Kay we'll be in college together, at the same time I mean, even if we are in different colleges, I'll certainly be glad to get out of this town!"

Kay smiled in faint amusement "Will you? I like Carvel," she declared

"So do I, of course, Nancy virtuously insisted "In a way, but you can get tired of a place, don't you think, I'm never coming back here, I promise you, even if I have to just slave, or wash dishes or anything, never, never "

"Not even for vacations?" Kay asked, her eyes twinkling

"Oh, of course, vacations, Nancy assented, "and new clothes, and going to parties, and being important, but I mean to really live, you know what I mean, don't be absurd, Kay, I'll bet you never come back either, I don't believe Emily will stay here after she's graduated you wait and see "

"Of course, she will," Kay insisted. Lillian Radford told me this morning that Miss Farmer is resigning after this year I expect Emily will try to get her job"

BOSTON TRAVELER

PHILADELPHIA LEDGER

TORONTO EVE. TELEGRAM

ALBANY NEWS

SYRACUSE POST-STANDARD

Just added to the list of Key City newspapers.

HERE'S THE PLAN:

1 — Serial stories by top rank novelists. *Ben Ames Williams is the first.*

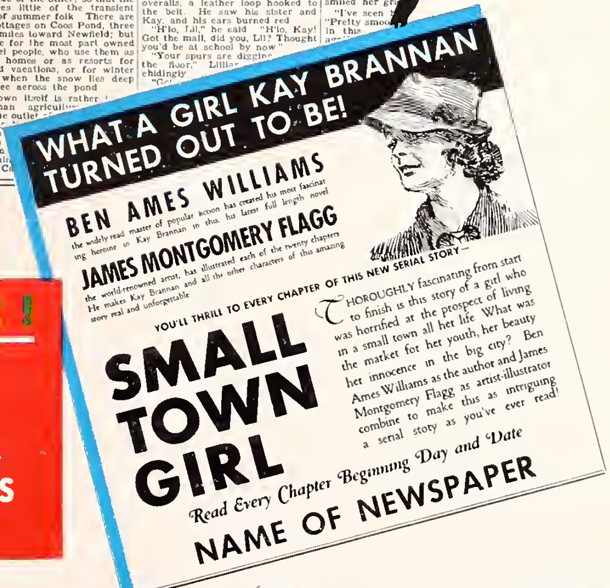
2 — Illustrated by America's most famed artists. *James Montgomery Flagg for instance.*

3 — "SMALL TOWN GIRL" is the first of M-G-M's Four Promotion Specials. It will run serially for 20 days in important cities throughout the country prior to release of picture.

4 — Joint advertising and posting campaigns by M-G-M and newspapers with direct theatre tie-up.

5 — Biggest advance promotion ever devised. Play dates synchronized with climax of serial story.

6 — Get the complete Manual from your M-G-M Branch Office. Learn how your theatre will profit with M-G-M PROMOTION SPECIALS.



WHAT A GIRL KAY BRANNAN TURNED OUT TO BE!

BEN AMES WILLIAMS
the widely read master of popular fiction has created his most fascinating heroine in Kay Brannan in this his latest full length novel

JAMES MONTGOMERY FLAGG
the world-renowned artist, has illustrated each of the twenty chapters
He makes Kay Brannan and all the other characters of this amazing story real and unforgettable

YOU'LL THRILL TO EVERY CHAPTER OF THIS NEW SERIAL STORY—

SMALL TOWN GIRL

THOROUGHLY fascinating from start to finish is this story of a girl who was horrified at the prospect of living in a small town all her life. What was the market for her youth, her beauty her innocence in the big city? Ben Ames Williams as the author and James Montgomery Flagg as artist-illustrator combine to make this as intriguing a serial story as you've ever read!

Read Every Chapter Beginning Day and Date

NAME OF NEWSPAPER

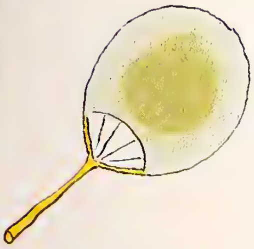
REE!

PRESS BOOK
TRAILER
POSTERS
ADS

(THIS GETS HOTTER AS WE GO ALONG. NEXT PAGE IS HOT!)

THIS COLLAR DOES NOT BELONG TO AN M-G-M EXHIBITOR!

HOW TO AVOID *that* HOT-UNDER-THE-COLLAR FEELING *this summer!*



Helpful, but you won't need it!

The Coolest man in town is the fellow with an M-G-M '35-'36 contract signed, sealed and delivered.

Not essential (but nice to help celebrate your new M-G-M contract)

●

HE KNOWS THAT

CHINA SEAS *and* ANNA KARENINA

(August and September releases)

will start him off on the most profitable year since he's been in picture business—

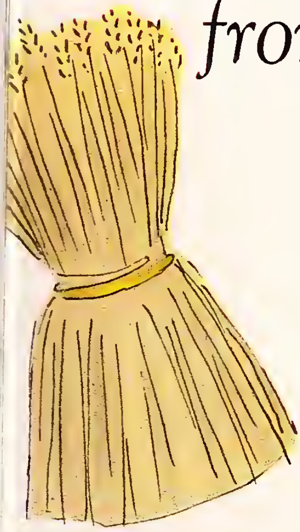
You could do without this (but it's the spot where happy M-G-M showmen do their singing)

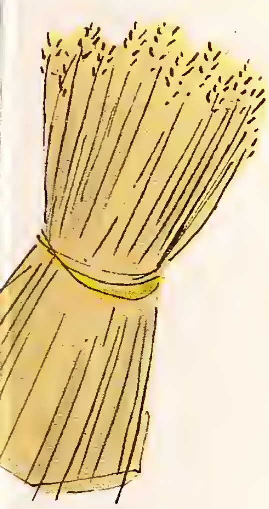
More cooling thoughts on next page—

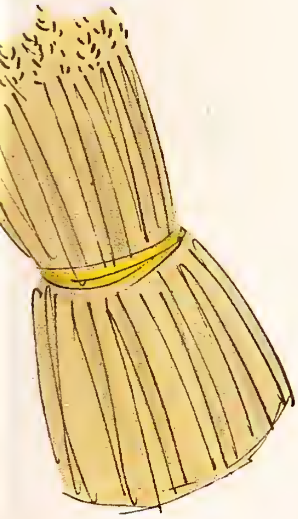
WE GOT DIZZY looking at BUSINESS CHARTS... *but we learned that they all predicted the same thing* **THE PUBLIC WILL HAVE MORE MONEY TO SPEND NEXT FALL** than any time since the depression. **AND SO—**

M-G-M HARVEST!

Just a hint of happy entertainments from Leo in Aug., Sept., Oct., Nov.







You already know about

CHINA SEAS, ANNA KARENINA

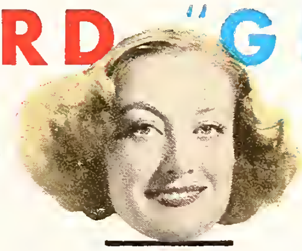
There's a grand new **LAUREL-HARDY** feature-length comedy "Bonnie Scotland" for late summer hilarity.

STAGE TRIUMPH "BISHOP MISBEHAVES"

☞ Remember this? It's from "The Champ." Well, get ready for the greatest heart picture your folks ever laughed and cried through. **WALLACE BEERY... JACKIE COOPER** ... in the beloved story of "O'SHAUGHNESSY'S BOY."

CRAWFORD "GLAMOUR"

Need we say more?



The title describes the star!

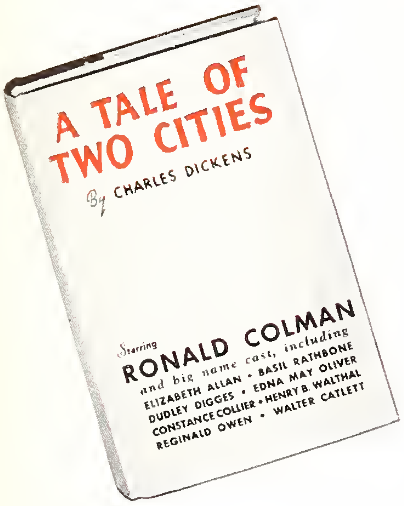
Reports from California assure us that **"HERE COMES THE BAND"** with **TED LEWIS** and his band, plus a swell M-G-M cast and Jerome Kern tunes is the surprise musical of the year.

YOUR HARVEST CONTINUES ON NEXT PAGE MR. EXHIBITOR—

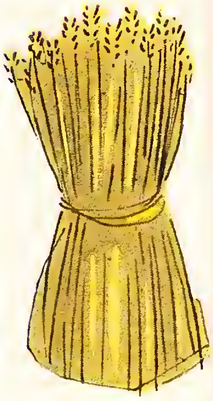
"... SHINE ON .... HARVEST MOON"

(The good news for Aug., Sept., Oct., Nov. continues—and that's just four months out of a long, prosperous year)

OCTOBER 1935, FAMED DATE IN FILM HISTORY! "TALE OF TWO CITIES" IS THE REASON!

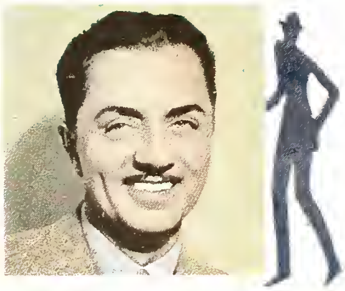

A TALE OF TWO CITIES
By CHARLES DICKENS
Starring
RONALD COLMAN
and big name cast, including
ELIZABETH ALLAN • BASIL RATHBONE
DUDLEY DIGGES • EDNA MAY OLIVER
CONSTANCE COLLIER • HENRY B. WALTHAL
REGINALD OWEN • WALTER CATLETT

Imagine! "China Seas", "Karenina" and "Tale of Two Cities"—all within the space of a few weeks. Not to mention the Big Musical of the year (at the bottom of this page). Happy harvest to you!



Did you like Chester Morris' work in "Public Hero No. 1"? Watch for him in "PURSUIT" with another strong cast.

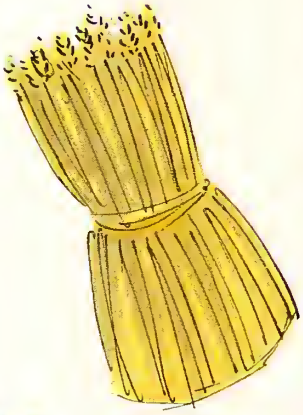
WARNER BAXTER SIGNED FOR "ROBIN HOOD OF ELDORADO" (*October release*). **THAT'S NICE!**



"THIN MAN" GETS FAT ROLE!

WILLIAM POWELL

in Herbert O. Yardley's thrilling story of the Secret Service during the War! It's what the fans want! (Title to come).



AND HERE'S A PIECE OF NEWS FOR YOUR HARVEST FESTIVAL—THE MUSICAL GIANT!

"BROADWAY MELODY OF 1936"

—JACK BENNY, ELEANOR POWELL, ROBERT TAYLOR, SID SILVERS, BUDDY & VILMA EBSEN, FRANCES LANGFORD, SHIRLEY ROSS, UNA MERKEL, STUART ERWIN, JUNE KNIGHT, NICK LONG, JR., Etc.

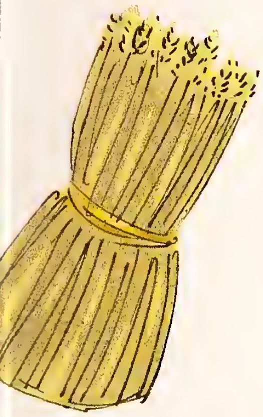
YOU'LL REMEMBER NOVEMBER!

1935
NOVEMBER
SUN MON TUE WED THU FRI SAT
1 2
3 4 5 6 7 8 9
10 11 12 13 14 15 16
17 18 19 20 21 22 23
24 25 26 27 28 29 30

CLARK GABLE, CHARLES LAUGHTON, Franchot TONE

"MUTINY ON THE BOUNTY"

*H*ONESTLY, did you ever see the like of the entertainments coming from M-G-M this Fall? Unprecedented in all screen history! It's our biggest effort and your biggest opportunity. And to repeat, this is just the beginning of a long and prosperous year!



WHEN IRVING THALBERG *presents*

THE MARX BROTHERS—

The Maestro of Movies, the Master Showman of them all . . . his "Night At The Opera" featuring the merry Marxes is the last word in hilarity, tried and proven in a series of tryout engagements on tour.

JOAN CRAWFORD

with the singing, dancing, suave comic of "Little Show", "Three's A Crowd", "As Thousands Cheer" and other Broadway $6.60 hits—

CLIFTON WEBB

Watch for title of the great entertainment in which Joan introduces him to the screen.

AND LET'S END THE HAPPY HARVEST ON A HIGH NOTE—

The Stars of "Naughty Marietta" in their eagerly awaited follow-up

Jeanette MacDONALD

Nelson EDDY

"LET FREEDOM RING"

(and talk about being independent. Here's how, on next page)

THE LION AT YOUR BOX-OFFICE!

THE FIRST COMPANY

in 1935-36 will present

49 Productions

6 SPECIALS: "China Seas," "Tale of Two Cities," "40 Days of Musa Dagh," "Wife vs. Secretary," "The Great Ziegfeld," "Broadway Melody of 1936."

22 STAR PRODUCTIONS (2) Clark Gable. (2) Garbo. (1) Grace Moore. (3) Joan Crawford. (2) Jean Harlow. (1) Jeanette MacDonald. (1) Jeanette MacDonald-Nelson Eddy. (3) Lionel Barrymore. (1) Marx Brothers. (1) Norma Shearer. (2) Robert Montgomery. (2) Wallace Beery. (1) William Powell.

4 PROMOTION SPECIALS New idea in film merchandising.

3 MUSICALS. With STAR Casts in famed vehicles of "Naughty Marietta" prominence.

14 MARQUEE PICTURES The original popular policy of this series. timely stories, strong casts.

SHORTS!

8—Todd-Kelly
8—"Our Gang"
8—Charley Chase
6—"Crime Doesn't Pay"
6—M-G-M Star Musical Revues (Technicolor)
12—Pete Smith Sports Parade
12—M-G-M Miniatures (Pete Smith-Chic Sale)
13—M-G-M Happy Harmonies Cartoons (Technicolor)
10 Fitzpatrick Travel-talks (Technicolor)
104 Issues—Hearst Metrotone News

EATON OF YALE ASKS FILM SUPPORT NATIONAL CHAIN OF STAGE THEATRES

Calls Motion Picture and Legitimate Each Dependent upon Other; Says Circuit Would Train Talent for Screen

Active support by the motion picture industry of a circuit of legitimate theatres in the key cities, "merely as a sound business investment" through assurance of the flow of creative talent that goes into films, was urged this weekend by Walter Prichard Eaton, veteran authority on the drama and associate professor of playwrighting at Yale University. At the same time, he agreed with Burns Mantle, dramatic critic of the New York *Daily News* that the interdependence of the stage and screen demands that cooperation supplant hostility, for preservation of the two.

Mr. Eaton hailed the announcement from Washington that funds of the Federal Emergency Relief Administration will be made available for legitimate production in every city and town with the hope that "the living drama" thus will be restored to affluence and glory. But in the same breath he predicted failure unless the film companies take an active interest.

Finding that the screen and stage are in agreement in only one fundamental—both are mediums of dramatic expression—Mr. Eaton saw in the several basic differences between them the elements that make cooperation essential. The stage, he said, develops the artistic sources without which the screen cannot maintain its high standards, and the screen supplies the financial sustenance for creative talent and has popularized superior drama.

Simultaneously this week, Mr. Mantle scouted the belief he said is held by Broadway circles that "the master minds of filmdom," in financing stage productions, are hatching a plot to strangle the legitimate for the benefit of their motion picture houses. He also suggested that "the screen men are coming to realize that the salvation for both forms of entertainment is in a sane and intelligently considered cooperation."

While Mr. Mantle maintained that "nothing on earth can kill the living theatre," on the other hand Mr. Eaton found solace in the fact that "the movies have killed the market for inferior plays and players at superior prices."

Calls Fears "Silly"

In his column in the *Sunday News,* Mr. Mantle said:

"Reading that the Brothers Warner are going to continue in the play-producing business because they made money with their two ventures, 'Three Men on a Horse' and 'Ceiling Zero,' and further that the Metro-Goldwyn-Mayer interests will next season back both Max Gordon and Sam Harris in their Broadway enterprises, some of my friends are gravely worried for the future of the theatre, seeing danger in this newest tieup between the theatre and the screen.

"It means, they solemnly declare, that probably 70 per cent of next season's Broadway productions will be financed by motion picture capital. Brother Darryl Zanuck will be interested, and Brother Joe Schenck. Paramount will take a hand, as it did once before, and all the little imitative followers of the big bosses will trail after.

"This indicates, my friends fear, a gigantic but fairly subtle scheme by which the motion picture interests hope eventually to degrade and cheapen the theatre by controlling the character and quality of its offerings, and thus, by craftily forcing contrasts as between bad plays and good pictures, turn a slipping trade back into the motion picture houses.

"Which is a little silly to me. I am not at all impressed by the argument, though its reasoning is understandable. The picture magnate mind works that way and its master no doubt would, if he could, control and dictate the play output of the world. He will do anything, too, that he believes will work to his commercial advantage, just as in the past he has worked to freeze the drama out of hundreds of smaller towns by leasing their opera houses and refusing to open them to such traveling attractions as applied for time.

New Group Would Arise

"It is conceivable, too, that the master minds of filmdom might attempt to control the theatre to the theatre's disadvantage. But it would mean so quick and costly a failure that it hardly seems credible. A season or less of that sort of thing and there would arise so completely new a group of play producers that the competition would have to be bought all over again.

"Nothing on earth can kill the living theatre nor arrest its progress for long. Because nothing on earth can crush the ambition of playwrights and play actors to achieve and be applauded by their fellows as a reward of achievement. So long as these two unconquerable human ambitions exist the theatre will exist, not as a canned and mechanical art, but, at its source, as a pulsing, normal expression of human art.

"I believe, with Brock Pemberton, who will also operate to some extent next season with picture capital, that the screen men are coming to realize that the salvation for both forms of entertainment is in a sane and intelligently considered co-operation.

"The stage can struggle through with a new set of players each season, but not comfortably nor with satisfaction. It needs frequent touch with its better and its more experienced actors. The screen has been hiring these away as fast as they develop and holding them for periods of years. This has worked harm to the theatre, to the actor, and to both industries.

"Lewis Stone may have been happy as a screen actor all the years he has been in California, but Lewis Stone has lost a great deal in losing those opportunities the creation of new characters in the living theatre would have brought him. The theatre has lost by not having Stone, and the pictures have lost the better actor that periodical contact with the stage would have made of Stone.

Urges Interchange of Talent

"The same is true of the Barrymores and of every other good and potentially fine actor who has deserted the stage for the screen for any length of time. It is quite possible the picture producers, who have recently been forced to improve the grade of their output in order to meet competition with foreign films in foreign

Burns Mantle Scoffs at Fears That Screen Men Would Strangle Stage by Plan to Finance Legitimate Plays

fields, have sufficient vision to see that this is true. By working with the theatre they can bring about an interchange of actors that will greatly benefit them and the theatre as well.

"The time has come when the greater the cooperation between the stage and the screen, the better the results for both. The theatre must continue to be a principal source of supply for the screen. Financially, the picture producers are sure to continue in a position to buy actors and playwrights, directors and composers away from the theatre.

"But they learn with experience that if they buy them and hold them, overwork and overexploit them, they soon crush both the talent and the life out of them. Not only will five or six years, with three or four pictures a year, prove disastrous to the popularity of the most gifted, but a new talent grabbed from the theatre before it is at least partially developed and established can be wiped out in pictures within a year."

Mr. Eaton, discussing the stage-screen situation, in the New York *Times Magazine* of last Sunday, saw a heartening note for unemployed players in FERA support but warned that "if this FERA project is to be, as seems probable, on a 'self-liquidating' basis, and the companies sent out on the road are to be composed largely of unemployed actors, somebody is in for a big disappointment."

He said Helen Hayes' tour in "Mary of Scotland" last winter showed audiences exist for fine plays and famous performers but "these audiences not only no longer exist for inferior plays and players; they do not exist even for good plays and good players lacking a reputation."

Says Films Killed Inferior Market

"The movies, of course, have killed the market for inferior plays and players at superior prices," Mr. Eaton declared. "When every crossroad can see the best Hollywood can produce, and see it often as soon as New York, it will not go back to the living theatre, at higher prices, without a definite lure, without some assurance that it is going to see something it cannot get in the movies. A well-known star, a much-discussed play, is such an assurance.

"The stars, then, must be persuaded to go trouping as well as the unemployed, and the successful plays, perhaps with several companies simultaneously, must be sent out, instead of, as now, sold to Hollywood at the end of the Broadway run.

"I doubt whether even the Federal Government can accomplish this, without the cooperation of the motion-picture companies. Yet I thoroughly believe that it should be accomplished for the good of all, the screen no less than the stage, the actors no less than the public.

"The similarities and the differences between stage and screen, it seems to me, should be clearly understood before there can be wise cooperation, and before any well-reasoned campaign to 'restore the Road' can be undertaken. We must know where, and why, either art should survive, and what its functions should

(*Continued on following page*)

SAYS FILM WOULD DIE WITHOUT STAGE

(Continued from preceding page)

be in a well-ordered cultural program. Otherwise the government millions will go the way of other unplanned expenditures.

Fundamental Likeness

"There is, of course, one fundamental correspondence between stage and film play which has been the more emphasized since the invention of synchronized speech on the screen.

"Direct and vivid, drama has always been the liveliest art, and the cheapness and easy transportation of pictures has resulted in their inevitable and phenomenal spread. So far as, in the large and simplest sense, the pictures are drama, liveliest of the arts, they are performing the function of the stage, cheaper and more generally, and there would appear to be a duplication of function when the two compete. Should there, accordingly, be any effort to maintain the more costly form? Must it not inevitably disappear?

"Although both forms are drama, based on motion directly apprehended by the spectator without the intervention of a narrator, without the indirect process of supplying images to word symbols, there are certain basic differences in the methods of apprehension and hence in the methods of technique on stage or screen which widely separate the two arts. . . .

"Now the older silent movies were, of course, entirely pantomime, and it was admitted they could not infringe greatly on developed drama. But the addition of speech seemed to make the screen a direct rival of the stage. Examine any movie closely, however, and you will discover, first, that it never runs to the length of a play, generally not much more than half the length; second, that it is composed of scores upon scores of little separate scenes, and third, that the actual number of words spoken is scarcely a quarter the number of those spoken in the average play. Owen Davis says 5,000 words is the limit.

"An average play will run to 20,000 words. This must mean one of two things: either the plays of Ibsen, Galsworthy, Chekhov, Shakespeare, Howard, are twice too long and four times too wordy, or else they are doing something the screen cannot do. We may fairly assume, so far as the good dramatists are concerned, that the latter is the case.

"There is a profound psychological difference between watching photographs perform and watching living people. The eye, focused upon the whole stage, takes in the scene as a constant unit, the imagination makes you a part of the living scene yourself, and you gladly concentrate on sustained passages of dialogue which go far beyond pantomime into the realms of character analysis and social criticism. You accept a whole play in one setting, a sixty-minute act with only three characters, etc.

Called Impossible on Screen

"Experience has proved this not only impractical but almost impossible on the screen. The appeal of the moving photograph must be far more to the eye, hence far more pantomimic. As a result, what may be called the intellectual range of pictures, as well as their verbal richness, is far more restricted than that of the stage. This includes character analysis, debate, social criticism, and the intricate world of emotions connected with them. The screen must be broad and simple in its depiction of character, and its emotional range is confined to the more elemental situations which can be made clear pantomimically. It is a fact that the screen has produced no dramatist whom we can place in the category with Ibsen, O'Neill, Shaw and their like. It has even failed pitifully when it has tried to reproduce the work of such men, though it is improving.

"On the other hand, what can be best presented pantomimically, what gains by rapid sequence of scenes appealing to the eye, what in drama counts primarily for its motion pattern, the screen not only can handle but in many cases can handle more interestingly than the stage. The stage could not possibly have treated so effectively the satire of mass production found in René Clair's 'A Nous La Liberté.' The stage could never achieve the splendor and space and moving masses found in many spectacular productions, or in, say, 'All Quiet on the Western Front.' In the case of such a work as 'Cavalcade,' the simplicity of theme and emotion can be handled by the screen; the war visions are better done on the screen; the dignity of speech is lowered. There is both gain and loss. We may say here is a borderline work adapted to either medium.

"It should be obvious, on reflection, that each medium has functions which the other cannot perform so well, or even cannot perform at all, and that both should operate freely to give us of their most characteristic product. It is unthinkable that we should deliberately fail to foster an institution which has given us Shakespeare, Molière, Shaw, O'Neill, when the supplanting institution has demonstrated itself psychologically incapable of doing what these artists do. But it is equally absurd to assume that because the screen cannot do these things, it has nothing but cheap entertainment value, and cannot bring to its far-flung millions at the world's crossroads anything but piffle (which is, alas, the "highbrow" assumption). Actually, the world's art can and should be richer for the two mediums.

"The movie player acts without an audience, with no check on his practice. The writer can hardly practice at all, for the cost of movie-making prohibits. He must demonstrate ability in advance. He must learn to handle dialogue in the theatre. Now, a theatre can be anywhere that a few people are gathered together, and the great plays of the theatre are always available to reproduce, to study, to learn from. It is no doubt true that the fine movie writer must have a pictorial quality of imagination not essential to the stage, but he must assuredly also have skill in the use of dialogue and construction, and to gain that he must have practice.

Proposes Films Support Stage Chain

"The art of the screen will be seriously jeopardized if the stage perishes. And the more widely the stage can be preserved (not merely confined to New York), the more numerous will be the sources of artistic life to flow into the motion pictures. Merely as a sound business investment, it would pay the screen to support a chain of living theatres in the key cities of the country, and to encourage the practice of drama in colleges. This is not because the screen would thus secure more plays to turn into films. What is most characteristic of the stage cannot be turned into good films, and should not be attempted. It is solely to train authors and actors in the use of speech, and authors in the tight logic of construction, so that the great traditions and highest craftsmanship of dramatic art (to which stage and screen alike belong) may be preserved. If they are not preserved, the films will ultimately sink to a permanently low level, and see half their audiences vanish, or certainly the more discriminating minority.

"We now come to a final difference between stage and screen which, to me, contributes the most important reason for keeping the stage alive. The spectator of a play takes an active part. His response, or lack of response, his laughter, tears, applause, all count. Even if the play is being given for the thousandth time, yet it has to start all over anew, and he is a creative participant. The movie was completely made months ago in Hollywood, and his response can have no effect whatsoever. Though he may not know it, or feel the lack, he is not sharing in a creative process and experiencing the satisfaction that it brings.

"This lack of creative participation by the recipient is inherent in all mechanically reproduced art, even in the radio. By a kind of Emersonian law of compensation, the advantages of mass production and wide dissemination are counterbalanced by the lack of personal participation. You are always entirely a consumer, never in the mildest degree a maker. I believe that in a nation completely composed of consumers the sources of artistic inspiration, even of ambition, will dry up.

Sees Mechanical Barrier

"This is not to say, of course, that art does not get into the motion pictures, that artists of a high order are not required for their proper production. It is to say that the mechanical barrier interposed between these artists and the public who finally receive their art acts as a bar to the creative satisfactions, and hence the emulations and inspirations which come to a people from direct participation."

"On the other side, the second and third rate professional theatre has been rendered permanently obsolete by the movies. Why should people pay to see inferior actors in inferior plays when at smaller cost they can see first-rate actors in the best entertainment the screen can provide? Here it is the theatre's task not to express hostility, but to acknowledge freely that the screen, in the small towns especially, has freed it of its ancient load of mediocrity and enabled it to concentrate on what it can do best in the best possible manner. The screen, too, offers large rewards to a host of artists, who can go to it if they wish from the theatre, and has definitely expanded the opportunities for the dramatically gifted in America.

"Considered as two branches of the art of the drama, then, it would seem that artistically and socially stage and screen each has its definite place; that the extinction of the older branch would mean a definite impoverishment of the younger, and that cooperation between them, not hostility, is not only desirable but actually the logical thing.

"Ultimately, all that matters is the preservation of dramatic art at its highest possible level and its fullest possible dissemination among the people. To maintain the level a sound, healthy theatre in our larger centres is essential. The drive should be made on the larger centres because then sufficient support will exist to make it successful. For wide dissemination of drama the movies are incomparable. Each, therefore, should be vitally concerned in the welfare of the other."

STEAMBOAT ROUND • THE BEND

● A character and a scenic study in the Herald's series of advance stills from 1935-36 productions. These stills from the Fox picture, "Steamboat Round the Bend," which is scheduled for November release, show Irvin S. Cobb of story-writing fame as Captain Eli, and his good ship, the Pride of Paducah. Sol M. Wurtzel is the producer of "Steamboat Round the Bend." The director is John Ford. Screen play by Dudley Nichols and Lamar Trotti from a novel by Ben Lucien Berman. Cinematographer, George Schneiderman. Cast: Will Rogers, Anne Shirley, Irvin S. Cobb, Eugene Pallette, Francis Ford, and Hobart Bosworth.

GROUP FIGHT SANCTION FOR TELEVISION CABLE

Vatner, of Society for Protection of Theatre, Foresees Monopoly Ruining Film Business

Apprehensive that construction between New York and Philadelphia of a coaxial cable, over which telephone messages, telegraph and television could be transmitted simultaneously, would adversely affect their interests, representatives of broadcasting, communication systems and minority groups of the motion picture business this week opposed the application for authority by the American Telephone & Telegraph Company at a hearing before the Federal Communications Commission in Washington.

While the telephone company has not divulged the purposes to which the long-distance cable would be put, other than it will be used for television service, it is generally known that its installation is in connection with the television transmitting station which the Radio Corporation of America plans to construct within the next year.

The film interests in opposition to the application for permission to construct the cable were represented at the hearing by Ralph Vatner, general counsel for the American Society for the Protection of the Motion Picture Theatre, appearing, he said, for a number of independent producers, exhibitors and equipment manufacturers. Mr. Vatner argued the transmission of motion pictures direct to American homes is not an activity within the scope of the telephone company's business, which is that of communication.

Wire Companies Drop Protest

Opposition was withdrawn abruptly by Western Union Telegraph Company and Postal Telegraph and Cable Company, after Dr. Frank B. Jewett, vice-president of the AT&T and president of the Bell Telephone Laboratories, had informed the Commission that the cable was intended for experimental purposes for at least one year after it was laid.

The Commission indicated that the license would be granted soon, and all but Mr. Vatner of the many persons who had listened to a tale of amazing progress seemed satisfied. James W. Baldwin, representing the National Association of Broadcasters, at first objected to transmission of images by television. He later said the broadcasters did not want to stand in the way of progress, but asked the Commission to consider carefully the question of competition when a commercial application was received.

2,400 Simultaneous Messages

It was predicted that all television broadcasting companies could lease the cable. A total of 2,400 simultaneous telegraph messages could be sent over it and 240 telephone messages.

Dr. Jewett and A. J. McBean, attorney for AT&T, told the Commission the present view of the company was that it would offer to television broadcasting companies the use of the new cable on a lease basis. Mr. McBean said the company's idea of its position in the television field was analogous to the service it rendered in the broadcasting field by renting facilities to broadcasters.

"Television is a thing 'way in the future," Dr. Jewett remarked, while he observed that the cable, at present with a frequency capacity of 1,000,000 cycles, was the first means to transmit visual images of good definition by wire. The Bell Laboratories president emphasized that no monopoly in television would be established and that all proven television concerns would receive opportunities to utilize the cable with no restrictions on manufacture of transmitting and receiving equipment other than meeting the tests of operating conditions. Dr. Jewett denied that the cable would be used to bring television programs direct to the homes of telephone subscribers.

Vatner Sees Monopoly Danger

Mr. Vatner charged that through this cable a monopoly in television would be created which would "destroy" the film industry. He charged that the AT&T, through Electrical Research Products, Inc., had a virtual monopoly in the sound picture field. He asked the Commission to refuse installation of the cable on the ground that its use would be in fields unrelated to telephony and that its cost would be borne by telephone subscribers in their rates.

H. S. Osborn, transmission engineer for the company, portrayed the projected cable as an avenue to lower toll rates on long distance telephone calls. He said the annual carrying charges, plus the terminal equipment, would be one-third the cost of carrying charges on present equipment of similar capacity.

Stipulations Signed In RCA License Suit

Stipulations have been filed in Chancery court, Wilmington, Del., under which the Philadelphia Storage Battery Company agrees to pay Radio Corporation of America royalties on the basis set forth in Philadelphia's injunction suit. Counsel for both sides signed the stipulations. Philadelphia recently filed a bill to enjoin RCA from revoking a license agreement under which it is licensed to use the company's patents for manufacture of radio equipment.

The stipulations will remain in effect until final settlement of the action. If it is found that the basis of royalties is in error, the defendant is to refund to the plaintiff the difference between the amount paid and the amount determined as due.

Banquet for Michaelson

Harry Michaelson, former eastern central district manager for RKO Distributing Corporation, and recently promoted to short subject sales manager, will be tendered a banquet this week at the Hotel Schenley, Pittsburgh, by friends.

Sabath May Study Fox Film, Theatres

I. Alfred Levy, counsel to the Sabath Congressional committee investigating real estate reorganizations, indicated last week the possibility that the committee may extend its investigation to Fox Film Corporation and Fox Theatres, if the present inquiry into the reorganization of Fox Metropolitan Playhouses reveals interrelations between the companies. The committee is continuing its hearings in New York on the Fox Metropolitan reorganization behind closed doors. The inquiry is expected to require about one month.

Alleged fraud and illegal practices uncovered by investigators examining the liquidation of defaulted real estate bonds in New England, some of which involved theatre property in Boston, will be placed before the Sabath committee at a public hearing to be held soon, according to Murray Garson, executive assistant to Chairman Sabath of the committee. Nine investigators have been working in Boston for the past month, said Mr. Garson.

Ohio Censor Without Funds, May Violate Law

Films passed by the Ohio censor board in the future may not carry the five-foot leaders certifying passage by the board, as required by state law, as a result of a budget slash by Governor Davey. The law requires that the state supply the leaders, thus forcing the board to violate the law. The state supreme court declared unconstitutional Governor Davey's plan to redistribute the budget to provide funds for departments left without money as a result of the slash in the budget. A special session of the legislature to enact new legislation is seen as the only solution.

Universal Sues Texas Operator for $15,150

Universal last week filed suit in the New York supreme court against William G. Underwood, operator of a Texas theatre circuit, for $15,150.22. The suit charges breach of contract and contends Mr. Underwood is responsible personally. No date for hearing has been set. Mr. Underwood was served with a summons recently while in New York, thus moving the action from Texas to New York.

The seven Texas theatres involved are the New, Marshall; New, Port Arthur; New, Nacogdoches; New, Jacksonville; Dixie, Bryan; New, Sequin; New, Conroe.

RFC Denies Refusing Loan to Howard Cullman

Reconstruction Finance Corporation officials at Washington last week denied that the application of Howard S. Cullman, trustee for the Roxy theatre in New York, for a loan of $750,000 for the theatre corporation had been refused. It was said no formal application had ever been filed.

Officials indicated, however, that the RFC is unlikely to view such a loan favorably, since, it was explained, it has never gone into the theatre business and does not believe it should do so.

FIGHT PARAMOUNT CLAIMS IN COURT

HERTZ IS STAR OF SEC'S HEARING

Minority Stockholders Charge Exorbitant Demands in Calls for Fees Totaling $3,600,000; Senate Inquiry Threatened

The United States district court chambers in New York of Judge Alfred C. Coxe were bulging Thursday morning with adversaries contemplating a bitter fight over the $3,600,000 fees and allowances claimed by lawyers, accountants, receivers and others from Paramount for services rendered to the company and creditor groups in its equity receivership, bankruptcy and reorganization.

Minority stockholders charge the claims are exorbitant, and the New York "American" took up the fight upon learning, it was said, that protests against the "great $3,650,000 Paramount-Publix bankruptcy melon swelled into a rising tide of indignation."

Reverberations of the protests against the applications for "exorbitant" fees were heard at Washington, where Senatorial investigation was threatened as a result of complaints that lawyers connected with the reorganization proceedings were attempting to "milk" the company.

The schedule of allowances to be discussed before Judge Coxe consisted of 51 different claims, ranging from a few hundred dollars, to $700,000 asked for by Root, Clark, Buckner and Ballantine, attorneys for the receivers and trustees from January, 1933, to the date of reorganization on July 1, 1935.

$2,500,000 Set Aside

The reorganization plan set aside a reserve of $2,500,000 in estimation of such expenses, and Paramount must pay the bill.

"All of this money, coming from a bankrupt concern, would naturally come at the expense of its creditors, bondholders and stockholders," warned the Hearst newspapers.

The court previously had warned the lawyers and accountants who rendered services as counsel or otherwise to the company and creditor committees against filing exorbitant fees, and set Thursday's hearing to pass on the applications.

Paramount's directors retained Thomas D. Thacher, of Simpson, Thacher and Bartlett, to represent the company at the hearing, and Mr. Thacher, it was expected, would contest any claims which the directors regard as excessive.

"Public Scandal," Says Rogers

Saul E. Rogers, counsel to a minority bondholders' group, protested vigorously to the news press this week against what he termed was the "melon" that attorneys and others are cutting out of the company's bankruptcy.

He said that the situation as disclosed by the New York *American* amounted to a "public scandal."

"I have been in this case since 1932," he declared. "It has been a fight all the way to keep this group from getting away with all the assets of the company. When I filed a fee of $10,000 (for services to the bondholders' committee) some of them (the other lawyers) censured me for not asking $150,000."

Mr. Rogers urged all stockholders to swarm down on the courtroom in protestation against the distribution "of the remaining assets among a select group of lawyers and receivers."

Mr. Rogers warned, through the Hearst newspapers, that "the Paramount Publix incident is going to plant in the minds of the investing public a distrust of all stocks and bonds that may be offered in the future."

"Receivers normally are to safeguard the assets of a corporation in distress; they act in a fiduciary capacity. When a single law firm can get a million-dollar fee out of Paramount, then the public must lose faith in all receiverships," Mr. Rogers was quoted.

Should Judge Coxe approve the applications, Mr. Rogers declared, he will singly, or with others, take the case to the circuit court of appeals.

The New York *American* said that "two lawyers who entered the Paramount receivership representing bondholders of $15,000 of its bonds, emerged with a request for $150,000 legal fees because they 'automatically became petitioners for all security holders.'"

The *American* mentioned Malcolm Sumner and his associate, former Judge Edward L. Garvin, as originally representing three bondholders, whose bonds had a total value of $15,000, and who have applied for $150,000. Mr. Sumner was quoted by the newspaper as saying this sum was "very reasonable."

Mr. Sumner was said to have explained that after he initiated proceedings in favor of his three clients, he and Judge Garvin "automatically became petitioners for all the security holders." "Through their efforts," he was quoted, "control of the corporation was wrested from Kuhn, Loeb and Company," Wall Street bankers.

Defending "Huge Sums"

Law firms asking the biggest fees were said by the *American* to be "rushing to the defense of the huge sums," declaring the Paramount case the largest under Section 77-B of the bankruptcy act. They are said to have detailed the immense amount of work involved, and to have presented voluminous "worksheets" and records of labor to the court.

The $700,000 claim of Root, Clark, Buckner and Ballantine was accompanied by a worksheet stating that 43 members of the firm's legal staff worked a total of 72,113 hours on the reorganization, which involved more than 400 subsidiaries.

The *Wall Street Journal* of Dow Jones and Company, a financial newspaper, said, however, that "interests close to the company believe that many of these claims will be materially reduced by the court," and that a number of substantial stockholders in the company hold that the claims as a whole are exorbitant.

"In some instances," the *Journal* continued, "attorneys representing independent stockholders and bondholders owning a very small amount of securities have filed claims for amounts which are considered by the management of the company as out of all proportion to their services in the proceedings."

McAdoo Hints Senate Inquiry

Some $400,000 in claims were allowed during the reorganization, the pending applications involving the remaining $3,200,000.

Senator McAdoo of California declared in Washington that an investigation of the proceedings is a possibility. The Senator is chairman of a special committee which is investigating receiverships and bankruptcies.

The attention of the Senate committee was called to the Paramount case last month when

(*Continued on page 50, column 1*)

Former Finance Chairman Says Zukor Threatened to Resign and Apply for Receiver; Recalls Zukor's Coup in 1932

The drama of Paramount's reorganization as played by the bankers, attorneys and corporation officers on a private stage far removed from the public eye, was finally enacted in the open last week, under pressure, before a select audience of United States Government commissioners from Washington who sat as the Securities and Exchange Commission investigating the causes of the Paramount bankruptcy and the events of the subsequent reorganization.

The occasion was the continuation in New York of a hearing that had started several days earlier in Washington. Although the testimony taken has no other known official significance than possibly providing a guide to Congress in the writing of future legislation regulating corporate procedure, the narrative that was related about much of the "inside" of Paramount's reorganization and about many of those who participated prominently therein, held the interest of spectators throughout.

The star of the day was John Daniel Hertz, of Chicago taxi fame, former chairman of Paramount's finance committee, a partner in the Wall Street banking house of Lehman Brothers, and now a member of the new Paramount board of directors. There was only one other star narrator, Robert T. Swaine, of Cravath, de Gersdorff, Swaine and Wood, New York attorneys and former counsel for Paramount Publix and for Kuhn, Loeb and Company, another large Wall Street banking house. Both Mr. Hertz and Mr. Swaine were ably prompted by counsel for the Government's commission. Other testimony, pertaining to the manner in which the new Paramount stock was floated, was heard from Edwin L. Weisly, of counsel for the Fortington creditor group now prominently identified with Paramount.

Tells of Conflict with Zukor

Mr. Hertz related, under questioning, his conflict with Adolph Zukor, Paramount president, which reached its climax when lawyers and bankers advised him to resign as finance chairman after Mr. Zukor himself had threatened to resign and to apply for a receiver because Mr. Hertz had "exceeded his authority" in running the corporation's affairs in his finance committee position.

Mr. Hertz denied that Lehman Brothers has any thought of the probabilities of effecting a merger between RKO and Paramount, despite its representation on the directorate of both corporations.

Zukor "Coup" in 1932

Mr. Hertz told the commissioners that the specific charge made against him by Mr. Zukor when Mr. Zukor effected his "coup" in 1932 to upset a move by the bankers to oust him as president in favor of Mr. Hertz, was that he had ordered Mr. Zukor to hold no further conferences with departmental heads without first consulting him and to refrain from

(*Continued on following page*)

REDUCED COSTS $23,000,000: HERTZ

(*Continued from preceding page*)

"I had been pushing ukor around," said Mr. Hertz. "I'd cut his son's salary from $50,000 to $25,000 and vetoed one of his (the son's) lump expense accounts. I refused for a month to okay a $1,000 phone bill of Zukor's which was for night calls to the studio, made from Zukor's home, when I learned that he was in the habit of calling up the studio manager and chatting with him for hours whenever he felt lonesome. That led to one of our most serious quarrels. I issued instructions that no more phone calls were to be made to the studio from his hotel."

The son of Mr. Zukor is Eugene Zukor, a Paramount executive for many years.

Significance of Zukor Coup

The resignation of Mr. Hertz disclosed the full significance of Mr. Zukor's successful coup in the light of testimony given to the commissioners a few hours previously by Mr. Swaine, who disclosed that the Paramount bankers desired at the time to elevate Mr. Hertz to the presidency of Paramount and to place Mr. Zukor in a "decorative" position.

The testimony completed a graphic picture of the executive conflict within Paramount at the time, in 1932, when its greatest financial difficulties were nearing a climax and which, less than one month after the resignation of Mr. Hertz, forced the company into receivership. The story detailed what Mr. Hertz described as "a race against the depression" to save Paramount from bankruptcy. The "race" became a rush of "cost cutting," and haste in this procedure seemed to the then chairman of the finance committee to be so essential that, he admitted to the commissioners from the stand, he "wasn't always overly careful" of its effects on others. The result was, it appeared from the record and substantiated in Mr. Swaine's testimony, that morale within the company ran at low ebb.

"The atmosphere was charged with uncertainty," Mr. Swaine said. "Everyone was afraid for his job."

In quick succession Jesse L. Lasky, production head; Sidney R. Kent, distribution head, and Sam Katz, theatre head, withdrew from the company. Eventually came the direct challenge to Mr. Zukor's authority as head of the company, which was met with the former Paramount president's ultimatum. Even then, Mr. Swaine revealed, had it been possible to obtain a majority of the Paramount board to take a stand against Mr. Zukor, which it was not, Mr. Hertz would have been elected to the presidency of the company.

Evidently interested to learn the full details of this episode, the commissioners had Mr. Swaine testify further in this connection. He told them that the late Otto Kahn, head of Kuhn, Loeb, Paramount bankers, wanted Mr. Hertz to be given "supreme authority" to finish his job of cutting costs in an effort to "outrace the depression" but that they could count on the support of only four directors. These were Sir William Wiseman, Maurice Newton, Gilbert Kahn and Felix Kahn.

"It is difficult to believe," interposed Irwin Langbine, SEC counsel, "that Zukor was ready to wreck his company in order to keep up his personal authority."

"It wasn't that," Mr. Swaine corrected him. "Zukor saw his three best men leaving him. He recognized an atmosphere of complaint throughout his organization and felt himself being forced out. All that of itself was a wrecking of the company to him, which he felt he ought to prevent."

> From John Hertz's testimony before the Securities and Exchange Commission:
>
> *"We played it catch-as-catch-can, mostly. One way that usually brought results was to threaten to close the theatre unless the rent was reduced. Most theatre buildings are occupied by stores, too, and if the theatre closed the stores would have to close, too, and it would result in a complete loss of income for the landlord."*

Mr. Hertz, at the Wednesday session, testified in detail regarding his entry into Paramount in 1931 at the urging of Sam Katz, then Paramount's theatre head, whom he had known in Chicago and who came to Hertz at Miami and told him that Paramount was in difficulties because of bad management and lack of control over personnel. Mr. Hertz said he next conferred with Sir William Wiseman, Kuhn, Loeb partner, who told him the bank wanted him in Paramount as its representative and that thereafter he was elected to the board and made chairman of the finance committee with power to veto all disbursements and exercise a general supervisory authority over all of the company's finances. He said that during the time he served in those positions, operating costs were reduced some $23,000,000, from $133,000,000 in 1931 to $110,000,000 in 1932.

Mr. Hertz said he found other theatre companies had been obtaining reductions on leases in appreciable amounts during the depression, but that no effort had been made within Paramount to obtain similar adjustments. Under his direction, Mr. Hertz said, $5,900,000 was taken off theatre leases. He added that $600,000 of annual insurance premiums was reduced "25 or 30 per cent,' that telephone and telegraph bills were cut from $800,000 to $400,000 annually and that the cost of the legal department was reduced from $800,000 per year to "a reasonable amount."

"Catch-As-Catch-Can"

Asked by counsel for the SEC how he had succeeded in reducing theatre leases, Mr. Hertz explained:

"We played it catch-as-catch-can, mostly. One way that brought results was to threaten to close the theatre unless the rent was reduced. Most theatre buildings are occupied by stores, too, and if the theatre closed the stores would have to close, too, and it would result in a complete loss of income for the landlord."

Mr. Hertz continued his testimony, bringing the commissioners up to the time of the reorganization. He was then asked by counsel for the SEC whether he did not regard himself as being disqualified to serve as a director of the new company while a defendant in two suits brought by the trustees in bankruptcy of Paramount to recover from former officers and directors for sums used for the repurchase of Paramount stock at guaranteed prices which was issued in the acquisition of theatre properties and to recover on allegedly excessive salaries and bonuses paid by Paramount.

The witness replied that when he had been invited by the so-called Fortington creditor group to become a member of the new Paramount board he discussed the question of his eligibility with H. A. Fortington, head of the group and himself a director, and said that Mr. Fortington put the question to the trustees and their counsel and was advised by Arthur A. Ballantine, of counsel, that not only was he not disqualified but that he would be a valuable addition to the new company because of his past knowledge of its affairs.

Mr. Hertz's transactions in Paramount securities prior to the receivership were explored by counsel and he was asked whether he thought it proper for a director and financial officer to deal in his company's securities. He was noncommittal.

Saw "Nothing" in Stock Deal

It was also brought out that Mr. Hertz, personally, had been offered and had accepted a one-third participation in 5,000 shares of new Paramount first preferred through the Atlas Corporation, and that Lehman Brothers, the investment firm in which Mr. Hertz continues as a partner, owns 25 per cent of the $6,400,000 of new Paramount second preferred. Questioned concerning the propriety of this, Mr. Hertz replied that he saw "nothing wrong" in it.

The examination of Mr. Hertz continued Thursday morning, after a full Wednesday session, and it was on this second day that Mr. Hertz denied that Lehman Brothers, with representatives now on the directorates of both RKO and Paramount, has any thought of the probabilities of effecting a merger between these two corporations.

In addition to Mr. Hertz's presence on the Paramount board, the Lehman interests directly are represented by Paul M. Mazur and by Arthur Lehman on the RKO board. In addition the investment house is affiliated with the Fortington creditor group, which has three directors on the new Paramount board.

Denial also was made by Mr. Hertz that the Lehman firm is RKO's banker, or even considered as such, or that Lehman, together with the Atlas Corporation and Hallgarten & Company, which owns 75 per cent of the new $6,400,000 issue of Paramount second preferred stock, can be regarded as "Paramount's new bankers."

Mr. Mazur and Lehman, Hertz said, are inactive as members of the RKO board, "because the company is in the hands of receivers, has been for several years, and is likely to be for several more years."

In reply to a question put to him by Samuel C. Clark, Jr., a special attorney for SEC, Mr. Hertz said that he regarded RKO as "only a smaller competitor of Paramount's at the most."

Definite Program Followed

Testimony given at the hearing Thursday by Mr. Hertz and Edwin L. Weisl, of counsel for the Fortington group, disclosed that a definite program was followed in offering Paramount's new $6,400,000 issue of second preferred in order to prevent the issue from being offered publicly. The issue was underwritten by the Atlas Corporation, investment trust, and offered by the underwriter to members of the Fortington group with "a gentleman's agreement" among the subscribers that it would not be reoffered to the public. This was done, according to Mr. Weisl, because Atlas did not want to be identified with a public stock offering. The

(*Continued on following page*)

DENIES RKO MERGER WAS PLANNED

(Continued from preceding page)

agreement implied, he said, that those to whom the stock was offered would retain it as a permanent investment and, while no specific period of retention was designated in the agreement, he said he felt that any sale of the stock for immediate profit would constitute a breach of the agreement. Holders, however, would not be restrained from selling in a drastically declining market.

The agreement in connection with the offering of the stock appears to have some significance in that a cardinal point in the platform of the Fortington group, reiterated by its representatives inside and outside of court, has been that the owners of the company should control its management. The agreement, if maintained by the holders of the stock, would appear to continue members of the Fortington group as "owners" of Paramount and permanent factors in its management.

Atlas retained 25 per cent of the offering and made 25 per cent available to Hallgarten and Company and another 25 per cent to Lehman Brothers and its affiliate, Lehman Corporation. Goldman-Sachs was offered five per cent; Frederick H. Cassatt and Company of Philadelphia, five per cent; White, Weldon and Company, two and one-half per cent, and the balance in smaller amounts to other firms. Atlas received a commission of one per cent, or approximately $64,000, for its underwriting, the cost of which would approximate $10,000, according to Mr. Weisl's testimony.

Asked by SEC counsel whether he did not regard it as "unusual" for an underwriting firm to retain such a large amount of the issue it had undertaken to market, Mr. Weisl replied in the negative.

"But the usual practice for an underwriter is to dispose of the entire issue, isn't it?" counsel commented.

"No New Bankers"

Mr. Hertz was asked who Paramount's new bankers were, and replied that the company "has no new bankers." In reply to a direct question, he stated that he did not believe that the 75 per cent ownership of the new second preferred made Lehman, Atlas and Hallgarten the "new Paramount bankers."

"Speaking for Lehman," he said, "I know that firm has no thought of it."

It was also disclosed that on about May 10, 1935, Atlas had purchased 5,000 shares of new Paramount first preferred, of $60 par, on a when, as and if issued basis, at prices ranging between $50 and $60 per share. This stock is now quoted at $79 per share. Mr. Hertz testified that he was asked by Weisl if he, Hertz, cared to participate in this issue and had replied that he "would take all he could get." Mr. Hertz was then granted a one-third participation in the 5,000 shares held by Atlas. He said that while he thought that "a very nice favor had been conferred on him by Atlas," he felt in no way obligated as a result.

"It was a friendly gesture," he said. "We had worked together for months and grown to like each other."

Mr. Hertz was queried repeatedly by counsel for SEC on the ethics and propriety of his past and present position in the Paramount picture in the light of his present affiliation with the Fortington group, whose platform of corporate behavior and good manners for Paramount officialdom has been used by the group during the past six months in taking the measurement of more than one aspirant for a place in the new Paramount, and then has found them wanting.

From Robert T. Swaine's testimony before the Securities and Exchange Commission hearing:

"Zukor saw his three best men (Jesse L. Lasky, Sidney R. Kent and Sam Katz) leaving him. He recognized an atmosphere of complaint throughout his organization and felt himself being forced out. All that of itself was a wrecking of the company to him, which he felt he ought to prevent."

The dalliance of former Paramount officers and directors with the company's securities has raised the collective eyebrows of the Fortington group. Asked Thursday whether he saw any impropriety in his or Lehman Brothers' buying of new Paramount securities at a time when he, Hertz, was a designated director of the new company, Mr. Hertz replied in the negative. Again, asked whether he knew if it was not an objective of the Fortington group to eliminate investment bankers from new Paramount financing, Mr. Hertz replied that he "never understood so."

Fortington Letter Answered

Mr. Hertz's attention was called to a letter introduced at the SEC-Paramount hearings in Washington recently, which was written by Fortington to Lansing P. Reed, of counsel for the Vanderlip debenture holders' committee, and which cited acts of alleged mismanagement attributed to the former directors and officers of the company. One of these cited the Film Productions Corporation transactions, under which negatives were pledged as collateral to creditor banks. Mr. Hertz, as a director at the time of the transaction, voted for this proposal, it was brought out Thursday.

The Fortington letter referred to the suits brought by the trustees in bankruptcy against former Paramount officers and directors to recover for amounts expended on the repurchase of the company's stock and for bonuses and salaries of allegedly unreasonable amounts. Mr. Hertz is a defendant in both actions. The Fortington letter declared that if even a slight recovery could be had on these suits it would not be necessary for the new company to obtain any other new cash.

Mr. Hertz said he saw nothing inconsistent in his position, which, as a defendant, inclines him to hope that the suits cannot be won and, as a director, obligates him to aid in increasing the assets of the company. The recovery of several millions of dollars for Paramount is involved in the actions.

Mr. Hertz explained that the trustees, not the directors, retain the causes of action in these suits, and that, therefore, the new board will have nothing to do with them. He added that he would be willing to pay damages to the company if a fair trial proved himself to be liable.

On the subject of the Fortington contention that "owners" of the company should control, Mr. Hertz, whose present holdings in Paramount securities date only from January, 1935, was asked if he understood this to apply "only to new owners or to the old ones, as well." Admitting that his holdings were of recent origin, Mr. Hertz said: "At least, I do own them. I can name several Paramount directors who probably don't own any."

Queried on his reintroduction to Paramount affairs under the reorganization, Mr. Hertz related that he had shied away from the situation all of last year because he believed the company's condition to be "chaotic," and referred to the Ralph Kohn and Emanuel Cohen resignations to explain his viewpoint. Late in the year, he said, Frank B. Altschul, head of Lazard Freres, informed him that a reorganization was impending and asked him to join a creditor group then forming. Mr. Altschul introduced Mr. Hertz to Fortington, and he joined that group on learning it was "the largest" owner of Paramount securities and that his ideas coincided with Fortington's on reorganization procedure. He was also influenced, Mr. Hertz said, by his desire to "justify" his 15 months of "hard work" in Paramount during 1931 and 1932, which he felt had not been "appreciated," and also "to make an opportunity" for himself and his company, Lehman Brothers. In January, 1935, he began his buying of Paramount securities, which continued through May.

Sought Wiseman's Aid

Further reviewing the narrative of the animosity which developed between Adolph Zukor and himself and which eventually led to his resignation in January, 1933, Mr. Hertz elaborated on the policies he invoked to "outrace the depression" and save Paramount from bankruptcy.

To give himself a foothold in Paramount at the outset, Mr. Hertz said, he sought through Sir William Wiseman to acquire stock in the company. Sir William was said to have endeavored to obtain some from Mr. Zukor and other officers of the company for Mr. Hertz, but was unable to do so, at least at what was considered a "reasonable" price. Mr. Hertz, nevertheless, was elected a director and made chairman of the company's finance committee in November, 1931. Sir William had told him, Mr. Hertz testified, that Kuhn, Loeb wanted him, Hertz, in Paramount as the bank's representative because "Zukor was becoming an old man and had lost control over Paramount personnel."

As chairman of the finance committee, Mr. Hertz said he was given the power to veto expenditures anywhere in the organization with the exception of the studio and that at about September, 1932, following the resignation of Sam Katz, he was also given the veto power over studio disbursements. It was this veto exercised by Hertz that brought about what he described as his "most serious fight" with Mr. Zukor and which resulted in Hertz being forced to resign from Paramount. Mr. Hertz said the ensuing animosity between the two climaxed a personal antagonism which had been growing for a year as Mr. Hertz's "race against depression" more and more impinged upon Mr. Zukor's domain.

The influence of Kuhn, Loeb in Paramount affairs at that time was made manifest by Mr. Hertz's testimony.

"I made no move," he said, "without consulting with Sir William. I conferred with him daily, sometimes several times a day. And with Otto Kahn, too."

A comparable significance apparently attaches also to the influence in Paramount which rested

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WANTED ZUKOR IN "DECORATIVE POST"

(Continued from preceding page)

with Cravath de Gersdorff, Swaine & Wood, the Kuhn, Loeb and Paramount counsel, at the time. Mr. Hertz said that he had frequent conferences with Robert T. Swaine, whom he recognized as "general counsel of Paramount." Austin Keough, Mr. Hertz said, he regarded as "house counsel."

Mr. Swaine, himself, while on the stand, told of the frequent occasions on which Paramount executives, in addition to Mr. Hertz and including Mr. Zukor and Mr. Katz, sought him out for advice, complaint and confession. The impression gained was that Mr. Swaine, during 1932, was an internal arbitrator at Paramount.

"When I entered Paramont," Mr. Hertz related, "income was shrinking constantly. The problem was to cut costs faster than the shrinkage. It was a matter of outracing the depression. I cut the personnel in every department, reduced salaries $186,000 weekly, for a total of $9,300,000 during my regime. I found the telephone and telegraph bills running to $800,000 a year. I introduced a voucher system for long distance calls, and everyone who made a toll call had to fill out a voucher. I employed girls to check outgoing telegrams and eliminate unnecessary words. I reduced the annual bill in the end to about $400,000. I found that most of the toll calls were to Hollywood and that the wires to the studio were open for hours at a time. I took out phones by the hundreds in the home office and every place we had an office."

Asked Legal Head Resign

"I found the head of the legal department," Mr. Hertz continued, "vacationing in Europe for three or four months at a time when the gravest problems were confronting the company. He was drawing a salary of $75,000 a year and had several assistants drawing $30,000 and $45,000. I called him home and asked for his resignation and his successor took the job at $35,000. Assistants were offered $12,000. I reduced the costs of the legal department from $800,000 annually to a reasonable amount."

Mr. Hertz had detailed earlier how he had reduced Paramount's annual insurance premiums of $600,000 by "25 or 30 per cent" after advertising for bids, something, he said, that the company had never done before. He had also told of reducing theatre leases by $5,900,000, which he said the Paramount theatre department had made no attempt to do although other theatre companies had succeeded in obtaining lease adjustments during the depression. He said that he had reduced operating costs by $23,000,000 during 1932.

"That gave me only a little more than a year to work in," Mr. Hertz remarked, "and that isn't very much time."

Questioned on his reduction of personnel, Mr. Hertz said that Sir William had told him "Paramount was honeycombed with relatives" and asked him "to look that over."

"Did you find any relatives of Sir William's?" the SEC counsel asked.

"No," was the reply.

"Of anyone in Kuhn, Loeb?"

"One."

"Was he discharged?"

"I cut his salary in half and gave him four months' notice. He had been there 15 years and I couldn't find out what his job was."

Relatives' Salaries Cut

"Did you find any relatives of Mr. Zukor's?"

"Yes. Most of them had their salaries cut and were given notice. I have always felt that relatives had no place in a corporate set-up, even efficient relatives. They're bad for an entire organization. Their presence discourages those who work with them. The only exception I made on relatives was that I agreed with Zukor I wouldn't insist on his son, Eugene, being discharged."

"Did you find any Lasky relatives?" counsel inquired.

"Yes."

"Katz relatives?"

"Plenty. They received the same treatment as the others."

"Any Hertz relatives in Paramount?" he was asked.

Hertz laughed and replied in the negative.

SEC counsel then explored Mr. Hertz's views on relatives in business by seeking to determine whether the fact that Mr. Hertz's son-in-law was a member of Lawrence Stern & Company, Chicago investment house, had any connection with the Paramount financing done by the firm while Mr. Hertz was chairman of the Paramount finance committee. Counsel also sought to determine whether Paramount's advertising account had been transferred to Lord and Thomas, which is headed by Albert D. Lasker, Mr. Hertz's closest friend, at the instance of the former chairman of the finance committee. A son of Hertz was employed by Lord and Thomas. The replies to both inquiries were in the nature of denials of influence having been exerted.

Crossed Swords on Management

By implication more than by direct testimony, the impression became apparent to at least some of those in the hearing room that Mr. Hertz, in the exercise of his unusual powers in Paramount, reached out more and more into the real of management, rather than confining himself to finance, and in so doing crossed swords with Mr. Zukor on numerous occasions. Even Mr. Hertz admitted this last at one point in his testimony concerning the animosity which grew up between them.

Mr. Hertz also admitted later that he had issued orders, which included Mr. Zukor, prohibiting management conferences without first consulting with the chairman of the finance committee. Despite the open animosity and perhaps moved by the holiday spirit, Mr. Hertz testified that just before leaving to spend the 1932 holidays at his Chicago residence, he called on Mr. Zukor at his home and "shook hands, showed him every indication of friendliness and co-operation and told him how much I had enjoyed the work during the year."

"He shook hands with me and cried copiously," Mr. Hertz said, "and told me he felt that Paramount would pull through."

"Jockeyed into Position"

"When I got back in New York about January 1 or 2," Mr. Hertz resumed, "I found Sir William waiting in my office for me. He told me that Mr. Zukor had told him I had exceeded my authority as chairman of the finance committee and that either I would have to resign or Mr. Zukor would and would bring suit for a receiver for the company. I was shocked at being jockeyed into this position because I felt that I had done the best job of my life at Paramount."

Mr. Hertz recalled how he had consulted with Mr. Swaine and with Leo Spitz, Chicago attorney and former power at Paramount during the Hertz regime, both of whom advised him to resign. Next, he said, he went to the "15 bankers" who loaned Paramount $15,000,000, with one of the conditions of the loan being "that I would remain at Paramount," and asked their advice. They agreed that it would be best for him to resign.

"I felt that the situation was ridiculous," Mr. Hertz said. "I didn't know where I had exceeded my authority. All my policies were introduced at open meetings, approved by the board or in consultation with others. I knew someone wanted me out. I didn't learn why until much later through a friend whose integrity I trust implicitly. I was told that Otto Kahn had visited Mr. Zukor on Christmas Day and had asked how I was getting along. Mr. Zukor replied, "All right, I guess." Kahn then asked Zukor if he didn't believe I was too naive, too much of a country boy for the big city and its ways. Then Mr. Zukor said he thought I was. So I was told I'd exceeded my authority."

An entirely different version of the story was recounted on the stand by Mr. Swaine, who said that he had heard the story recounted by Mr. Hertz only three weeks ago and, because it seemed "so fantastic and contrary to what I knew of the situation intimately," had gone to Mr. Zukor and asked him about it. Mr. Zukor told Mr. Swaine that he had given a screening of "The Sign of the Cross" in his home on Christmas Day for Otto and Mrs. Kahn but denied the rest of the story.

Found Each "Vitriolic"

Mr. Swaine then related how, at the crisis in the relations between Mr. Hertz and Mr. Zukor, he had gone from one to the other and found each "vitriolic" against the other. Next, Mr. Swaine said, he went to Otto Kahn and learned that the late head of Kuhn, Loeb wanted Mr. Hertz to be made president of Paramount and endowed with supreme authority so that he could continue his job of overhauling the company. A "decorative" post would be found for Mr. Zukor, Mr. Swaine said he was informed. It developed after a careful analysis of the Paramount board, however, that not enough strength to displace Mr. Zukor could be marshaled by the Kuhn, Loeb forces. Mr. Swaine, warning of a "public row" should Mr. Zukor carry out his threat to resign and bring suit for a receivership, advised abandoning any move to displace Mr. Zukor and urged Mr. Hertz's resignation.

"It is difficult to believe how wrought up Mr. Zukor was at the time," Mr. Swaine said. "He probably would have carried out his threat. Mr. Hertz, in good faith and sincerity, felt that he couldn't do his job unless he had supreme authority, but under the by-laws he didn't have it and it couldn't be given him. Otto Kahn's approval to Mr. Zukor's continuance was given most reluctantly."

Said Hertz Exceeded Authority

Mr. Swaine said that in his opinion Mr. Hertz had exceeded his authority in [illegible] Mr. Zukor not to hold departmental conferences without consulting Hertz and not to phone the studio.

Objections to any of the applications for fees for services in the Paramount bankruptcy and reorganization will be made by Alfred Cook, of counsel for Paramount, only in the event he is directed to do so by the company, Mr. Cook told the Commission at the final session.

Mr. Cook asked to be excused from venturing an opinion as to whether any of the fees sought were "excessive," declaring that it was a matter which had not been passed upon by the court. He said, however, that he "would have an answer" if his opinion was sought by the court.

Mr. Cook's firm has an application in for $250,000, which he called a "very modest and reasonable sum." His firm was employed both as counsel for Paramount and for the stockholders' protective committee.

Questioned by SEC counsel as to whether or not he owned or dealt in Paramount securities

(Continued on page 50, column 3)

Salute!
COLUMBIA'S ANNIVERSARY PROGRAM

1935–36

COLUMBIA CELEBRATES 15

2
FRANK CAPRA
productions

Glorious
GRACE MOORE
starring in
2 PICTURES

2 PRODUCTIONS
supervised by
FRANK CAPRA

GEORGE RAFT
JOAN BENNETT
in B. P. Schulberg's first
RICH MAN'S DAUGHTER
Directed by Tay Garnett

Distinguished
RUTH CHATTERTON
in
MODERN LADY

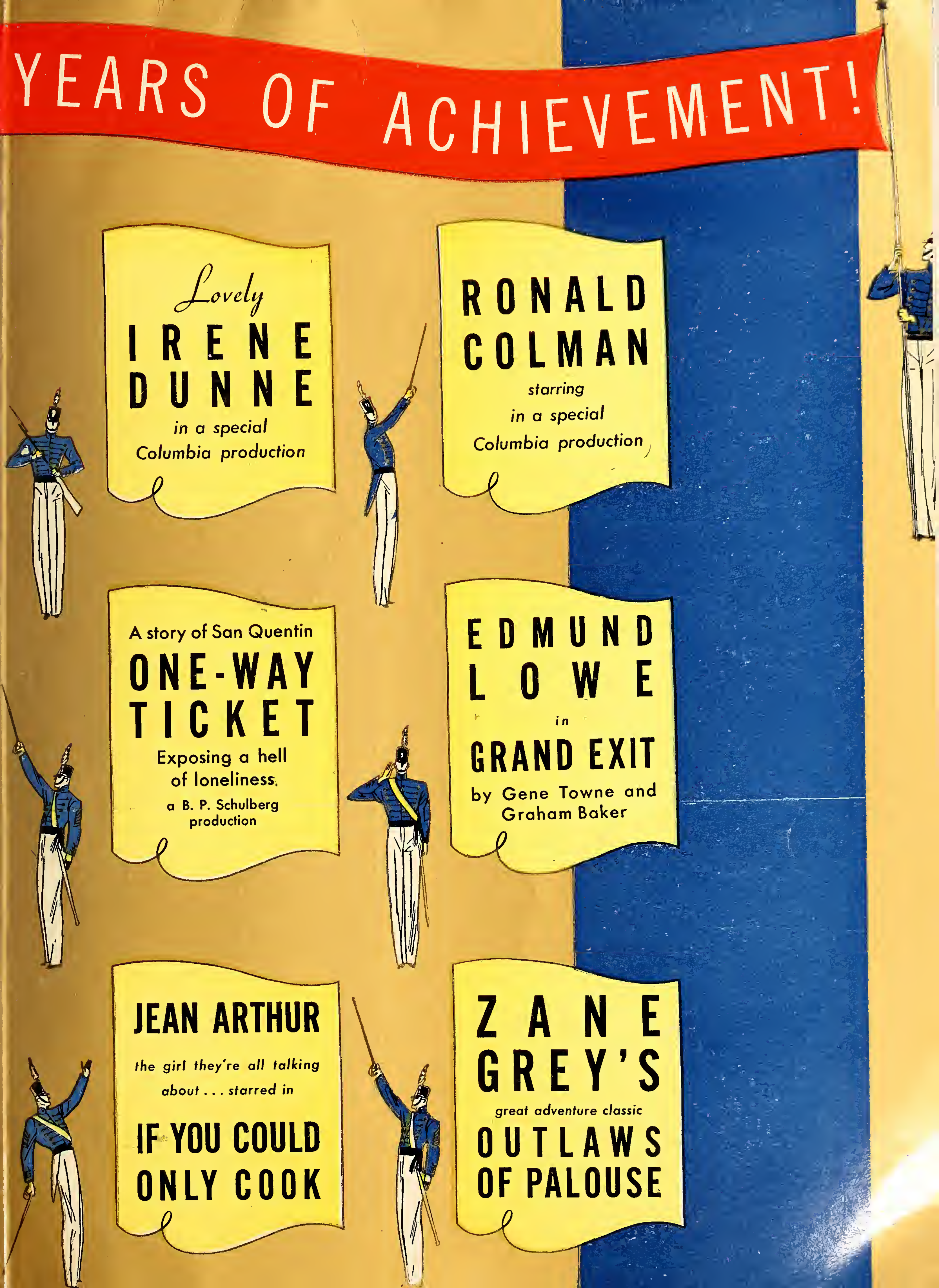
The Great
VON STERNBERG
directing
CRIME AND PUNISHMENT
with
Edward Arnold
Peter Lorre

HAROLD BELL WRIGHT'S
THE CALLING OF DAN MATTHEWS
and
THE MINE WITH THE IRON DOOR

Fascinating
ANN SOTHERN
in
2 MUSICAL PRODUCTIONS

2 Great Idea Pictures!
T-MAN
a story of the G-Men of the Treasury Department!

NOTORIETY
based on the biggest headline story of the year!



YEARS OF ACHIEVEMENT!

Lovely

IRENE DUNNE

in a special

Columbia production

RONALD COLMAN

starring

in a special

Columbia production

A story of San Quentin

ONE-WAY TICKET

Exposing a hell
of loneliness.

a B. P. Schulberg
production

EDMUND LOWE

in

GRAND EXIT

by Gene Towne and
Graham Baker

JEAN ARTHUR

the girl they're all talking about . . . starred in

IF YOU COULD ONLY COOK

ZANE GREY'S

great adventure classic

OUTLAWS OF PALOUSE

The balance of the program for 1935-36 will be selected from some of the following important properties and from additional outstanding stories acquired during the year:

●

VALLEY FORGE
Theatre Guild success by Maxwell Anderson

THE BIG SHOT
by Ben Hecht and Charles MacArthur

FRISCO FURY
by H. S. Kraft and Samuel Ornitz

MOONLIGHT ON THE RIVER
by Joseph Moncure March and Sidney Buchman

ARCTIC WINGS
by Dick Grace

ROAMING LADY
Liberty Magazine story by Diana Bourbon

THE CRAIGMOOR CASE
from the mystery play by Owen Davis

HELL-SHIP MORGAN
by Harold Shumate

DEVIL SQUADRON
by Dick Grace

MULDOON'S PICNIC

THE LONE WOLF RETURNS
by Louis Joseph Vance

WEEKEND BACHELOR
by Vera Caspary

THE RENTED BODY
by Rupert Hughes

THE HOUSE OF REMSEN
Broadway stage hit by Nicholas Soussanin and William J. Perelman

TWO FOR ONE
American Magazine story by Corey Ford

NEGLIGEE
by Ernest Vadja

GIVE ME LIBERTY
by Vera Caspary

LISTEN BABY
Red Book story by Elsie Janis and Gene Markey

EXCURSION INTO PARADISE
by Diana Bourbon

SHOCK ABSORBER
by William Hurlburt and Frederick and Fannie Hatton

THE IRON CLAW
novel by Arthur Stringer

PLAYBOY
Cosmopolitan Magazine story by Helen R. Hull

COLLEGE HERO
Saturday Evening Post serial by Corey Ford

INTERMISSION
by Lawrence Hazard

THEODORA GOES WILD
by Mary McCarthy

IT ONLY HAPPENS ONCE
by Ben Kahn

SONG OF THE DAMNED
by Leland Jamieson

CLOTHES
Saturday Evening Post serial by Lucy Stone Terrill

KEN MAYNARD

hard-riding, fast-shooting favorite of millions in

8 OUTDOOR THRILLERS!

4 GREAT STORIES

by

PETER B. KYNE

Biggest one-reel feature in screen history!

THE VOICE OF EXPERIENCE

appearing in dramatizations of true-life confessions from his amazing file of 5,000,000 letters! Bringing you a ready-made audience of 2,500,000 radio listeners!

FEATURE COLUMBIA SHORTS!

On the screen at last!

BARNEY GOOGLE

in the new 3-color

TECHNICOLOR!

produced by Charles Mintz

Amateur Nights on the screen!

STARS OF TOMORROW

new!

sensational!

COLOR RHAPSODIES

in the new 3-color

TECHNICOLOR!

•

produced by Charles Mintz

The fan magazine of the screen!

NEW SCREEN SNAPSHOTS

The tops in sport thrills!

NEWS WORLD OF SPORTS

Something new!

COLUMBIA VARIETIES

Complete entertainment in every reel!

Another new note in shorts!

MUSICAL SURPRISES

Every reel a melody treat!

For laughing out loud!

COLUMBIA'S FAMOUS 2-REEL COMEDIES

with all-star casts headed by

THE 3 STOOGES
ANDY CLYDE
HARRY LANGDON
LEON ERROL
THE RADIO ROGUES

The ever-growing, beloved

SCRAPPY

produced by Charles Mintz

Better than ever!

KRAZY KAT

produced by Charles Mintz

MAKE COLUMBIA YOUR BUY-WORD FOR 1935-36

Skouras, Warner In Pooling Deal

George Skouras has dropped four theatres in New Jersey from the Fox Metropolitan circuit which he operates. He has a deal pending with Warner to pool seven other theatres in New Jersey, effective September 1. Negotiations are expected to be completed within the next few weeks.

The four to be dropped are the Pascack, Westwood; Queen Ann, Bogota; Palace, Bergenfield, and Dumont, Dumont. Losses sustained during the past few months led to the decision to cancel the leases. The operating deal with Warner will involve the Fox, Oritana and Eureka, in Hackensack; Liberty, Regent and Ritz, in Elizabeth; State and Stanley, in Jersey City. The Fox, Liberty and State are Skouras houses.

RKO and Fox will terminate their operating pool in Detroit shortly and on September 1 RKO will reopen the RKO Downtown under the former policy of first runs, concentrating chiefly on RKO product. The Fox will draw upon Fox-20th Century and Universal next season.

Following announcement of pooling involving the John Hamrick theatres in Portland and Seattle, incorporations have been filed in both Washington and Oregon which gives either one or both of these companies right to operate in both states. Multnomah Theatres has been incorporated with Frank Newman, Sr., president; John Hamrick, vice-president; John P. Garvin, secretary-treasurer, and Clarence R. Innis, A. M. Ahlskog, Al Finkelstein, directors. The same officers and directors have been named to head the new Rainier Theatres Corporation, with headquarters in Seattle. George Black, Jr., of Portland, has power of attorney for Oregon.

Van Beuren Examined In Transfer Suit

Preliminary to a suit for $10,000 brought by Van Beuren Corporation against Charles C. Pettijohn and Courtland Smith, and their counterclaim for $15,000, Louis Nizer, counsel for the defendants, Tuesday examined A. J. Van Beuren as president of the company, on motion granted by Justice Walsh.

Van Beuren claims $10,000 on account of the purchase price in the transfer of a series of two-reel Chaplin reissues, arranged by Mr. Pettijohn and Mr. Smith. The counterclaim is based on their interest in the pictures and for effecting the sale from Ben Blumenthal. The court allowed Mr. Nizer's motion for an inspection of the Van Beuren books in connection with the transaction.

Erwin, Long Adherent, Louisiana Censor Head

Ellis Erwin, New Orleans lawyer and for years an adherent of Huey Long, has been named head of the censor board of the state of Louisiana. Mr. Erwin is a brother of Lou Erwin, wellknown as a booking agent on New York's Broadway.

Mrs. Harry P. Williams, the former Marguerite Clark, long a Paramount star at one time, and A. W. Newlin have been named to the new Louisiana censor board.

FOX SAYS PERSONAL RECORDS VANISHED

Testifies He Paid His Bookkeeper $80,000 Shortly After He Left the Company

Airing of charges of extravagance in administration by William Fox of Fox Theatres Corporation, and his testimony that his personal financial records from 1925 to 1929 had disappeared, highlighted his examination this week before trial in two suits for accounting brought against him by stockholders and creditors of the theatre company and by Fox Films, Inc. The examination was continued Wednesday before Elvin N. Edwards, former district attorney of Nassau County, N. Y., sitting as official referee in the Nassau supreme court.

Under examination by George Richards, counsel for Fox Theatres Corporation, Mr. Fox admitted at the outset that he could not produce his record books, and then gave some of the details of his financial and stock transactions incidental to the affairs of the corporation, from November 11, 1925, to August, 1930, when the firm entered receivership. Other officers of the firm are joined with Mr. Fox as defendants.

It was alleged that when Mr. Fox was head of the two companies before the stock crash of 1929, he paid certain executives salaries of $300,000 a year and gave bonuses totaling $500,000 a year. He admitted under examination that he had distributed 500,000 shares of Fox Theatres stock in addition to 400,000 shares he held himself. His stock, he said, he bought at $22 a share, and he could have taken 43,400 additional shares at that price.

Paid Bookkeeper $80,000

Under questioning by Mr. Richards the witness testified that while he was president of Fox Theatres, his records were kept for him by Herbert Leitstein, an employee of the firm, and that when he retired from the company the books were left in the theatre offices, although Mr. Leitstein at the time also left the company and became personal bookkeeper to Mr. Fox. He admitted he had paid Mr. Leitstein $80,000 a short time after his change of employment.

Mr. Fox said he could not remember whether he had borrowed $1,057,000 from the corporation to purchase 42,300 shares of stock at $25 a share, and when shown a copy of his bank account dated Jan. 6, 1926, indicating a deposit and withdrawal of $1,057,000, he said this did not refresh his memory.

Mr. Fox revealed he had hired, while head of the theatre company, a personal friend of many years' standing, Alexander S. Kempener, at a salary of $40,000 a year, from 1925 to 1930, as the theatre corporation's real estate expert. He testified that Mr. Kempener was paid out of his personal funds, and when he discovered the "error" he asked the company to reimburse him and he received $135,000.

Denies Watering Stock

Still under questioning, Mr. Fox related he was reimbursed for a similar mistake in paying the salary of Jacob W. Loeb, manager of Actors' Personnel. He said the company reimbursed him to the extent of $119,000 for the five-year period.

Mr. Fox testified he owned the entire 400,000 shares of stock in the corporation until June 25, 1925, when it was decided to issue 500,000 additional shares. He said he discussed the subscription with John C. Eisle of the brokerage firm of Eisle & King. He denied he had used his executive authority to water the corporation's stock or divert it from sale to the general public, maintaining it had not been intended for public subscription. He said the brokers were authorized to sell at $25 a share, with a $3 profit on each share for themselves. He admitted that he was to receive 25 per cent on the brokers' net commission.

Mr. Fox said that Mr. Eisle had friends who wanted to take the entire issue, and that the new issue was oversubscribed three times. "I was not surprised that stock bearing my name would be oversubscribed," he testified. He also said that he could have got $10,000,000 for the theatre property but he decided to accept $8,000,000.

Extravagance Charged

The examination related to two accounting suits by Fox Films, Inc., and Fox Theatres Corporation, in which it is claimed the plaintiffs were damaged by alleged extravagance of Mr. Fox. Examination before trial was authorized by order of Justice Meier Steinbrink last January, and is upon 105 separate matters relating to the financial setup of Fox Theatres Corporation, Mr. Fox's personal negotiations in respect to salaries of employees, by-laws of the firm, real estate transactions and general conduct of the business. Codefendants are Jack G. Leo, Eva Fox, Carolyn Leaf Tauzig, Maj. John Zanft, Jacob L. Rubenstein and Bessie Livingstone, all connected with the company before its receivership.

Henry A. Uterhart appeared for the stockholders at the hearing, Ralph O. Wilegus for the Fox Theatres' receivers, and Benjamin Hein for Mr. Fox.

FOX EXAMINATION BARRED TO PUBLIC

By unanimous consent of counsel for all sides, official referee Elvin Edwards on Wednesday ordered the examination before trial of William Fox continued behind closed doors. The press and public immediately were barred from the Mineola courtroom.

The order of the court binds all counsel involved not to discuss the proceedings with the press after any session nor until a report has been submitted by Referee Edwards to the supreme court. Mr. Edwards refused to disclose who demanded the closed hearings.

William Fox has pending a countersuit for $2,000,000 in connection with various stock transactions.

Gluckman Opens New Philadelphia Exchange

Republic Pictures Corporation of Pennsylvania on Monday celebrated the opening of the new exchange in Philadelphia with a dinner reception at the Broadwood hotel. Herman Gluckman is president of the exchange and Harry A. LaVine is manager.

Nye Asks Inquiry To Stop "Milking"

(Continued from page 39)

the first Securities and Exchange Commission hearings disclosed that protective committees had been formed of men who held none of the securities and that some members had profited extensively by trading in the securities whose holders they were supposed to be protecting.

The Paramount case, however, according to Senator McAdoo, offers no features which have not marked other reorganization proceedings. If the matter is studied at all, individually, it will be as part of a general inquiry into receivership conditions and court attitude in New York, soon to be undertaken.

Compensation a Court Matter

While the heavy fees claimed by lawyers in this case are subject to criticism, it was said at Washington, compensation is a matter to be settled by the courts having jurisdiction and does not appear to be a subject for Congressional investigation intervention.

It was also pointed out at the Capital that the Paramount case is being studied by the SEC as fully as it could be by a Congressional committee. On the basis of disclosures in the Paramount and other cases being studied, the report is expected to recommend legislation to protect distressed corporations from rapacity of speculators and lawyers.

Even before the bills of the lawyers in the Paramount case were filed the SEC had had intimations that the charges would be heavy. It already had developed that reorganizations were being considered a fertile field by some branches of the legal fraternity and there had also been intimations that not all lawyers were above initiating the formation of "protective" committees.

This phase was developed to some extent during SEC's hearings last month by witnesses testifying that a New York lawyer, who apparently had no direct interest in Paramount, sought to form a "protective" committee of which he would become counsel.

The Paramount reorganization, it was declared by Senator Nye of North Dakota, shows the need for "thorough investigation by Congress and legislation that will protect companies in difficulties from being milked by lawyers, who get theirs even if the rest go broke."

"Plundering of corporations in financial difficulties has become a national racket," he charged.

Similar Conditions Elsewhere

While the Paramount case has been extensively publicized, members of Congress declare similar conditions have been found in a number of other bankruptcy and reorganization proceedings and that new laws are required.

These laws, it is indicated, will include a requirement that protective committees shall be formed from among actual holders of the securities involved, will prohibit members of such committees from trading in the securities they are supposed to protect, and may attempt to lay down some standards either for the compensation to be paid attorneys or limiting the number to be retained.

Special Master Joyce on Wednesday vetoed the proposed settlement of two claims against Paramount totaling $162,900. One, for $127,500, was by Goldstein Brothers, New England theatre operators, the other for $35,400 by Lawrence Berenson, attorney. Judge Coxe approved other claims totaling $800,000.

Promoted by GB

W. A. V. Mack, formerly a salesman for GB, has been placed in charge of the New Haven exchange, succeeding Harry Noble.

TRAVELERS

Charles C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, Inc., sailed Wednesday for Europe aboard the USS *Manhattan*, with Mrs. Pettijohn and their two sons, Charles C., Jr., and Bruce David.

Alfred Merkel, executive of MGM at Toronto and father of Una Merkel, left Wednesday for Europe on the USS *Manhattan*.

W. C. Gering, who will head the Sidney Kent sales drive of Fox, arrived in Hollywood Monday and leaves Friday with Roger Ferri for a tour of exchanges.

Herman Wobber arrived in Hollywood Monday.

Al Lichtman, president of United Artists, left Hollywood by plane for New York Wednesday with Monroe Greenthal and Morris Halperin.

Samuel K. Wiesenthal and Mrs. Wiesenthal (Naomi Shaw, press agent and writer), left New York Monday for the Coast where Mr. Wiesenthal will produce the Nick Carter stories.

Tullio Carminati sailed Tuesday on the *Europa*.

George W. Weeks, GB general sales manager, left New York Monday for a short visit to the Near Northwest.

Fay Wray was a passenger on the *Europa* which sailed Tuesday.

Tom Pettey, of the MPPDA public relations department, returned from a newspaper contact tour.

Lynn Farnol planed East from Hollywood Monday.

Edward Burns, signed by Radio, took a plane to the Coast Monday.

Edmund Goulding has returned to Hollywood.

Roland Young, Irving Mills, Joseph Hummell, Captain Richard Norton were arrivals Tuesday on the *Ile de France*.

Jane Cowl, Beatrice Lillie, Cicely Courtneidge and John Van Druten arrived Tuesday on the *Majestic*.

John McManus, manager of Loew's Midland, Kansas City, is vacationing in New York.

Elissa Landi is to make a short visit to New York before sailing for Europe.

Ned Depinet, president of RKO Radio Distributing Corporation, left by plane Friday for five days on the Coast. Spyros Skouras, executive vice-president of National Theatres Corporation, was on the same plane.

Victor M. Shapiro, manager of the Hollywood office of Quigley Publications, arrived in New York by plane Saturday for a short vacation.

Jackie Coogan arrived in New York Tuesday on the *Santa Rosa*.

Hal Horne, United Artists' advertising and publicity director, arrived Tuesday in New York from Hollywood.

Maurice Silverstone, chairman of the United Artists board in London, and his brother Emanuel will sail for England July 20 with their wives, aboard the *Ile de France*.

William Pickens of the Garrick theatre in St. Louis, is in New York.

Harold Robb and Ed Rowley left New York for Dallas Saturday.

E. B. Hatrick returned to New York Monday from the Coast.

Paul Oesterle is in New York from Detroit.

Jules Levy, vice-president and general sales manager of RKO Distributing, is touring the Canadian offices.

E. D. Leishman, managing director of Radio Pictures International Corporation left for London Thursday on the *Aquitania*.

Clark Gable and Mrs. Gable are motoring to New York and after a short visit will sail for Europe.

Barney Balaban was in New York from Chicago.

John Hertz Star At SEC Hearing

(Continued from page 42)

during the reorganization, Mr. Cook replied that he did not and as senior partner of the firm of Cook, Nathan & Lehman "would discharge any partner of his who had."

Louis M. Loeb, partner in Mr. Cook's firm, was interrogated on the formation and activities of the committee. He admitted that the de-listing of stock of bankrupt corporations resulted in increased deposits by stockholders with protective committees, due to the fact that the certificates of deposit may be traded when the stock cannot.

Retention of protective committees under 77-B of the bankruptcy law was urged upon the SEC examiner by Mr. Cook, who said that without them there would be 100 lawyers representing small interests and taking up endless time in court instead of one counsel representing a large consolidated interest.

No First Division Realignment Made

Despite discussions which indicated a realignment in the executive setup of First Division with the possibility of Joe Brandt as chairman of the board, the company's directors decided Tuesday that no changes will be made and that Harry Thomas will continue as head of the company. The board reported that First Division financing arrangements were completed for 1935-36.

Mr. Brandt had been considered for a top position and a place in the new financial setup, and membership on the board of the reorganized Pathe. He had made a survey for Frank S. Kolbe, when Mr. Kolbe became president of Pathe, as to the company's future policy with respect to First Division, and was reported to have been slated as Pathe's representative in First Division. It was contemplated that he would obtain an interest in First Division's new reorganization for $250,000 capitalization, Young & Kolbe putting in $125,000. First Division is expected to apply for reorganization within two weeks.

It was reported that First Division's new season activities will be conducted as in the past, distributing pictures from independent producers, largely confined to those financed by Pathe. Following reorganization, the company may decide to produce several features itself.

Willie C. Bright, treasurer of First Division Exchanges, Inc., has been elected a vice-president of Pathe Exchanges, Inc. Formerly with the New York *Times* and the Guaranty Trust Company of New York, Mr. Bright recently joined First Division to fill the post of treasurer vacated by Dario L. Faralla. His duties with both companies will not conflict. Mr. Bright succeeded Amos Hiatt, who resigned this week.

Will Dusenbury Dies

Will J. Dusenbury, 70, who with his brother, J. W. Dusenbury, owned the Grand theatre building in Hamilton, Ohio, died last week when he leaped into the Scioto River from a bridge. The body was recovered 24 hours later. Ill health was given as the cause.

DOUBT VOLUNTARY CODE THIS YEAR; WOULD ENTAIL CONTRACT LOSSES

Prolonged Deliberations and Need of Moving Through Federal Trade Commission Would Delay Pact, It Is Said

Exhibitor Groups Seeking Self-Regulation Look for Central Guidance; Kansas - Missouri Board to Hear Complaint

Chances this year for a voluntary code or the creation of any form of self-regulation for the motion picture industry under governmental sanction went glimmering this week when it was made known by responsible industry circles in New York that distributors would face the loss of millions of dollars if 1935-36 contracts were disturbed as a result of the drafting of a new set of trade practices, many of which, as a matter of effective procedure, would necessarily be incorporated in license agreements.

Even if a move for a voluntary compact should be initiated in the near future—and the possibility of concerted action has not yet appeared on the horizon—it is felt, because of the prolonged deliberations that would follow and the necessity of moving through the Federal Trade Commission, that no agreement could become effective before the 1936-37 season.

While distributor apathy, for several reasons, was becoming more pronounced in home office circles in New York and while the Voluntary Industry Committee was delaying its decision on the legal possibilties of a voluntary setup, with no announcement as to whether a decision would be forthcoming, it was reported from key centers that those exhibitor groups seeking self-regulation locally were looking for some sort of central guidance. Other developments were:

1. The Federal Trade Commission announced initial procedure for holding trade practice conferences, emphasizing that it must first be satisfied that the convening of a conference would be to the best interest of the industry and the public.

2. All major distributors consider the principles laid down in the NRA code as adequately codifying the industry, and are retaining these provisions so far as contractually possible.

3. Seeing no immediate necessity for a voluntary code, at the same time John C. Flinn, secretary of the former Code Authority, warned that a trade practice agreement eventually will be imperative to solve many old problems and new ones arising.

4. Indicative of the demand in the field for some form of arbitration tribunal, the grievance board of the Kansas-Missouri Theatre Association was preparing to hear its first complaint.

With more than 170 communications from industries interested in trade agreements before it, either submitted directly or transferred from the National Recovery Administration, the Federal Trade Commission prepared to undertake negotiation of such agreements and promulgated basic rules covering the information to be provided in applications. No proposal from the motion picture industry has been submitted either to the commission or the new NRA administration.

Studying Past Procedure

The commission is studying the rules it has followed in the past in negotiating of fair-trade agreements with a view to their modernization and is expected to announce soon that the voluntary codes may contain provisions of any nature so long as they are not contrary to law.

This will make possible the inclusion in agreements of many of the provisions of the former recovery codes which it had been feared would be prohibited because they did not deal with violations of the trade commission, Clayton or similar acts, and may permit, if the industry desires, the transference almost bodily of the trade-practice provisions of the film code.

ASSESSMENT CHECKS FOR $7,000 RETURNED

John C. Flinn, secretary of the retired Code Authority, kept his skeleton office force busy this week returning checks totaling $7,000 received as assessments from exhibitor signers of the NRA code. Most of these were received after the supreme court's decision voiding the Blue Eagle, indicating, said Mr. Flinn, that many exhibitors still want a code.

More than 9,000 exhibitors paid dues to the Code Authority, Mr. Flinn revealed, and there are only 10,000 competitive situations.

Mr. Flinn's report to the Code Authority, expected next week at the final windup, also will show that the budget at the beginning of 1934 provided for $300,000. Collections for the year actually were $150,464 from producers and distributors, and $154,570 from exhibitors, an excess of $5,000 over the estimate. This was equalized in the 1935 budget.

Records of the 31 code boards and the Code Authority remain the permanent possession of the motion picture industry and will be kept by Mr. Flinn at the Authority's request.

There will be no necessity for the consideration of labor provisions. Under the amended recovery act, minimum wages, maximum hours and prohibition of child labor were to be required in any voluntary code requiring suspension of the anti-trust laws. None of the codes consummated by the commission will carry any such suspension, and it is believed there is little or no demand for such privileges in industry generally, in view of the penalty which must be paid in the freezing of labor conditions.

Must Show Meeting Is Wanted

In making public its initial regulations, covering the filing of applications, the commission explained that before it will authorize a trade practice conference it will be necessary for an industry to demonstrate that such a conference will be desirable and to the best interest of the industry and the public.

If, upon application, the commission decides to go ahead it will call into closed conference the members of the group applying for an agreement, at which meeting the ground will be canvassed to determine whether it will be necessary to hold a conference of the entire industry or branch.

The initial conferences will be closed to the public, but any general conference called will be wide open, it is said. These will be less in the nature of hearings than conventions at which all present will be permited to express their views.

There will be less red tape and more speed in the consummation of the agreements than marked the negotiations of the codes. After the general hearing the matter would rest entirely with the commission, with no bickering, no trading, and the commission, as in the past, phrasing the rules to suit itself rather than the desires of any group.

Must Show Authority

Applications for trade agreements, which may be in the form of either a petition or an informal communication, under the commission's rules, will be required to include a brief description of the business for which the conference is intended, the number of units in the industry, the number of employees, the products manufactured or commodities distributed, the annual volume of production, volume of sales, and capitalization of the industry.

It will also be necessary for the applicant to show the authority under which he is acting, and if filed by an executive of a trade association the petition must be accompanied by a copy of the organization's empowering resolution and a statement of the percentage of the entire industry represented by the association membership, either on the bass of volume of business or from the standpoint of the number in the industry, or both.

If the application is filed by an unorganized group, the percentage of the entire industry represented by the group must be shown.

The application must state whether the conference is intended for all branches of the industry or is to be limited to a particular branch or branches. It must also set forth the unfair methods of competition, trade abuses or unethical practices in the industry which it is intended to correct.

Officials of the commission admit that the 170-odd communications which have been received do not represent that number of actual applications for conferences. As a matter of fact, it was said, very few actual applications have been filed and in most instances the communications are merely requests for information as to procedure.

Groups Recommendations

Under the system it has followed in the past, the commission considers the recommendations of an industry, and divides those which it approves into two groups, one consisting of provisions prohibiting practices banned by law, violations of which can be prosecuted, and the other, accepted as representing the views of the industry, covering practices not specifically covered by law but which it is felt should be eliminated.

The trade practice submitted policy affords industry an opportunity collectively to eliminate unfair trade practices, but there is none of the "self-government of industry" which featured the recovery codes. Enforcement of the agreement is handled by the trade commission itself. Any member of an industry operating under an agrement may report to the commission any competitor who is violating the rules, but neither the industry nor any association or organization therein is empowered to deal with violations.

Officials in Washington point out that the new

(*Continued on page 53, column 3*)

MPTOA CALLS ON EXHIBITORS TO ACT ON 10-POINT VOLUNTARY CODE IDEA

Organization Presents Program for Theatremen's Consideration; Warns Government Will Act If Industry Does Not

Exhibitors of the country were urged this week by the Motion Picture Theatre Owners of America to make recommendations on four fundamental questions concerned in the construction and enforcement of a voluntary code to govern relations among exhibitors and between exhibitors and distributors. These four questions follow:

1. What *should* be done to improve the business and trade relations, and what unfair trade practices should be regulated or abolished?

2. What *can* be done to restrain unfair competition, remove injustices and abuses?

3. How can these things be *effectively* accomplished?

4. Who is going to do it?

All exhibitor units are being urged by the MPTOA to launch negotiations locally with distributors for regulatory trade practice provisions.

Large circuits are understood to be planning to use a rider in contracts with exchanges imposing a ban on double bills and on cut-rate admission plans. Both the circuits and the exchanges would be parties to the rider and the agreement would prevent the sale of product involved in the contract to subsequents employing either the double featuring practice or a cut rate policy.

The Program

The MPTOA is offering for consideration a ten-point program to control the principal "irritating" abuses and trade practices and exhibitor problems as the basis for exhibitors' analysis in making recommendations for a voluntary code, as follows:

1. Unfair cut-rate competition between theatres, frequently forcing the sale of motion picture entertainment below cost, demoralizing and cheapening the business and ultimately and inevitably ruining the quality of pictures for all theatres.

(a) Premiums, give-aways and gift nights.

(b) Lotteries, pseudo-contests and prizes.

(c) Double and triple feature programs for one admission charge.

(d) Two-for-ones, coupons, merchants tickets and indiscriminate use of "advertising" passes.

(e) Bargain matinees, cheap balcony admissions, and unreasonably low admission scales.

2. Unreasonable clearance, either in time or area, not based on any actual competition, secured by private contracts or agreements without subsequents' knowledge.

(a) The growing necessity for an openly negotiated and published uniform zoning plan in each metropolitan center to limit clearance in time and area, to provide definite and uniform availability for subsequent runs of like classifications, and to encourage reasonable admission scales by offering earlier availability to theatres charging higher admissions, thereby reducing cut-rate competition on day and date runs of the same picture.

3. Overbuying to deprive a competing exhibitor of needed pictures.

(a) Encouraged by unrestricted double bills.

(b) Prompt release of pictures rejected under selective service contracts.

(c) Involves questions of theatre policy, genuine competitive buying and bidding for pictures, reasonable booking requirements of specific theatres and frequently expert and unbiased judgment of suitability of attractions, which can only be determined fairly by an impartial local committee qualified by personal experience and knowledge to judge each case.

4. A reasonable and unconditional rejection privilege in all contracts for ten or more feature pictures bought at the same time. We suggest 20%.

5. Control of non-theatrical exhibitions of professional entertainment pictures to prevent unfair competition with a theatre.

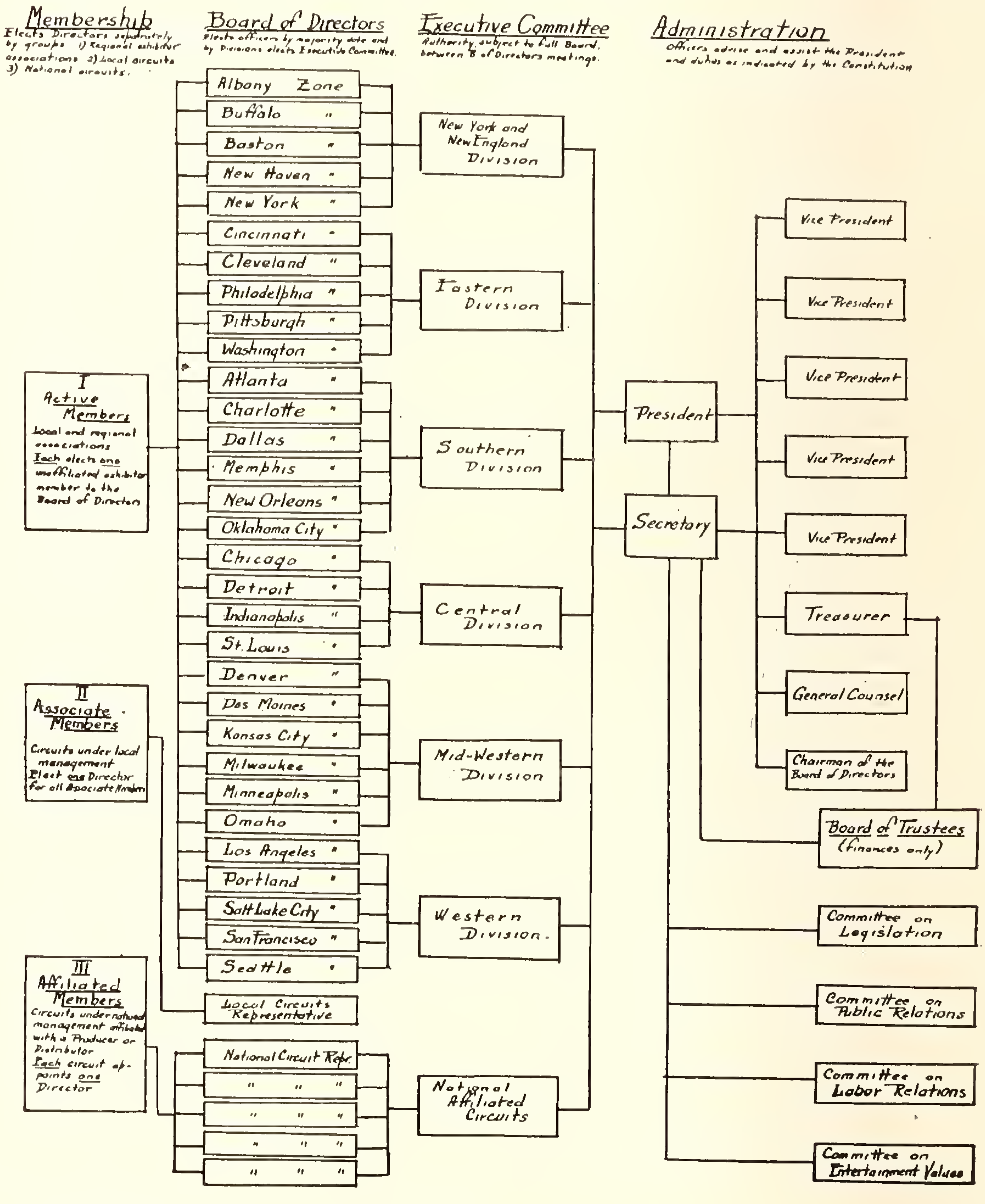
6. The score charge "racket."

7. The music tax "extortion."

(*Continued on following page*)

New Organization of the MPTOA

The Motion Picture Theatre Owners' membership and executive structure set down in the chart below shows how every type of theatre operation is represented in that association of exhibitors, under the plan adopted in the revised constitution and by-laws adopted unanimously by the members:


Membership
Elects Directors separately by groups 1) Regional exhibitor associations 2) Local circuits 3) National circuits.
Board of Directors
Elects officers by majority vote and by Divisions elects Executive Committee.
Executive Committee
Authority subject to full Board, between B of Directors meetings.
Administration
Officers advise and assist the President and duties as indicated by the Constitution
I Active Members
Local and regional associations
Each elects one unaffiliated exhibitor member to the Board of Directors
II Associate Members
Circuits under local management
Elect one Director for all Associate Members
III Affiliated Members
Circuits under national management affiliated with a Producer or Distributor
Each circuit appoints one Director
Albany Zone
Buffalo "
Boston "
New Haven "
New York "
Cincinnati "
Cleveland "
Philadelphia "
Pittsburgh "
Washington "
Atlanta "
Charlotte "
Dallas "
Memphis "
New Orleans "
Oklahoma City "
Chicago "
Detroit "
Indianapolis "
St. Louis "
Denver "
Des Moines "
Kansas City "
Milwaukee "
Minneapolis "
Omaha "
Los Angeles "
Portland "
Salt Lake City "
San Francisco "
Seattle "
Local Circuits Representative
National Circuit Repr.
" " "
" " "
" " "
" " "
New York and New England Division
Eastern Division
Southern Division
Central Division
Mid-Western Division
Western Division.
National Affiliated Circuits
President
Secretary
Vice President
Vice President
Vice President
Vice President
Vice President
Treasurer
General Counsel
Chairman of the Board of Directors
Board of Trustees (finances only)
Committee on Legislation
Committee on Public Relations
Committee on Labor Relations
Committee on Entertainment Values

MPTOA OFFERS 10-POINT CODE PLAN

(*Continued from preceding page*)

8. Arbitrary designation by a distributor of the days of the week a picture must be exhibited regardless of suitability.

9. Forcing unwanted short subjects with feature picture sales.

10. A standard form of exhibition contract, reduced to essential clauses, understandable in language to intelligent exhibitors who are not lawyers, with no trick clauses giving unfair advantages to the distributor added thereto without the actual knowledge and voluntary consent of the exhibitor, and with a *uniform* provision for the enforceable arbitration of all contract disputes, including substitution.

"There is no doubt other and, perhaps, less important abuses and trade practices may be just as irritating to individual exhibitors, but any plan that can practically and effectively and fairly regulate or control any one or all of these ten major items to the general satisfaction of exhibitors will get serious and careful consideration by the MPTOA," said the organization, which will be guided in drafting a complete or partial voluntary code for industry self-regulation by exhibitor suggestions.

Warns of "Empty Gestures"

"As a substitute for the quite dead NRA," the MPTOA declared, "there is talk of a voluntary code that will retain all of the 'good' features of the NRA code and eliminate all of the 'bad' ones, that will abolish the really serious unfair trade practices that were ignored or evaded by the former code, that will contain effective provisions in place of the ineffective and confused ones in the old code, that will be voluntarily agreed to and adhered to by *all* producers, *all* distributors and *all* exhibitors of their own free will and accord, that will provide a *majority* representation for *each faction* in each division of the business, and that will be uniformly and effectively enforced all the way down the line, from the top to the bottom.

"This looks good on paper," said the MPTOA. "Probably every exhibitor, if convinced such a thing was possible, would be for it. But let's not kid ourselves in these matters. While it may be useful as promotion material to rope in the 'suckers' and unthinking exhibitors for dues and donations, we believe in a *realistic* consideration of such proposals, rather than empty gestures, piously wishful declarations and dishonest advocacy of obviously impractical and visionary schemes."

In order to work out a method or system that will fairly regulate unfair competitive practices and remove abuses, the MPTOA said it is ready to cooperate with any "sincere" group or organizations of exhibitors, distributors or producers.

Warns Government May Act

"If it is demonstrated during the next few months that this industry cannot or will not regulate itself fairly or control its unfair trade practices and commercial abuses, it is pretty certain," the MPTOA warned, "that the government, the state legislatures and the courts will do it for us, just as they are beginning to do it for other industries."

In urging exhibitor groups to initiate negotiations with distributors for trade practice regulations, the MPTOA believes a voluntary code will be difficult, if not impossible, to achieve, and that if one is drawn it would take months to obtain its adoption and that its enforcement would be doubtful. The organization believes more effective regulation may be obtained through local effort.

NRA HAS BUSINESS AID DEPARTMENT

The National Recovery Administration announced on Wednesday the establishment of a department of business cooperation under the direction of Prentiss L. Coonley, consisting of five divisions, in one of which will be included amusements. This division, also embracing graphic arts, public agencies, public utilities and service trades, will be administered by L. H. Peebles as director and William P. Farnsworth, former deputy administrator of the NRA amusement division, as assistant.

The new department will be primarily a contact agency between industry and the Federal Trade Commission in the negotiation of voluntary trade practice agreements.

Allied Complaints Called Unsettled

Allied States Association, in a bulletin this week, said that the matter of exhibitor complaints, taken from the recent Atlanta convention to Will Hays, president of the Motion Picture Producers and Distributors of America, is in the same status as originally, being still unsettled. It was said that Mr. Hays had done all he could to bring about amicable adjustment of the difficulties. The courts alone can decide the issue, said the bulletin.

The Independent Exhibitors of Massachusetts, Allied affiliate, in its most recent bulletin, urges its members to contact their Congressmen and Senators on the Pettengill block booking bill, now pending in Congress, urging passage.

New pressure was brought to bear on the Pettengill measure in Congress last week by Representative Wigglesworth, Massachusetts, in response to urgent constituency requests. He called for immediate enactment of the bill. The Indiana Allied unit, at its joint meeting last week with the Kentucky group, endorsed the Pettengill measure.

Sentiment at the meeting seemed to favor relief for the industry by modification of the copyright laws. Sidney Samuelson, Abram F. Myers, Walter Littlefield, H. M. Richey, P. J. Wood, Aaron Saperstein, Ray Branch and Ray Tesch were among the speakers.

Meetings of Allied's regional vice-presidents are to be held in widely separated key centers in the future for the purpose of giving the rank and file of the membership an opportunity to meet the national officers.

The Allied organization in Massachusetts is preparing plans aiming at the reduction of utility rates to theatre operators.

Mrs. Fay Ellis has been named secretary of the GFTA Independent Theatres Association, with headquarters in Atlanta, succeeding A. Jules Benedic, resigned.

The first annual meeting of the Independent Theatres Protective Association of Wisconsin and Upper Michigan is scheduled for August 6 and 7 at Milwaukee.

Doubt Voluntary Code This Season

(*Continued from page 51*)

recovery act provides only for "voluntary" agreements, and that no such agreement to be administered by an industrial organization could be enforced except with the consent of the governed. In other words, there would be no way of handling violations, unless the agreement was made in the form of a contract under which civil suits could be brought in the event of nonperformance.

An agreement made under the auspices of the Federal Trade Commission, however, has the trade commission, Clayton and other acts to back it up. But these being federal statutes, enforcement lies solely in the hands of federal agencies.

Consider Dillard Plan

The legal hazards in adoption of a voluntary code requiring action in concert was brought into emphasis this week when the Astor theatre in Chicago accepted a settlement from distributors, terminating its suit charging conspiracy as the result of inability to obtain product to show at a dime admission. It was pointed out any voluntary agreement requiring cooperative action would be liable to attack in the courts on the grounds of conspiracy.

It was learned that the distributors are continuing in 1935-36 contracts those provisions involving clauses which can be enforced by contract.

The newly created grievance board of the Kansas-Missouri Theatre Association at Kansas City will hear its first complaint, that on a charge of enforced shortage of product filed by R. H. Montgomery of the Mainstreet, Independence, Kan. He told the board that because of a new theatre in the town he has been unable to obtain a sufficient number of films for next year from companies which have supplied him in the past.

In Salt Lake City placards are displayed by theatres saying code hours and wages are being maintained.

Reports reaching John C. Flinn, secretary of the former Code Authority, were that numerous factors in the industry were mulling over the plan for voluntary arbitration and the creation of a Motion Picture Institute, as proposed by Tyree Dillard, Jr. The next move is up to the Voluntary Industry Committee.

Ted Toddy Leaves Columbia Pictures

Ted Toddy, manager of public relations, publicity and exploitation for the southern division of Columbia Pictures with headquarters at Atlanta, resigned July 12, terminating a connection of six years. He handled six branches embracing 11 southern states, and was editor of the Columbia magazine for the southern division of the company.

Prior to promotion as divisional head, he was exploiteer for the New Orleans branch. He started the first Buck Jones Club as well as the Scrappy Clubs, and promoted the "Columbia Jubilee Weeks" throughout the country. Before joining Columbia he was with Universal in the home office, handling Broadway openings.

RKO ADMISSIONS UP $46,065 WEEKLY; RENTALS, $24,069 PER WEEK, OVER 1934

Net Cash Profit on Theatre Operations $1,000,000 in 1934, Against Half Million Loss in 1933, Trustee Reports

Radio-Keith-Orpheum Corporation and its subsidiaries engaged in production, distribution and exhibition are making substantial progress in rehabilitating their corporate, financial and operating structures in the proceedings for reorganizing the bankrupt.

Admissions paid by the public at RKO theatres are running $46,065 weekly ahead of 1934, averaging $397,811 per week as compared with a weekly average of $351,746 in 1934, on the basis of a return of $8,344,044 for the first 21 weeks of 1935, against $18,290,803 in 1934.

Returns from exhibitors on film rentals and sales are averaging $24,069 more per week than in 1934, on an average weekly gross of $434,069 for 1935 and $409,167 for 1934, based on the $9,115,442 grossed in the first 21 weeks of 1935 and the $21,276,716 grossed in 1934.

Acquisition by Consolidated Film Industries, H. J. Yates, president, of $1,825,208 in secured gold notes has resulted in a reduction of principal amounts to $25,000 monthly until February, 1937, and $50,000 monthly from then until May, 1938.

Service corporation expenses have been reduced $82,000 monthly.

Net cash profit on theatre operations in 1934 was $1,000,000, whereas in 1933 there was a $511,879 loss.

Some 32 unprofitable Orpheum theatres have been abandoned, and now this division operates only 17 houses.

Orpheum's net loss has been reduced from $1,045,825 in 1933 to $401,089 in 1934.

RKO Radio Pictures, Inc., in 1934 had a net profit of $570,378, compared with a loss of $663,536 in 1933.

RKO Pathe Pictures, Inc., lost $627,149 in 1933, and only $270,477 in 1934.

Pathe News, Inc., reduced its losses from $141,233 in 1933 to $48,646 in 1934.

Total claims of $55,104,721 against the estate now stand as follows: Allowed by special master, subject to further reductions, $11,283,101; allowance indicated, subjected to court approval, $5,373,942; in negotiation or under investigation, $3,241,665; secured debt of RKO, $13,968,500; withdrawn, $4,641,386; payments made on RKO six per cent secured notes, $250,000; RKO six per cent secured notes in treasury, $626,000; amount of reduction by amended claim, stipulation, brief, allowance, etc., $15,720,125.

Cash on hand has increased from $2,619,000 to $4,659,000.

Fixed indebtedness has been reduced $2,600,000.

Net loss of $310,547 was incurred in 1934, against the $4,384,064 loss in 1933, but a net profit of $388,002 was earned in the first 21 weeks of 1935.

Current assets of $12,588,383 were at the ratio of 3 to 2 to the $8,343,383 current liabilities.

RKO has $46,739,157 worth of capital assets—land, buildings, equipment and the like.

Total assets are $65,511,419.

The status of Radio-Keith-Orpheum Corporation, parent of all RKO theatre and motion picture producing and distributing subsidiaries, is outlined by Irving Trust Company, as trustee, in its first report, filed this week in United States district court for the southern district of New York, in the proceedings for the reorganization of the corporation. It disclosed that the funded debt of the corporation outstanding on June 30, 1934, was as follows:

(Continued on following page, bottom column 1)

Improvements in RKO Operations Reflected in Earning Statements

The financial and operating conditions of Radio-Keith-Orpheum Corporation and subsidiaries, now in proceedings for reorganization from bankruptcy, were set forth this week by Irving Trust Company, as trustee, in its first report to the United States district court for the southern district of New York. The equity receiver, however, previously had filed four reports since the receivership. As part of the report, Irving Trust set down consolidated statements of profit and loss for the year ending December 31, 1934, and for the 21 weeks ending May 25, 1935. The 1935 report (on the following page) indicates the extent of operating improvements.

CONSOLIDATED STATEMENT OF PROFIT AND LOSS FOR THE YEAR ENDING DECEMBER 31, 1934

Income:		
Theatre admissions	$18,290,803.68	
Film rentals and sales	21,276,716.94	
Rents and other income	2,127,686.02	
		$41,695,206.64
Expenses:		
Film service and production expenses	$ 4,614,908.89	
Artists' salaries	1,086,507.97	
Other salaries and wages	4,514,676.53	
Cost of film sales and service	16,162,481.07	
Film selling and general expenses	3,822,174.56	
Other operating and general expenses	7,639,736.46	
		37,840,485.48
		$ 3,854,721.16
Other income:		
Equity in profits of wholly owned foreign subsidiary companies not consolidated (net) and increments owing to exchange fluctuations	$ 397,163.70	
Dividends received on investment in other companies (including approximately $4,500 in excess of current year's earnings of corresponding companies)	89,862.00	
Interest earned	62,236.29	
Profits on sales of investments	15,239.22	
Forfeited deposits	91,301.18	
Sundry other income	182,018.56	
		837,820.95
		$ 4,692,542.11
Other charges:		
Interest and discount	$ 2,298,089.55	
Depreciation of capital assets and amortization of leaseholds (based on capital assets as revalued at January 1, 1932)	1,618,974.02	
Loss on investments and capital assets	80,927.35	
Provision for losses of affiliated companies not consolidated (exclusive of current year's operating losses of about $49,000 which have been charged to operating surplus and unrealized profits of about $21,500 which have not been taken up)	52,500.000	
Scenarios and continuities written off	292,535.17	
Participation of officers and employees in profits of subsidiary companies	245,096.63	
Receiver's and trustee's administrative expenses	124.287.76	
Sundry other charges	154,438.47	
		4,866,848.95
Net loss before items below		$ 174,306.84
Provision for income taxes		136,500.00
		$ 310,806.84
Amount applicable to minority interest in subsidiary company		232.17
Net loss for the year (before providing for dividends in arrears on cumulative preferred stock of Keith-Albee-Orpheum Corporation, a subsidiary)		$ 310,574.67

$13,241,138 PAID OUT IN LIQUIDATION

Net Profit of $388,002 Recorded By RKO in a Period of 21 Weeks

CONSOLIDATED STATEMENT OF PROFIT AND LOSS FOR THE 21 WEEKS ENDED MAY 25, 1935

Income:		
Theatre Admissions	$ 8,344,044.23	
Film Rentals and Sales	9,115,442.91	
Rents and Other Income	931,241.74	$18,390,728.88
Expenses:		
Film Service and Production Expenses	$ 2,049,527.71	
Artists' Salaries	694,078.89	
Other Salaries and Wages	1,937,837.52	
Cost of Film Sales and Service	6,751,970.66	
Film Selling and General Expenses	1,540,331.96	
Other Operating and General Expenses	3,274,244.88	16,247,991.62
		$ 2,142,737.26
Other Income:		
Equity in Profits of Wholly Owned Foreign Subsidiary Companies not consolidated (net) and increments owing to exchange fluctuations	$ 68,820.26	
Dividends Received on Investments in Other Companies	21,312.50	
Interest Earned	22,691.65	
Forfeited Deposits	7,837.85	
Sundry Other Income	133,473.44	254,135.70
		$ 2,396,872.96
Other Charges:		
Interest and Discount	$ 884,991.07	
Depreciation of Capital Assets and Amortization of Leaseholds (Based on Capital Assets as Revalued at January 1, 1932)	615,864.74	
Loss on Investments and Capital Assets	7,009.79	
Scenarios and Continuities Written Off	48,114.33	
Participation of Officers and Employees in Profits of Subsidiary Companies	174,566.47	
Receiver's and Trustee's Administrative Expenses	127,853.24	
Sundry Other Charges	18,771.32	1,877,170.96
Net Profit before items below		$ 519,702.00
Provision for Income Taxes		131,494.75
		$ 388,207.25
Amount applicable to Minority Interest in Subsidiary Company		204.37
Net Profit (Before providing for dividends in arrears on Cumulative Preferred Stock of Keith-Albee-Orpheum Corporation, a Subsidiary Company)		$ 388,002.88

Gains Shown in RKO's Finances

(Continued from preceding page)

(a) $1,825,208.76 *Secured Six Percent Gold Notes*: This issue is secured by RKO's collateral note indenture dated as of July 1, 1931, made to Chemical Bank and Trust Company, as trustee and a supplemental indenture dated January 1, 1932, under which RKO pledged with Chemical as trustee capital stocks and obligations of certain subsidiary companies which were valued on the books of RKO on June 30, 1934 at $53,389,383.

(b) $11,600,000.00 *Ten-year Six Percent Sinking Fund Gold Debentures, due December 1, 1941*: These debentures are secured by an indenture made by RKO to Chemical Bank and Trust Company, as trustee, dated as of December 1, 1931, and constitute a second lien on the collateral pledged as security for the payment of the secured six percent gold notes above-mentioned. During the receivership proceedings, Central Hanover Bank and Trust Company succeeded Chemical Bank & Trust Company as trustee under said indenture.

(c) $2,814,500.00 *Six Percent Gold Notes*: $1,118,500.00 principal amount of these notes are secured pari passu with the debentures referred to in the preceding paragraph.

Leases and Contracts

Prior to the receivership, Irving Trust pointed out, RKO had entered into some 48 contracts and four leases of theatres and office space, and was the guarantor of 22 leases of theatres and office space entered into by subsidiaries. During the subsequent proceedings the four theatre leases were defaulted, six contracts were adopted, 11 were disaffirmed and four were terminated. In addition several were assigned to or otherwise assumed by subsidiaries.

Irving Trust, by orders of the court, has until Jan. 1, 1936 to adopt or disaffirm contracts not yet disposed of.

Consolidated Holds $1,825,208 Notes

The secured gold notes held by Consolidated Film Industries, total $1,825,208, and were originally issued in the amount of $6,000,000 to Chemical Bank and Commercial Investment Trust. Mr. Yates' company purchased them in June, 1934.

Subsequent agreements with Consolidated substantially reduced the amount of each instalment of principal and extended the maturities, so that $25,000 principal amount became payable on the first day of each month from September, 1934 to February, 1937 and $50,000 becomes payable each month from March, 1937 to May, 1938.

Liquidation of Collateral

Pursuant to federal court orders, Chemical Bank and Irving Trustee, as trustees, have caused RKO and its subsidiaries to make payments to Chemical as trustee, in liquidation of collateral held by it, in the aggregate amount of $13,338,508 up to June 8, 1935, as follows:

In payment of principal notes	**$12,083,521.86**
In payment of interest on said notes	**1,208,306.23**
Dividends paid on a subsidiary's capital stock	**46,680.00**
Total paid in	**$13,338,508.09**

All but $97,369 of the above sum has been disbursed by Chemical as trustee as follows:

Re-loaned to subsidiaries of RKO against new notes of such subsidiaries	**$12,238,287.11**
Applied to the reduction of the principal of RKO secured six per cent gold notes	**575,208.76**
Applied to the payment of interest on said secured notes	**243,018.74**
Paid to Irving Trust Company, as trustee of RKO, to be used for the lawful administration expenses of the estate of RKO, as approved by court	**184,624.34**
Total paid out	**$13,241,138.95**

Service Corporation Expenses Cut

The principal corporation coming under this sub-heading is RKO Service Corporation, a non-profit subsidiary (of Keith-Albee-Orpheum Corporation,) which furnishes management services to all RKO subsidiaries and certain affiliates engaged in the operation of theatres. The expenses of this corporation are pro-rated among the theatres served on the basis of their gross receipts.

In 1933 the average monthly expense allocated to theatre companies was approximately $39,500 less than the average amount so charged in the year 1932, even though there had been included in 1933 a write-off of almost $150,000, which covered accounts receivable from affiliated companies in receivership or bankruptcy or otherwise unable to meet their obligations. A further reduction took place in 1934, during which the average expense again declined by approximately $31,500, monthly.

The other corporations in this classification are: RKO Film Booking Corporation, a non-profit corporation which derives its income from fees charged to theatre companies for services rendered in connection with film booking, and Radio-Keith-Orpheum Vaudeville Exchange, Inc., and Vaudeville Collection Agency,

(Continued on following page)

RKO THEATRES BACK TO PAYING BASIS

(*Continued from preceding page*)

Inc., which collect fees from the principals and agents engaged in supplying vaudeville acts. The expense of operating RKO Film Booking Corporation was reduced approximately $11,000 in 1934 from the cost of such operation in 1933. Radio-Keith-Orpheum Vaudeville Exchange, Inc., and Vaudeville Collection Agency, Inc., while still operating at a loss, due primarily to unfavorable leases of commercial space entered into prior to the receivership of RKO at a time when vaudeville was extensively used, show a reduction in loss in 1934 of $25,741 from the combined loss of the year 1933.

Due to the reduction in operating expenses, including a substantial decrease in fixed charges, of the theatre properties operated by RKO subsidiaries, the results of such operations for the last full year of 1934 showed a substantial improvement over those for 1933, Irving Trust reported to the court.

On a comparable basis, the operations of all theatre operating companies included in the RKO consolidation earned a cash profit of $1,000,000 in 1934, whereas in 1933 they lost $511,879. "This result," said the report, "was accomplished even though expenditures for maintenance, repairs, renewals and supplies were substantially increased in order that the properties should be kept in proper physical condition."

Only 17 Orpheum Theatres Left

Since the receivership, when 49 Orpheum theatres were being operated by wholly owned subsidiaries of that division, 32 theatres have been abandoned or sold, so that now only 17 of the original Orpheum properties are being operated under the RKO banner. These 17 theatres are operated by 11 subsidiaries. Stadium Theatre Corporation holds, as pledgee, the capital stocks of all Orpheum subsidiaries. In addition to these 11 theatre subsidiaries, three other Orpheum subsidiaries are still active, namely, Orpheum Circuit Booking Corporation, Excelsior Collection Agency, Inc., and Radio-Keith-Orpheum Western Vaudeville Exchange, Inc.

During 1933 these 14 subsidiaries of Orpheum showed a combined net loss of $1,045,825. In 1934 this combined loss was reduced to $401,089. The difference between the results of operations for these two years, however, is not an accurate measure of the improvement from ordinary operations, because there is included in both years, but principally in 1933, non-recurring write-offs of accounts receivable from affiliated companies, losses resulting from the disposal of investments and capital assets and losses incurred by the cancellation or revision of leases. It is estimated that the 1934 results from ordinary operations of these companies iimproved approximately $150,000 over 1933.

Producing, Distributing Subsidiaries

During the year 1934, the operations of RKO Radio Pictures, Inc. (a wholly owned subsidiary of RKO) and its subsidiary companies resulted in a net profit of $570,378, after all charges, including a provision for estimated federal income taxes. This profit showed a considerable improvement over the results of operations in 1933, during which a net loss of $663,536 was incurred.

RKO Pathe Pictures, Inc. (also a wholly owned subsidiary of RKO) and its subsidiary companies sustained a net loss of $627,149 in 1933. Operations for 1934 showed a substantial improvement, resulting in a net loss of $270,477.

Pathe News, Inc., another direct subsidiary of RKO, engaged principally in the production of the Pathe newsreels, showed a net loss for the year 1933 of $141,233.64. The operations for 1934 resulted in considerable improvement, the loss for the year being cut to $48,646.

NEW ORLEANS TEST USES FAMILY NIGHT

An experiment in "better films" is being undertaken this month in New Orleans. Four neighborhood houses, cooperating with the New Orleans Better Films chapter of the Louisiana Educational Association, are running selected "family night" programs each Saturday in July. The films are approved by members of the organization, who have been dissatisfied with the general run of product.

The following tabulation is a complete summary of the claims filed against the estate, as compiled by the trustee, exclusive of four claims which were contingent claims based upon guarantees of rental obligations of subsidiaries, upon which no default has as yet taken place:

Claims based upon rent guaranties or direct leases	$29,544,355.56
Claims based upon guaranties of financial obligations, and direct obligations of RKO	21,799,114.40
Claims founded on alleged breach of contract	1,112,828.99
Claims for goods and commercial services rendered	30,128.54
Claims for other services rendered (legal, banking, etc.)	106,101.64
Income tax claims	260,055.75
Miscellaneous claims	2,252,136.74
Total	$55,104,721.62

Under date of June 12, 1935, Judge Thomas D. Thacher filed his report as special master. This report shows that of a total of $26,437,376 in claims referred to Judge Thacher, there was recommended for allowance the sum of $11,283,101. This last-mentioned sum is subject to reduction by the amounts received by certain landlords for reletting of premises under lease, and a reduction for discounting of future payments allowed to Rockefeller Center, Inc., in connection with the lease of office space in the RKO Building.

The schedule below sets forth the status of all claims on June 28, 1935:

Allowed by special master, subject to the deductions described above and to the approval of the Court	$11,283,101.38
Allowance indicated, subject to approval of the court	5,373,942.39
Negotiating, investigating and/or preparing for hearing	3,241,665.61
Secured debt of RKO	13,968,500.00
Withdrawn	4,641,386.42
Payments made on RKO six per cent secured notes subsequent to filing of claim thereon	250,000.00
RKO six per cent gold notes (unsecured) in treasury (included in claim filed thereon)	626,000.00
Amount of reduction by amended claim, stipulation, brief, allowance, etc.	15,720,125.82
Total claims filed	$55,104,721.62

"No plan of reorganization has been formulated as yet to the knowledge of the trustee," said the report to the court.

On Dec. 31, 1932, RKO and its subsidiaries had approximately $2,619,000 in cash, exclusive of approximately $594,000 held by subsidiaries which were subsequently eliminated from the RKO consolidated accounts because of bankruptcy, receivership, or other evidence of insolvency. On December 31, 1934 cash on hand had been increased to $4,659,000, an increase of approximately $2,040,000. During this same two-year period the fixed indebtedness of RKO and its subsidiaries was reduced by over $2,600,000 (including the payment of $425,208 principal amount of RKO's secured six per cent gold notes), and interest on indebtedness was paid in the amount of $2,986,615 by use of funds acquired from ordinary operations.

A consolidated statement of profit and loss of RKO and subsidiaries for the year ended December 31, 1934, was submitted by Irving Trust to the court as an exhibit in the report. It indicated a net loss for the year of $310,547, after all charges, including interest on the secured indebtedness and provision for estimated income taxes. This was said to constitute an improvement of over $4,000,000 from the results for the year 1933 during which a net loss of $4,384,064 was incurred. Furthermore it is estimated that the operations during 1934 yielded a cash profit of over $2,000,000.

Furthermore, and indicating the extent of improvements in the corporation, operations for the 21 weeks ended May 25, 1935 resulted in a net profit (unaudited) of $388,002, after all charges. The cash profit for the same period is estimated at $1.050,000.

Theatre Admissions Increase

In the consolidated statements of profit and loss for the year ended December, 1934, and for the 21 weeks ended May 25th, 1935—both of which appear in full in this issue—Irving Trust shows that theatre admissions are on the increase. For the 52 weeks of 1934, admissions were $18,290,803 at RKO theatres, and film rentals and sales were $21,276,716, whereas for the first 21 weeks of 1935, theatre admissions totaled $8,344,044 and film rentals and sales were $9,115,442. The following breakdown shows the improvement.

Theatre Admissions

Weekly Average for 52 weeks of 1934: $351,746.

Weekly Average for 21 Weeks of 1935: $397,811.

Film Rentals and Sales

Weekly Average for 52 weeks of 1934: $409,167.

Weekly Average for 21 Weeks of 1935: $434,069.

The average weekly improvement, then, would be as follows: theatre admissions, $46,065 a week; film rentals, $24,902.

Profit from actual operations already is running ahead of 1933, equaling $2,142,737 for the 21 weeks of 1935, compared with $3,854,721 for the full 52 weeks of 1933.

Working Assets $12,588,383

Current assets on December 31, 1934, were proportionate to current liabilities at the ratio of 3 to 2, assets totaling $12,588,383, against liabilities of $8,343,338.

Capital deficit on that date was $10,822,955, and operating deficit was $16,078,501, a total deficit of $26,901,456.

Capital assets—land, buildings, equipment, leasehold, after devaluation, were worth $46,739,157.

Total assets were listed at $65,511,419.

Seigel Case Dismissed

The Baltimore grand jury last week dismissed the case against Mike Seigel, brought by Oliver Film, New York, which charged he received films of the Baer-Braddock fight without permission of the film company, which claims exclusive rights to the films.

"SHANGHAI"

Mistress of the Orient . . . . cloaked in mystery . . . . living dangerously . . . . where adventure breeds and excitement fills the air . . . .

"SHANGHAI"

Crossroads of the world . . . . where all races meet and white men strive for yellow men's gold . . . .

"SHANGHAI"

The most thrilling city on earth . . . . where every commandment is broken and anything can happen . . . and does.

Paramount Pictures

"SHANGHAI"...whe

...but this

"East is East and West is West an

IF IT'S A PARAMOUNT PICTURE

re anything goes

ever the twain shall meet"

"SHANGHAI"

starring

LORETTA YOUNG & CHARLES BOYER

with Warner Oland Alison Skipworth

and Fred Keating . . . Directed by James Flood. A Walter Wanger Production . . . A haunting and beautiful story set against the exotic, fascinating background of Shanghai, City of Sin!

T'S THE BEST SHOW IN TOWN!

"SHANGHAI"
is
BOX OFFICE!

PARAMOUNT
SHANGHAI

For "SHANGHAI" is a name that means money on any theatre marquee. Recall the outstanding business that "Shanghai Express" and "Shanghai Gesture" did at the box office . . .

"PRIVATE WORLDS"
"BREAK OF HEARTS"

For "SHANGHAI" brings to the screen again CHARLES BOYER, whose suave and charming performances in "Private Worlds" and "Break of Hearts" created a new feminine heart-wave and started a world of women talking.

LORETTA LIKES PERRY-THAT'S END OF STORY
LOVE MATCH?
Loretta Young in London To Meet Fred Perry
Romance of Net and Films
Perry Is Victor in Tennis and Maybe in Love

For "SHANGHAI" offers as co-star with Boyer, Lovely LORETTA YOUNG in her best performance to date . . . a bright new star, whose name is plastered over today's front pages . . .

Paramount Pictures

Seek Conference With Huey Long

Legislative developments of the week included a miscellaneous group of bills before those legislatures which were still in session, and tax decisions of various sorts.

It is understood that film interests in Louisiana are attempting to arrange a conference with Senator Huey Long, looking to moderation of the recent law providing for a censor board and an inspection fee of $4 a reel. Another Long measure, passed last week, provides that foreign corporations may not sue in the courts of the state unless qualified to do business there and only if all taxes have been paid.

The Massachusetts House last week killed a bill providing for regulation of billboard advertising. The Senate has passed the bill prohibiting injunctions in labor disputes until after a hearing of the facts. The House had previously passed the measure.

Missouri's new one per cent sales tax will apply to advertising and accessories, according to a letter from G. H. Bates, supervisor of the sales tax at St. Louis, to Fred Wehrenberg, head of the local MPTO. The tax is effective August 27.

Phil Hill, city manager in Beatrice, Neb., for Fox Midwest, after deciding to test the local ordinance prohibiting Sunday films, following its passage recently, changed his mind last week, after having been warned by city officials that he would be liable to a fine of $100 for each theatre and for each Sunday.

Would Halt Sales Tax

In San Francisco an ordinance before the board of supervisors provides that the present distance of 200 feet permitted between oil stations and theatres, as well as schools and hospitals, be reduced to 60 feet. The measure was proposed by theatre interests.

Vice-Chancellor Malcolm G. Buchanan, in Trenton, N. J., last week reserved decision on a petition for a temporary injunction to restrain collection of the sales tax pending determination of the constitutionality of the tax law.

Campaigns for and against were closed late last week to await the decision of the people of North Dakota, who are voting this week in a special referendum on a two per cent sales tax.

The city council of Columbus, Ohio, is considering a ban on sound trucks operating within the city limits.

The local MPTO in Philadelphia, following the suggestion of Lewen Pizor, president, last week decided to pass on the new amusement tax to the public, holding the exhibitor cannot afford to absorb the levy. Petitions are being circulated locally to put the Sunday opening question on the ballot next November. The petition must have 17,000 signatures before it is mandatory to put the matter to a vote. Pittsburgh, through action of the city council, which may so decide, will vote on the Sunday show question in November.

An amendment to the Carrow tax bill in Wisconsin eliminating the three per cent gross tax on theatre admissions has been unanimously adopted. The tax bill passed the Assembly early last week.

ADVERTISING RATE WAR BRINGS 40% REDUCTION

Kansas City 'Journal-Post' Reopens Columns to Publicity After Loss of Theatre Ads

A 40 per cent reduction in advertising rates has been granted first-run theatres by the Kansas City *Journal-Post.* The peace pact terminates a fight of almost a year in which the paper lost thousands of dollars in revenue as the result of curtailment of space by theatre circuits and withdrawal of all national copy by film companies. The agreement was detailed in New York this week by John McManus, manager of Loew's Midland in Kansas City.

The new rate was followed immediately by increased local copy and reinstatement of the national advertising. Mr. McManus said the weekday rate was reduced from 35 cents to 20 cents a line for downtown first-run theatres, and the Sunday tariff from 55 cents to 25 cents. At the same time, he disclosed, the *Journal-Post* has resumed publicity which had been withheld from the theatres, and the newspaper's entire attitude has changed. The agreement involves the Midland, RKO Mainstreet and Publix Newman. The other two first-runs, Fox Uptown and the Tower, independent, use the *Star*, opposition paper, exclusively.

Copy placed by the theatres locally was cut to a minimum, usually not more than 28 lines, and national copy was withdrawn entirely when the newspaper refused to meet demands for rate revisions on a basis of comparative circulation and rate figures of the *Star.* The *Star* sometimes benefited commensurately in increased lineage.

Publicity Restored

The *Journal-Post* retaliated by eliminating practically all publicity, including bi-weekly art layouts and frequent notices and stories. Competitive amusements frequently were given preference in the Sunday amusement section. The weekly reviews, by Lowell Lawrance, became progressively critical, until Lawrence Lehman, manager of the Mainstreet, requested that Mr. Lawrance stay away from newspaper showings of his pictures. Other managers also protested unfair reviews, whereupon Mr. Lawrance instituted a policy of refraining from all critics' showings and attended the opening performances, to get, he said, the audience reaction. He paid his way at the box-office to be under no obligation to the theatres, he said, and to be able to write "unbiased reviews in the moviegoers' interest." Subsequently he adopted the star and adult-family classification system of rating pictures.

Under the new arrangement, this entire procedure has been abandoned, and theatres are receiving as much publicity as formerly, with the single exception that names of theatres are not mentioned in art layouts of current or advance attractions. Demanding equal space with the *Star,* the *Journal-Post* compromised on slightly less. Insertion of national copy has been resumed by MGM, United Artists, Paramount, Radio, Warners and Columbia.

Reader Service Extended

After terminating a year's arrangement with independent neighborhood houses for directory advertising at the rate of $3.50 a week, the *Journal-Post* recently inaugurated listing of attractions at suburban and subsequent run houses at no cost to the theatres, as a reader service. It was explained that the tremendous interest in films warranted the space.

The new "Neighborhood Movies" directory gives each theatre a line daily, listing the name of the theatre and attraction. When a double bill is run, only one feature is named. Forty-four theatres are included, among them all Fox Midwest houses and several in Kansas City, Kansas.

The *Journal-Post* claimed the old directory arrangement was a losing proposition because it not only allowed a special reduced rate but bought 100 theatre tickets weekly—on the basis of 50 from two theatres each week—which were offered to readers in an advertising promotion contest.

SHORT PRODUCT PLAYING BROADWAY

Week of July 13

CAPITOL

Teacher's Beau .... MGM

MUSIC HALL

Who Killed Cock Robin?... United Artists

PARAMOUNT

Hollywood Hobbies .... Paramount
Dizzy Divers .... Paramount
Follow the Leader......... Paramount

RIVOLI

Who Killed Cock Robin?... United Artists
Memories and Melodies.... MGM

STRAND

Wishing Stone .... Vitaphone
Main Street Follies....... Vitaphone

First of Fashion Magazine Two-Reels Shown at Macy's

Professional talent is being drawn upon in producing "Fashion Magazine of the Screen," a new series of two-reel subjects for exhibition in department stores. The first has been released and is being shown at Macy's, New York.

Lem F. Kennedy has been signed to direct the initial 12 subjects, which will be released one a month. They are filmed on 35 mm. stock at the Biograph studio, New York, and reduced to 16 mm. Each subject has music and narration. Joe Ruttenberg is the photographer and Walter R. Sheridan assistant director.

Louis Urdang is president of Fashion Magazine of the Screen Corporation, at 1440 Broadway.

Phil Reisman (left), vice president of RKO Export Corporation, and Ned E. Depinet, president of RKO Distributing Corporation, last Friday addressed the annual convention held by Radio Pictures, Ltd., in London, via transoceanic telephone, from the New York radio broadcasting studios of National Broadcasting Company.

The convention, held to discuss the sales policies and production program for 1935-36, was attended by district managers, branch managers and salesmen from the United Kingdom, and was presided over by Ralph Hanbury, general manager in England.

The address was broadcast at 11:00 A.M. New York time and was heard at the Trocadero convention hall at 4:00 P.M. London time. The voices were rebroadcast at the hall through loud speakers which amplified the speeches so that they could be heard throughout the hall.

Mr. Reisman predicted that RKO "is shortly destined to far outrank any other producing and distributing organization of motion pictures."

Mr. Depinet reported that the company is "in excellent financial condition," and said "we have ambitious plans for the future." He pledged that in 1935-36 a large percentage of pictures will be produced especially with the world market in mind. Both expressed laudatory remarks about the British distribution personnel.

U. A. Convention Delegates Return With 35-36 Plans

Returning this week to the home office in New York from the annual sales convention in Hollywood, United Artists' executives brought word that at the final sessions late last week detailed production plans were announced for the new season by the company's three producer-owners: Charles Chaplin, Mary Pickford, Samuel Goldwyn and by Harry M. Goetz, on behalf of Reliance.

Charles Chaplin finally guaranteed September release of the film on which he has been at work for two years.

After Samuel Goldwyn told the convention that United Artists needs "younger blood," it became known that he is negotiating with Joseph M. Schenck for 20th Century's half interest in the United Artists studio,

The concentration of United Artists executive and ownership personnel at the convention did not bring an election of a new chairman to succeed Mr. Schenck, but it did result in the four owner-producers signing a new 10-year contract to continue to supply the company with product. Mr. Goldwyn said that he would not consider appointment as board chairman.

Douglas Fairbanks will make two pictures for United Artists, work to start February 1st.

Will H. Hays, Dr. A. H. Giannini, Nathan Burkan, Maurice Silverstone and Gunther Lessing also addressed the delegates. Mr. Korda spoke from London by amplified long distance telephone.

The delegates gave Al Lichtman $1,000 as the "Al Lichtman Endowment," to be administered by The Film Daily Relief Fund, and the convention ended.

With all sales conventions over and product plans practically completed, the few developments of the week involved the following companies:

Beaumont Pictures

Mitchell Leichter, head of production for Beaumont Pictures, announced eight western melodramas to star Conway Tearle, as follows: "Trails End," ready for release; "Desert Guns," "Senior Jim," "Whistling Scull," "Judgment Book," "Hell's Haciendas," "Three Fingers" and "Devil's Goal."

▽

Blue Ribbon

William Goldberg's Blue Ribbon Photoplays has acquired for this market the English production "Ariane," starring Elisabeth Bergner and directed by Miss Bergner's husband, Dr. Paul Czinner.

▽

Danubia

Danubia Distributing Corporation, a subsidiary of Danubia Pictures, Inc., was formed to handle Hungarian and other foreign language films in this market, also some British product. Eugene J. Lang and Bela Black were named officers, with headquarters at 729 7th Avenue, New York.

Besides handling the entire product of the parent company and foreign productions, the new subsidiary also will distribute films for other companies both here and abroad.

▽

Fox Film

Spanish versions were discontinued at Fox's studio. At the same time the 1934-35 program was completed, but the studio continues at capacity with 18 in work for 1935-36.

Educational resumed production on the new season's shorts for Fox, following a layoff of several weeks, with Buster Keaton starting a two-reeler in Holywood and three single-reelers starting in New York.

▽

Hoffberg

J. H. Hoffberg Company acquired world distribution rights to Northern Film's "Fighting Playboy," featuring Nick Stuart and Lucile Brown.

Jesse J. Goldburg left this week for the Coast and en route will visit states right exchanges in the interests of "Fighting Playboy" and "Speed Devils," also an untitled Buster Keaton feature. Upon Mr. Goldburg's arrival in Hollywood he will place in production the first of six action features, to be produced and distributed by Hoffberg.

▽

Medallion

Philip Smith, Boston theatre operator, and a group of other local exhibitors, organized a new independent exchange, Medallion Pictures, to distribute in New England, starting with the eight pictures to be produced on the Coast by Victor and Edward Halperin.

▽

MGM

Metro-Goldwyn-Mayer formally signed this week to distribute BIP's British "Blossom Time," to be shown here as "Apple Blossoms," starring Richard Tauber.

▽

Paragon

Paragon Film Company appeared in Atlanta as a new state rights exchange, sponsored by M. C. Katz and Ike Katz, president of the GFTA Independent Theatres' Association of the south. Some 52 westerns are said to be lined up already. Branches will be opened in Charlotte and New Orleans.

▽

Paramount

Six films, to cost $2,500,000, will be made by Walter Wanger under his new contract with Paramount, all to be produced in one year. Mr. Wanger has under personal contract Henry Fonda, Charles Boyer, Joan Bennett, Frances Langford, Peggy Conklin, and Alan Baxter.

▽

Principal

Formation of a new motion picture company to be known as Principal Productions, was announced by Sol Lesser in California, who said four independents will be merged into the new unit, as follows: Atherton Productions, Principal Pictures, Sol Lesser Productions and Master Pictures.

The new company, capitalized at $1,000,000, will make 12 pictures this season, working at the RKO-Pathe studios in Hollywood. Louis Lurie is associated with Mr. Lesser and among the 12 will be four George O'Brien westerns for Fox release.

▽

Republic

W. Ray Johnston's Republic Pictures formally opened its New York and Philadelphia branches, headed by Herman Gluckman and Jack Bellman, with exhibitors and exchangemen attending the housewarmings.

▽

Warners

With 11 features completed and awaiting release, Andrew Smith and Gradwell Sears, Warners' sales managers, this week set about to personally handle each deal on the forthcoming "Midsummer Night's Dream" roadshow.

"SHE" was young and beautiful for 500 years . . . and wicked every one of them!

★

Behind her luring lips was sealed the secret of eternal youth and beauty!

★

Tempest and avalanche! ... Fire and fury! ... Terror-striking thrills!

★

Scenes of pagan splendor!

★

The Mighty Hall of Kings!

★

Idols so huge that an army could march between the feet of one of them!

★

The Rocking Stone over the Bottomless Pit!

★

The Temple of the Living Flame!

★

Human Sacrifice at the Lake of Fire!

★

The Sabre-toothed Tiger Imbedded in the Ice!

★

The Valley of the Smokes!

★

The People of the Caves!

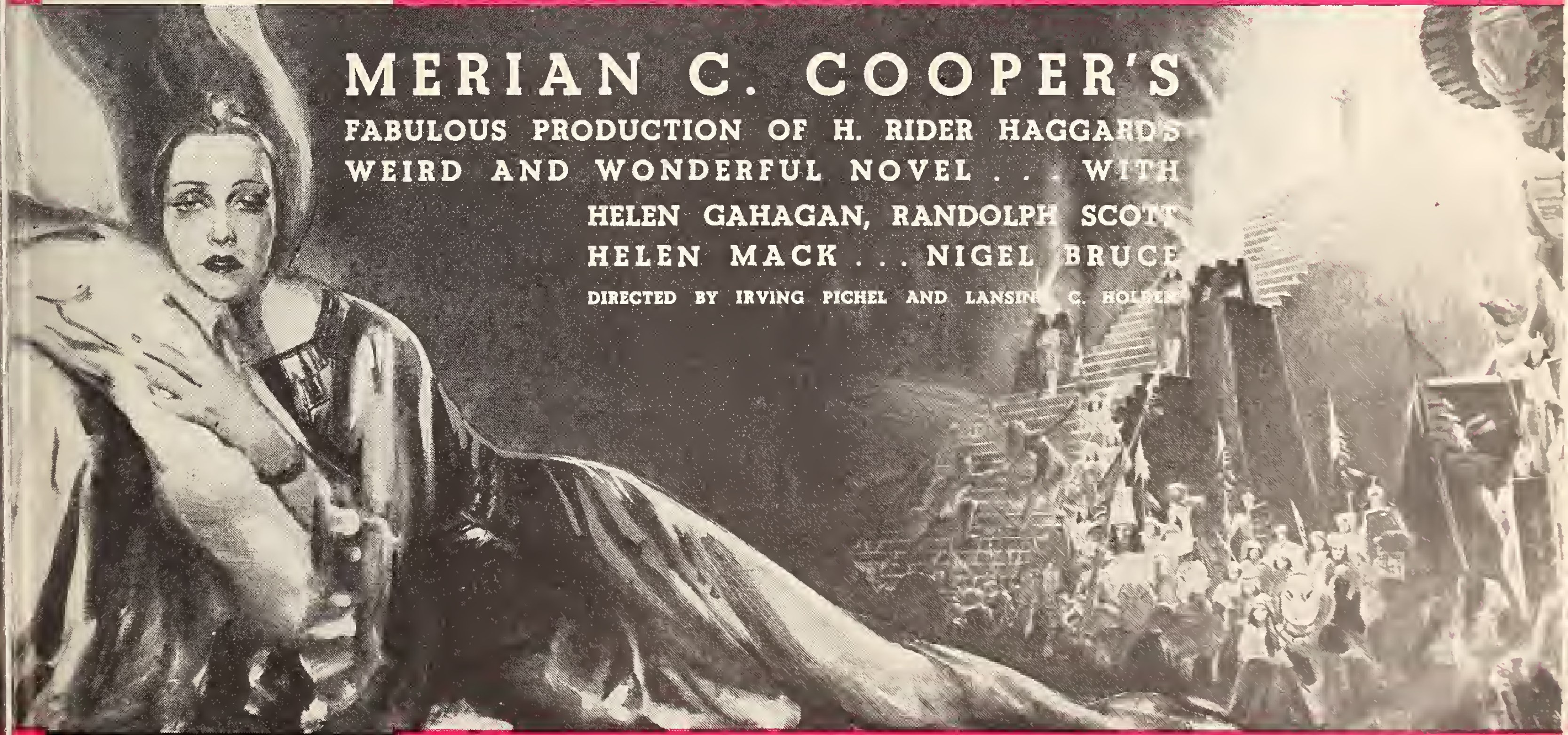
★

Thousands of soldiers, slaves, dancers, priests! Hundreds of wonders marvelous to behold!

SHE

THE BIGGEST SUMMER SHOW YOU EVER HAD!

Made for ballyhoo, exploitation, advertising and *big business!* . . . A showman's picture just crying to be circused with all the ballyhoo you gave "King Kong". . . . EXTRA special spectacular 6-color paper made for *Summer* posting and *sniping* — when the crowds are on the highways! . . The greatest collection of ad cuts you ever saw for you advance build-up newspaper campaign! . . . Brilliant, novel sensational lobby decorations, streamers, cutouts, wall banners, tabloids, heralds! . . . Newspaper strips, illustrated Sunday features—*reams* of publicity that papers will print



MERIAN C. COOPER'S

FABULOUS PRODUCTION OF H. RIDER HAGGARD'S WEIRD AND WONDERFUL NOVEL . . . WITH

HELEN GAHAGAN, RANDOLPH SCOTT

HELEN MACK . . . NIGEL BRUCE

DIRECTED BY IRVING PICHEL AND LANSING C. HOLDEN

MIDWINTER SHOWS FOR

OLD MAN RHYTHM

WITH

CHARLES BUDDY ROGERS

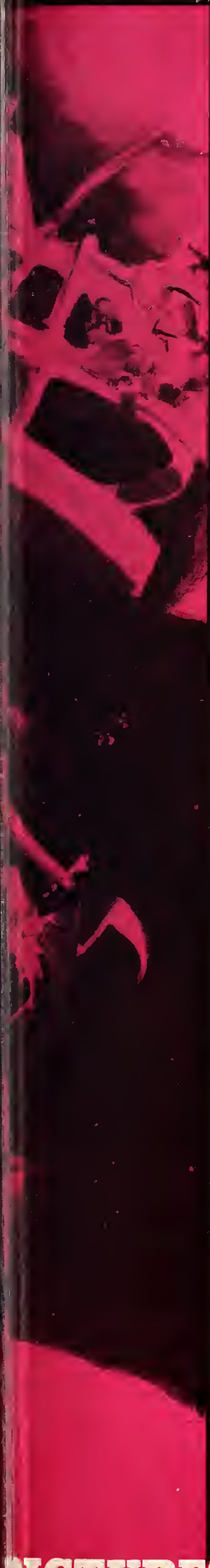
GEORGE BARBIER · BARBARA KENT
GRACE BRADLEY · BETTY GRABLE
ERIC BLORE · ERIK RHODES
JOHN ARLEDGE · JOHNNY MERCER · DONALD MEEK · DAVE CHASEN
DIRECTED BY EDWARD LUDWIG

MUSIC BY
LEWIS GENSLER
ASSO. PRODUCER
ZION MYERS

A rousing romance set to music
A hot-weather show with eve
thing it takes!... Six big song hi
... 24 ravishing co-eds!... Lig
breezy entertainment served
the gayest gang of youngsters w
ever went to college just for fu

RKO-RADI

THE MIDDLE OF SUMMER!



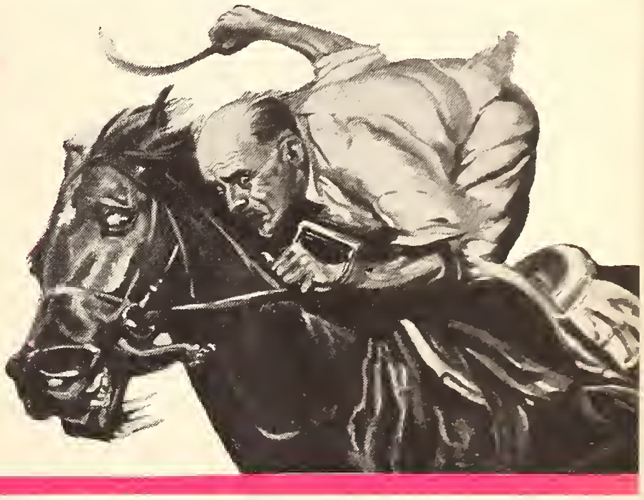
JALNA
MAZO DE LA ROCHE
JALNA
MAZO DE LA ROCHE

JALNA

. . . Mazo de la Roche's $10,000 Prize Novel! . . . The tragic romance of two wives under one roof! . . . A best-seller picturized in all its biting drama, glorious romance, and heart holding power! . . . Cast includes Kay Johnson, Ian Hunter, C. Aubrey Smith, Nigel Bruce and many others

HOT TIP

ZASU PITTS and JAMES GLEASON give you the inside dope on the race-track game—if you can stop laughing long enough! . . . A comedy as fast as the race thrills it presents, with the wise-cracking Jimmy and the hand-wringing Zasu making the most of a William Slavens McNutt story.



ALICE ADAMS
ALICE ADAMS
by
BOOTH TARKINGTON

KATHARINE HEPBURN in ALICE ADAMS

BOOTH TARKINGTON'S best loved heroine steps from the page of his Pulitzer Prize Novel straight to the heart of all America! . . . A swift-changing role that offer Hepburn her outstanding modern characterization—not even except ing her great "Morning Glory

BECKY SHARP

IN NEW TECHNICOLOR

One of the biggest attractions show business ever had! . . . An *event* in every city and town it plays! . . . The most talked about the most written about picture since the coming of sound

PICTURES

HOYTS CONSIDERS PRODUCING WITH FOX TO MEET N.S.W. QUOTA NEEDS

Fox Would Send Players for Pictures and Personal Appearances, Competing with Greater Union and Cinesound

by CLIFF HOLT

Sydney Correspondent

Hoyts Theatres, Ltd., has under consideration a proposal to enter into active Australian production in association with Fox of America. It is reported that the proposition is entirely divorced from General Theatres Corporation, which means that Hoyts will bring itself into active competition with Greater Union Theatres and Cinesound as a producing factor.

Announcement of the Hoyts proposition followed a week of uncertainty in production circles, which received a first-class shock when it became known what was in the wind.

Distributors had been wondering how they stood under the New South Wales Quota Law if there are insufficient locally-made films available to fulfil their Quota obligations. Their position since was made fairly plain by the Chief Secretary of N. S. W., Mr. Chaffey, as detailed later. The possibility of their having to produce their own Quota films was then more or less offset by Cinesound's announcement that it could supply the 20 pictures necessary to fulfil the 1935-36 quota if needed. Then independents took exception to Cinesound's stand, on the ground that Cinesound, which had opposed the quota, while they had helped its passage, was now endeavoring to crowd the independents out and smother up the opportunities offered them by the law they had battled for.

Hoyts' idea of going into production with Fox is backed by sound reasoning. Fox holds a big interest in Hoyts, so that Fox automatically will share in any profits from their combined production enterprises out here. Fox will be able to use the Fox-Hoyts product to meet Quota requirements, and if, as is proposed, Fox brings players from America, they not only will make pictures for the Fox-Hoyts organization but also will make personal appearances in Hoyts' city houses. The plan has all the earmarks of an inspiration.

Hoyts does not intend to build its own studios, but will rent whatever local studios and production equipment are available. It does plan to import directors and technicians as well as players, however, with a view to making pictures of a sufficient box-office merit to justify inclusion in the regular Fox releases in the United States and Great Britain.

▽

Aim to Encourage Production

It seems clear that other foreign distributors in this territory will be forced into Australian production.

The act says that distributors must acquire a certain percentage of quota pictures each year, and the word "acquire" is defined as including the "production or obtaining of films." Defining this passage in the regulations, Mr. Chaffey told the Australian trade journal *Everyones* that under the law distributors are not compelled to manufacture pictures, "but the word 'acquire' has the meaning in the N.S.W. act as it has in the English Act. The spirit of the law is to encourage production. In England the distributors have joined in and acknowledged that spirit without the necessity for compulsion."

Mr. Chaffey declared that Government expects distributors here to do the same. "We have no desire to embarrass them," he said, "but it is our definite intention that these people should participate, in the interests of Australia, and we hope it will not be necessary for us to take those drastic steps which the act empowers us to do if we see evasions or a campaign of non-cooperation."

In consequence of the confusion that still partly remains as to just what is the position of producers, distributors and exhibitors under the Quota Law, production has been at a standstill for more than six months. This will mean a shortage of Quota film when the act comes into actual operation in 1936; and whereas exhibitors can escape their obligations if sufficient product is unavailable, it is now apparent that, under such circumstances, distributors won't escape so happily.

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Clayton Sheehan, Fox foreign sales manager in New York, had no comment on the Fox-Hoyts situation.

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Theatre Licensing Proposed

Independents in N.S.W. are making a bold bid for introduction of licensing laws similar to those in force in New Zealand, where the wholesale building of theatres in overseated areas is politically controlled. The executive committee of the Association has gone surety for a preliminary contribution to a Fighting Fund of £1000, and the trustees of the Fund will undertake a tour of the state in an endeavor to swell the association's forces into a formidable figure.

Bonafide independents have been actively campaigning for some time against the machinations of the go-getters who, it is alleged, are threatening point blank to find backing for new theatre ventures in opposition to established exhibitors unless the exhibitors singled out for these intimidatory tactics are prepared to sign contracts at the go-getters' terms. Unfair selling methods of this description were exposed at the Film Enquiry last year; and several exhibitors allege that they have been renewed in recent months.

Crystallizing their arguments for theatre licensing laws, exhibitors show by statistics that Australia is already one of the most heavily seated countries in the world; and that immediately an established suburban or country exhibitor is faced with opposition the value of his theatre is automatically reduced by half. In other words, the goodwill he has built up over a number of years is practically wrecked.

Officials of the Association declare that it is not their intention to set up monopolies or crowd out opposition; they merely seek to prevent the erection of new theatres in territories where a new house would make the profitable trading of either business an impossibility.

Cinesound Says It Could Make Twenty to Satisfy Quota; Independents Demand Licensing Against Overseating

▽

Cinesound Seeks Denny

As a preliminary towards a renewal of active production in the near future, Cinesound Productions, producer of Australia's greatest success, "On Our Selection," has offered Reginald Denny £3,000 to star in two pictures to be made in Sydney. Denny asks £4,000, and alternative negotiations are proceeding.

Cinesound's forces will be augmented by an increased capital of approximately £100,000, the latest studio equipment is being imported, and to strengthen the writing staff, the Hollywood scenarist, Edmund Seeward, has reached Sydney under engagement to this company. The offer to Denny is based on a contract of 20 weeks. It is stated that, besides this offer, Cinesound is dickering for other Hollywood personalities who have a box-office following in the Commonwealth.

A significant statement in connection with Cinesound's activities is Stuart F. Doyle's statement that, if necessary, Cinesound can supply the 20 pictures for the 1935-36 quota.

▽

Frank Neil, legitimate stage producer, who will present Polly Moran here in revue early in September, is said to have clinched a deal with Ben Lyon and Bebe Daniels to play Australia under his management. Should these players come, there is little doubt that local producers will compete for their services. It is practically certain that such personalities would not be allowed to return home before doing at least one Australian picture before their departure. Anita Page is another Hollywood player said to be anxious to make a trip to these parts.

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From New Zealand comes the important item that the Standard Contract has been drafted and now only awaits the signature of the Minister of Internal Affairs before its adoption by exhibitors and distributors.

▽

More than £60,000 will be spent by Hoyts Theatres, Ltd., on its Melbourne suburban circuit as part of an ambitious plan to bring their neighborhood houses into line with the world's best.

▽

Beaumont Smith, representing J. C. Williamson Films of New Zealand, is in Sydney to continue negotiations with General Theatres Corporation for acquisition of a 50-50 holding in the Dominion circuit. Reports say that G.T.C. investigators have reported favorably on the J.C.W. proposition, but price considerations and other involved questions remain to be ironed out and it may be some time before finality approaches.

Erpi Delays Service Plan

Electrical Research Products, Inc., will take no action during the summer on the establishment of its planned theatre engineering service, it was declared by a company official last week. Experimental activity will continue throughout the summer.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

BARBARY COAST

Goldwyn

This picture, being produced on a lavishly colorful yet entirely authentic scale, deals with an engrossing subject—dramatic romance in the early days of San Francisco's gold rush when the roistering, lawless colony, the Barbary Coast, sprang into being. In no way has it any connection with the latter day sensuous reputation of that spot.

It is adapted from a widely read book, authored by Herbert Asbury, with screen play by Charles MacArthur and Ben Hecht, whose screen writing and production accomplishments require no detailing. Direction is by Howard Hawks, maker of such vivid features as "Scarface," "The Crowd Roars," "Tiger Shark" and "The Criminal Code."

The three principals are Miriam Hopkins, currently in "Becky Sharp," Joel McCrea, appearing now in "Private Worlds," and Edward G. Robinson, whose role is similar to many of the menacing ruthless characters he created in previous vehicles. The supporting cast lists many familiar and several new names. Included are Walter Brennan, Frank Craven, Brian Donlevy, Clyde Cook, Matt McHugh, Harry Carey, Otto Huffman, Rollo Lloyd, J. M. Kerrigan, Donald Meek and Fred Vogading.

Unusual in that only one woman is featured, the story tells of the coming of Miriam Hopkins, the first white woman of gentle birth to set foot on San Francisco soil. First befriended by Craven, who aspires to publish a paper devoted to the interest of law, order and civic progress, she becomes Swan, the glamorous come-on girl for Robinson's crooked gambling establishment. Powerful Robinson, ruling the town with ironic cruelty, becomes infatuated with the girl, and when she falls in love with McCrea, a prospector who has lost his poke on Robinson's crooked games, Robinson becomes more ruthless than ever. As Craven is killed by one of the gambler's henchmen. Hopkins tries to lead McCrea to safety. The Vigilantes, rising in their might, take up Robinson's trail and in saving the lovers for each other lead the murderer off to his deserved fate, which he accepts philosophically as, in bidding him farewell, Miss Hopkins acknowledges with gratitude and compassion the many kindnesses he had showered upon her.

STEAMBOAT ROUND THE BEND

Fox

All the items of which this picture are being made are potentially of high entertainment and exploitation value. The one that undoubtedly will be the most attractive to the public and showmen is that it is a Will Rogers feature. But in it a rather different Rogers will be seen, one who still will make the best use of his comedy forte, but in this case will be presented as a dramatic artist in a Mississippi River yarn that combines down-to-earth comedy with gripping drama and blends with the two a quality of spectacle and novel action. In the person of Irvin S. Cobb, it presents a man whose writings always have dealt with elements and locales similar to this picture's story content.

The original from which this was adapted, written by Ben Lucien Berman, appeared serially in *Pictorial Review* and also was published in novel form. It has been read by millions. The screen play is by Dudley Nichols and Lamar Trotti, who did two previous Rogers pictures, "Judge Priest" and "Life Begins at 40." It is being directed by John Ford, maker of "Judge Priest," "The Lost Patrol" and the currently popular "The Informer."

The story, in which there is much human appeal, is being portrayed by a cast whose personalities and talents were given more than usual consideration in casting to insure typical characters in typical parts. In addition to Rogers and Cobb are Anne Shirley, whose work in "Anne of Green Gables" created a favorable impression, and John McGuire, a newcomer seen before in a small part in "Bright Eyes," who carry the love interest. Eugene Pallette will be seen as the genial sheriff, Berton Churchill as the psalm shouting evangelist, and Francis Ford, juror No. 12 in "Judge Priest," is Rogers' steamboat engineer. Stepin Fetchit is back again. Roger Imhof, Raymond Hatton, Charles Middleton and Hobart Bosworth also have important parts.

In the story, with the life of an innocently condemned boy at stake, Rogers is transferred from an itinerant medicine peddler to owner captain of the boat *Claremore Queen*. Searching for Churchill, who knows the real story of how McGuire got into a jam, Rogers, who has included a showboat wax works museum as part of his boat, enters into a great race with Cobb's *Pride of Paducah*. Winning the race, finding Churchill and clearing the boy, Rogers and Ford burn up everything on the boat, including the museum.

Supplementary showmanship features are the singing of Negro spirituals, the fun surrounding the wax works enterprise, and the spectacular stern-wheeler race down the Mississippi.

STORM OVER THE ANDES

Universal

With the recently concluded Bolivia-Paraguay South American war as the background, this is a thrilling story of battle in the skies, romance in the cantinas, and danger in the steaming Gran Chaco jungles.

It is an original story by Eliot Gibbons and Laclede Christy; adapted by Al DeMond, Frank Wead and Eve Greene. It is being directed by Christy Cabanne.

It's the action-packed story of an American soldier of fortune who seeks the excitement of a foreign war, in which he has no business, for an outlet for his suppressed energies. Ace flier, daring and resourceful, his skill in the air is comparable only with the manner in which he can make love at the slightest provocation. All goes well until he flirts with a woman who, unknown to him, is the wife of his commanding officer. Revelation of the affair not only adds to the danger of enemy activities, but brings him into direct conflict with his superior, a landing in the jungle, the capture of the enemy's ace flier, the bombing of ammunition dumps, a spectacular cat-and-dog fight over the rugged Andes, a wound that results in his death as a martyr which leads to the reunion of husband and wife.

Jack Holt will be seen in the leading role. The picture brings back Antonio Moreno, once a popular screen figure. The principals include a group of wellknown screen players, Mona Barrie, Jean Lockhart, Grant Withers, Barry Norton and George Lewis. A newcomer, Juanita Garfias, makes her debut. Supporting players are unfamiliar Spanish actors.

CAPPY RICKS RETURNS

Republic

Cappy Ricks, irascible hero of a long and exciting series of *Saturday Evening Post* stories written by Peter B. Kyne, fictionally parallels the actual career of Captain Robert Dollar, American lumber and shipping magnate. In this story, the screen play for which is by George Waggner, Cappy returns to the entertainment arena. With him come many of the familiar old characters—son-in-law Matt Peasley, T. Osgood Blake, his great business rival, and Skinner.

Cappy returns because his lumber business has been menaced. Blake has obtained passage of a bill which would eliminate wooden shingles. Only the governor's signature is needed. Fired by the lust of battle, Cappy's plans for a quick conquest are threatened when he learns that Skinner has fired star-salesman Bill Peck. He radios that Hawaii-bound worthy, who leaps overboard, thumbs a ride back to San Francisco's famous Fisherman's Wharf, meets and falls in love with Blake's daughter. Becoming Bill's secretary under an assumed name, while anxious to help her father in his business battle, Bill embarks on getting referendum petition signatures. When Bill discovers her real identity, he fires her and forgets all about romance. Blake's minions are outwitted by Cappy when they burn a bunch of fake petitions.

With Mack Wright directing, Robert McWade will be seen as Cappy, Lucien Littlefield as Skinner, Kenneth Harlan as Mat Peasley, Oscar Apfel as Blake, Ray Walker as the star salesman and Florine McKinney as Blake's daughter.

Fox-20th Century Contracts Signed

The departure by plane from New York for Hollywood of the principals in the Fox-20th Century setup was accepted last Thursday by the trade as a form of announcement that contractual agreements had finally been effected in the formal merging of the two companies.

Since the original announcement of the arrangement, made last month, Sidney R. Kent, president of Fox Film, and Joseph M. Schenck, Darryl Zanuck and William Goetz, of 20th Century, had participated with the lawyers in drafting the actual contracts for signatures.

With Mr. Zanuck's return to the coast actual production will start immediately on the first Fox-20th Century picture, "Metropolitan." Principals, arriving in Hollywood, began to discuss the new trade name for releases of the unit. For the new season, contracts will be written under the two companies' individual corporate titles.

“THEY HA

The Herald checks Columbia's check list

HERALD SUBSCRIBERS

THEATRE

- ✓ Rex, Wewoka, Okla.
- Goodlyn, Buras, La.
- ✓ Camden, Camden, Ala.
- ✓ Hollywood, Coushatta, La.
- Palm, Foley, Ala.
- Capitol, Grovehill, Ala.
- Joy, Kinder, La.
- Dreamland, Leesville, La.
- Magee, Magee, Miss.
- ✓ Crystal, Many, La.
- ✓ Amusu, Natchitoches, La.
- ✓ Allen, Oakdale, La.
- ✓ Fiske, Oak Grove, La.
- Delta, Opelousas, La.
- ✓ Joy, Rayville, La.
- Tallulah, Tallulah, La.
- Joy, Welsh, La.
- ✓ Winn, Winnfield, La.
- ✓ Opera House, Rayne, La.
- ✓ Fairyland, White Castle, La.
- ✓ Southland, Bossier City, La.
- Fox, Plain Dealing, La.
- Palace, Farmersville, La.
- Gem, Jonesboro, La.
- ✓ Star, Shreveport, La.
- ✓ Royal, Bernice, La.
- ✓ Queen, Hazlehurst, Miss.
- ✓ Pike, Mobile, Ala.
- ✓ Dreamland, Macon, Miss.
- ✓ Majestic, Quitman, Miss.
- Magic, Port Allen, La.
- ✓ Strand, West Monroe, La.
- ✓ Roosevelt, Sulphur, La.
- ✓ Strand, DeQuincy, La.
- ✓ Palace, Shreveport, La.
- ✓ Milba, Haynesville, La.
- ✓ Jewel, Morgan City, La.
- ✓ Electric, Berwick, La.
- ✓ Amite, Amite, La.
- ✓ Alamo, New Roads, La.
- ✓ Kozy, Pass Christian, Miss.
- Prattaugh, Prattville, Ala.
- Ritz, Columbia, La.
- ✓ Arcade, Slidell, La.
- ✓ Illings, Ocean Springs, Miss.
- ✓ Rialto-Eaves, Union, S. C.
- ✓ Haigler, Camden, S. C.
- Carolina Playhouse, Winnsboro, S. C.
- ✓ Princess, Mocksville, N. C.
- ✓ Ritz, Lake City, S. C.
- ✓ Richmond, Rockingham, N. C.
- Summerville, Summerville, S. C.
- ✓ Imperial, Lancaster, S. C.
- ✓ Grand-Earle, Mt. Airy, N. C.
- ✓ Pickfair, Kernersville, N. C.
- ✓ Louisburg, Louisburg, N. C.
- ✓ Paramount, Farmville, N. C.
- ✓ Dunn, Dunn, N. C.
- ✓ Imperial, Rich Square, N. C.
- ✓ Belton, Belton, S. C.
- Masonic, Enfield, N. C.
- ✓ Carolina, Spindale, N. C.
- ✓ Sanlee, Sanford, N. C.
- ✓ Lyceum, Parris Island, S. C.
- ✓ Breeze, Beaufort S. C.
- ✓ Romina, Forest City, N, C.
- ✓ Temple, Hartsville, S. C.
- ✓ Imperial, Kings Mountain, N. C.
- ✓ Paramount, Hickory, N. C.
- ✓ Richardson, Seneca, S. C.
- ✓ Casino-New, Clinton, S. C.
- Carolina-State, Greenwood, S. C.
- ✓ Capitol, Laurens, S. C.
- ✓ Holly, Mt. Holly, N. C.
- ✓ Carolina-Colonial, Florence, S. C.
- Majestic, Belmont, N. C.
- Broadway, Chesterfield, S. C.

HERALD SUBSCRIBERS

THEATRE

- ✓ Broadway, Dillon, S. C.
- Broadway, McColl, S. C.
- Broadway, Myrtle Beach, S. C.
- ✓ Orpheum, N. Wilkesboro, N. C.
- ✓ Colonial-Imperial, Canton, N. C.
- ✓ Stevenson-Moon, Henderson, N. C.
- ✓ Y. M. C. A., Ware Shoals, S. C.
- ✓ Opera House, Newberry, S. C.
- ✓ Ritz, Walterboro, S. C.
- ✓ Strand, St. George, S. C.
- ✓ Ansonia, Wadesboro, N. C
- ✓ Carolina-Reliance, Orangeburg, S. C.
- ✓ Bijou-Carolina Royal, Wilmington, N. C.
- ✓ Strand-Turnage, Washington, N. C.
- Pender, Burgaw, N. C.
- New, Hemp, N. C.
- ✓ Eltex, Elgin, Tex.
- ✓ Madison, Madisonville, Tex.
- ✓ Queen, Aspermont, Tex.
- ✓ Strand, Hamilton, Tex.
- Palace, Jayton, Tex.
- ✓ Queen, Mt. Vernon, Tex.
- Palace, Freeport, Tex.
- ✓ Texas-Queen, Stanton, Tex.
- ✓ Rex, O'Donnell, Tex.
- Rex, Jal, N. M.
- ✓ Select, Mineola, Tex.
- ✓ Palace, Olney, Tex.
- ✓ American, Bonham, Tex.
- ✓ Yale, Groesbeck, Tex.
- ✓ Regal, Gatescille, Tex.
- ✓ Garden, Sudan, Tex.
- Robertson, Franklin, Tex.
- ✓ Port, Port Lavaca, Tex.
- Karnes, Karnes City, Tex.
- ✓ Iras, Fairfield, Tex.
- Best, West, Tex.
- Ritz, Dawson, Tex.
- Queen, Malone, Tex.
- ✓ Royal, Archer City, Tex.
- Gem, Thorndale, Tex.
- Rialto, Pearsall, Tex.
- ✓ Majestic, Devine, Tex.
- Plestex, Pleasanton, Tex.
- Trinity, Mirando City, Tex.
- ✓ Texas, Ingleside, Tex.
- ✓ Wallace, Levelland, Tex.
- ✓ Liberty, De Leon, Tex.
- Palace, Whitewright, Tex.
- ✓ New, Edinburg, Tex.
- ✓ New Deal, Gorman, Tex.
- ✓ Roxy, Munday, Tex.
- ✓ Texas, Seymour, Tex.
- ✓ Aztec, Albany, Tex.
- ✓ Texas, Haskell, Tex.
- ✓ Queen, Victoria, Tex.
- ✓ Franklin, Bay City, Tex.
- ✓ Queen, Wharton, Tex.
- ✓ Rita, Victoria, Tex.
- ✓ Grand, Alvin, Tex.
- ✓ Cleveland, Cleveland, Tex.
- ✓ Edtex, Edna, Tex.
- ✓ Jewel, Texas City, Tex.

HERALD SUBSCRIBERS

THEATRE

- ✓ Boling, Boling, Tex.
- ✓ Liberty, El Campo, Tex.
- ✓ Strand, Yorktown, Tex.
- ✓ Ritz, Columbus, Tex.
- ✓ Sterling, Sterling City, Tex.
- ✓ Mathis, Mathis, Tex.
- ✓ Fain, Livingston, Tex.
- ✓ Crystal, Center, Tex.
- ✓ Palace, Hico, Tex.
- ✓ Majestic, Wills Point, Tex.
- ✓ Alvarado, Alvarado, Tex.
- ✓ Lindell, Humble, Tex.
- ✓ Rialto, Crowell, Tex.
- Howell, Coleman, Tex.
- Kemp, Kemp, Tex.
- ✓ Kemp, Knox City, Tex.
- ✓ Palace, Colorado, Tex.
- ✓ Rialto, Greenville, Tex.
- ✓ Star, Forney, Tex.
- ✓ Daisetta, Daisetta, Tex.
- Idle Hour, Hempstead, Tex.
- ✓ Ritz, Hale Center, Tex.
- ✓ Castro, Dimmitt, Tex.
- ✓ Ramon, Raymondville, Tex.
- ✓ Plaza, Donna, Tex.
- ✓ Mission, Mission, Tex.
- ✓ Plaza, Ennis, Tex.
- Queen, Mart, Tex.
- ✓ Lyric, Anson, Tex.
- ✓ Rolaine, Ladonia, Tex.
- ✓ Palace, Spur, Tex.
- ✓ Alcove, Stamford, Tex.
- ✓ Lyric, Odessa, Tex.
- ✓ Lyric, Winters, Tex.
- ✓ Palace, Ballinger, Tex.
- ✓ Liberty, Electra, Tex.
- ✓ Ritz, Memphis, Tex.
- ✓ Queen, Crosbyton, Tex.
- Palace, Silverton, Tex.
- ✓ Palace, Childress, Tex.
- ✓ Isis, Lockney, Tex.
- ✓ Queen, Quitaque, Tex.
- ✓ Miller's, Navasota, Tex.
- Aztez, Eagle Pass, Tex.
- ✓ New Deal, Colledge, Tex.
- ✓ National, Graham, Tex.
- ✓ Opera House, Jacksboro, Tex.
- ✓ Liberty, Arp, Tex.
- Liberty, Cross Plains, Tex.
- Liberty, Rising Star, Tex.
- ✓ Grand, Tula, Tex.
- ✓ Palace, Chillicothe, Tex.
- ✓ Lantex, Llano, Tex.
- ✓ Majestic, Stephenville, Tex.
- ✓ Palace, Granbury, Tex.
- ✓ Palace, Weimer, Tex.
- ✓ Majestic, Bowie, Tex.
- ✓ Majestic, Cotulla, Tex.
- Pastime, Estelline, Tex.
- ✓ Queen, Palacios, Tex.
- ✓ Knox, Thomson, Ga.
- ✓ Alamo, Newnan, Ga.

E FAITH"

Columbia's
here original for July
accounts check list
are Columbia's customers
of the Southern Division
72 of them are
subscribers to
Motion Picture Herald

HERALD SUBSCRIBERS

THEATRE

✓Strand, Cullman, Ala.
✓Grand, Bessemer, Ala.
✓Lyric, Stuart, Fla.
✓Delray, Delray, Fla.
✓Ernada, Bartow, Fla.
✓Jefferson, Jefferson City, Tenn.
✓Royal, Summerville, Ga.
Strand, Oneonta, Ala.
Strand, W. Blockton, Ala.
✓Strand, Uniontown, Ala.
Strand, Greensboro, Ala.
✓Bonita, Marion, Ala.
✓Roxy, Griffin, Ga.
✓Ritz, Thomaston, Ga.
✓Dixie, Swainsboro, Ga.
✓Colonial, Jasper, Ala.
✓Ritz, Dadeville, Ala.
✓Manavista, Chipley, Fla.
✓Mt. Vernon-Roxy, Tallassee, Ala.
✓Rialto, Atlanta, Ga.
✓Lyric, Pell City, Ala.
✓Dixie, Apalachicola, Fla.
✓Eagle, Blountstown, Fla.
✓Temple, Perry, Fla.
✓Central, Tampa, Fla.
Palace, Sevierville, Tenn.
✓Bonne-Kate, Elizabethton, Tenn.
✓Albany-Liberty, Albany, Ga.
Dixie, Cordova, Ala.
Majestic, Adel, Ga.
Dixie-Crystal, Clewiston, Fla.
Colonial, Buford, Ga.
✓Palace, Bowden, Ga.
✓Shadowland, Louisville, Ga.
✓Gilbert, Okeechobee, Fla.
✓Luverne, Luverne, Ala.
Wadesonian, Clanton, Ala.
✓Ridge, Frostproof, Fla.
Fox, Ft. Meade, Fla.
✓Van Croix, Melbourne, Fla.
✓Biggers, Winter Garden, Fla.
✓Arcade, Kissimmee, Fla.
✓Crescent, Dade City, Fla.
✓Italian Garden, Claxton, Ga.
✓Lanett & Westpoint, Lanett, Ala., Westpoint, Ga.
Shawmut & Riverview, Shawmut & Riverview, Ala.
✓Langdale & Fairfax, Langdale & Fairfax, Ala.
Royal, Hogansville, Ga.
✓Ritz, Moulton, Ala.
✓Princess, Jacksonville, Ala.
✓Princess, Piedmont, Ala.
✓Chat, Chattahoochee, Fla.
✓Eustis, Eustis, Fla.
✓Palace, Leesburg, Fla.
✓Rabun, Clayton, Ga.
✓Ritz, Commerce, Ga.
✓Star, Toccoa, Ga.
✓Rose, Thomasville, Ga.

HERALD SUBSCRIBERS

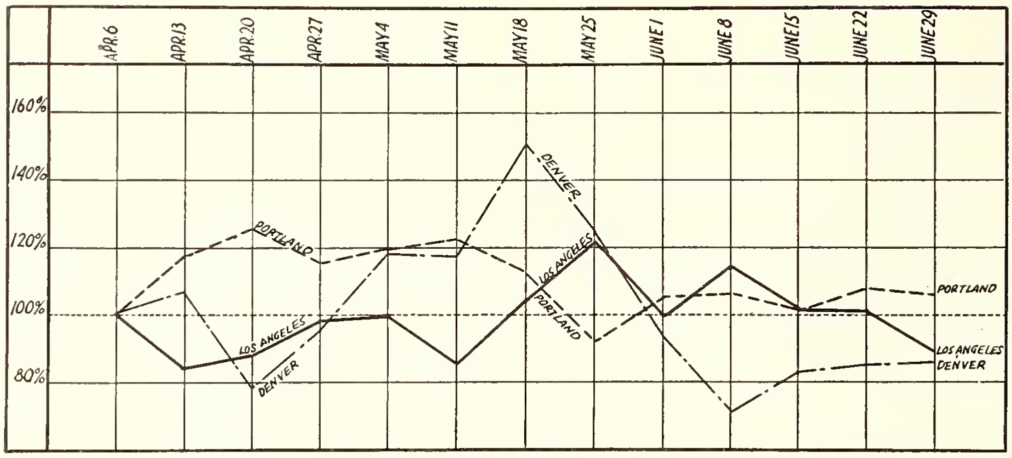
THEATRE

✓Ilex, Quitman, Ga.
✓Pine, Pelham, Ga.
✓Shaw, Quincy, Fla.
✓Alimar, Live Oak, Fla.
✓Empire, Atlanta, Ga.
✓President, Manchester, Ga.
✓Dixie Metter, Ga.
✓State Statesboro, Ga.
✓McDonough-McDonough, Ga.
Monticello Monticello, Ga.
✓Avondale-Alexander City, Ala.
✓Carroll, Carrollton, Ga.
Alpha, Douglasville, Ga.
✓Strand, Tullahoma, Tenn.
Princess, Lawrenceburg, Tenn.
✓Best, Pulaski, Tenn.
✓Clinton, Clinton, Tenn.
✓Dickson, Dickson, Tenn.
✓Capitol, Fayetteville, Tenn.
✓Oldhams, Sparta, Tenn.
✓Princess, So. Pittsburg, Tenn.
✓Rivoli, Winchester, Tenn.
✓Dixie, McMinnville, Tenn.
✓Franklin, Franklin, Tenn.
✓Tamiami, Everglades, Fla.
Dixie, Austell, Ga.
✓Capitol-Mayfair, Miami, Fla.
✓Biscayne-Plaze, Miami Beach, Fla.
✓Biltmore, Miami, Fla.
✓Coçoanut Grove, Miami, Fla.
✓Tower, Miami, Fla.
✓Ritz, Lyric, Harlem, Miami Fla.
✓Grand, W. Palm Beach, Fla.
✓Bocanita, Scottsboro, Ala.
✓Princess, Hawkinsville, Ga.
Princess, Eastman, Ga.
✓Princess, Baxley, Ga.
Princess, Ft. Valley, Ga.
Princess, McRae, Ga.
Princess, Perry, Ga.
✓Strand, Jesup, Ga.
Cochran, Cochran, Ga.
Best, England, Ark.
Star, Hughes, Ark.
Ritz, Hickman, Ky.
Steel, Steel, Mo.
Liberty, Holly Springs, Miss.
✓Royal, Memphis, Tenn.
✓Rex, Humboldt, Tenn.
✓Regent, Cleveland, Miss.
✓Regent, Indianola, Miss.
✓Ruleville, Ruleville, Miss.
✓Temple, Leland, Miss.
✓Lakeside, Lake Village, Ark.
✓Ritz, Parkin, Ark.
✓Earline, Earle, Ark.
Strand, West Memphis, Ark.
✓Palace, Ridgely, Tenn.
Strand, Tiptonville, Tenn.
Strand, Fulton, Ky.
✓Strand, Union City, Tenn.
✓Commodore, Eureka Springs, Ark.
✓Princess, Aurora, Mo.
✓Lyric, Harrison, Ark.
✓Rialto, Searcy, Ark.
✓Lyric, Tupelo, Miss.
✓Ritz, West Point, Miss.

HERALD SUBSCRIBERS

THEATRE

✓Imperial, Brinkley, Ark.
✓Imperial, Forrest City, Ark.
✓Imperial, Marianna, Ark.
✓Imperial, Wynne, Ark.
✓Capitol, Martin, Tenn.
✓Palace, Newbern, Tenn.
✓Palace, Covington, Tenn.
✓Milan, Milan, Tenn.
Roxy, Alamo, Tenn.
✓Superba, Charleston, Miss.
✓Churchwell, Savannah, Tenn.
✓Grenada, Grenada, Miss.
✓Bristol, Memphis, Tenn.
Lyric, Baldwyn, Miss.
✓Pastime, Warren, Ark.
✓Amusu, Fordyce, Ark.
✓Gem, Osceola, Ark.
✓Imperial, Pocahontas, Ark.
✓Community, Pine Bluff, Ark.
Avon, Memphis, Tenn.
✓Strand, Paris, Ark.
New, Ackerman, Miss.
✓New, Kosciusko, Miss.
✓Princess or Dixie, Columbus, Miss.
✓State, Corning, Ark.
✓Rialto, Camden, Ark.
✓Dunlap, Clarksville, Ark.
✓Conway, Conway, Ark.
✓Palace-Ozark, Fayetteville, Ark.
✓Joie-New, Ft. Smith, Ark.
✓Paramount, Helena, Ark.
✓Saenger, Hope, Ark.
✓Paramount-State, Jackson, Tenn.
✓Strand, Jonesboro, Ark.
✓Palace, Morrilton, Ark.
✓Capitol, Newport, Ark.
✓Rialto, No. Little Rock, Ark.
✓Capitol, Paragould, Ark.
✓Saenger-Alamo, Pine Bluff, Ark.
✓Joy, Smackover, Ark.
✓Majestic, Stuttgart, Ark.
✓Plaza, Bentonville, Ark.
✓Concord, Springdale, Ark.
✓Capitol, Memphis, Tenn.
✓Joy, Memphis, Tenn.
✓Lamar, Memphis, Tenn.
✓Linden Circle, Memphis, Tenn.
✓Memphian, Memphis, Tenn.
✓Princess, Memphis, Tenn.
✓Rialto, Memphis, Tenn.
✓Ritz, Memphis, Tenn.
✓Madison, Memphis, Tenn.
1st run, Memphis, Tenn.
Strand, Memphis, Tenn. (westerns)
Shorts, Circuit.
✓New, Russellville, Ark.
✓Majestic, Madill, Okla.
✓Ellis, Perryton, Tex.
✓Runyon, Barnsdall, Okla.
Empress, Waurika, Okla.
✓Home, Rush Springs, Okla.
✓Broadway, Anadarko, Okla.
✓Palace, Skiatook, Okla.
✓Grand, Canton, Okla.
✓Emerson, Hartford, Ark.
Thompson, Wilson, Okla.
✓Thompson, Holdenville, Okla.
✓Thompson, Healdton, Okla.
✓Rio, Sayre, Okla.
✓Ramona-Ritz-Grand, Frederick, Okla.
✓Lavista-Long, Hollis, Okla.
✓Temple-Rialto, Kingfisher, Okla.
✓Buffalo, Pawnee, Okla.
✓Nusho, Wetumpka, Okla.
✓Wollam, Walters, Okla.
Cozy, Stroud, Okla.



The chart, based on Motion Picture Herald's tabulation of box office grosses, indicates the trend of business in each of three western key cities during the thirteen weeks period from April 6 to June 29, 1935. In each city the gross for the first week of the period is taken as 100 per cent for that city.

SOCIALITES TO BRING GRAND OPERA TO FILM

George Bailhe, President of Music Guild Productions, Planning Full Length Screen Opera

Grand opera will be transcribed to the screen with imposing professional talent, under the plan of a group of New York and Philadelphia social lights who have formed Music Guild Productions, Inc., with George Bailhe, known in New York and Cincinnati music circles, as the president and guiding factor.

The plan is to produce opera in its original form, with but a few changes required for film purposes. The first production probably will be "Faust," and if filmed will be the first full length grand opera made into a talking picture. While refusing to divulge other details, Mr. Bailhe said he expected completion of the plans in about a week. The Astoria studios in Long Island probably will be used.

Distributor Reading Script

Discussions starting six months ago have reached a point where distribution is being considered by one of the major companies, Mr. Bailhe said. This distributor is reading the script, he added, and if a deal is made will supervise the production. Exhibition is planned in the larger theatres, on a roadshow basis.

While the sponsors have subscribed more than $100,000 to the venture, other financing is not complete, but it is understood Erpi has the matter under consideration for financing in the usual way, this, however, depending on Erpi's acceptance of the production factors. While a series of grand opera has been proposed, there has been no discussion beyond the first picture.

Pabst Will Direct

The staff includes G. W. Pabst, formerly with European studios and more recently on the Warner directorial roster, who will direct; Manuel Komroff, novelist and scenarist, who is handling the adaptations; Fritz Reiner, symphony conductor as music director, and George Antheil, composer, in charge of music and supervising the score.

The cast for the most part will have had professional operatic experience, although many will be unknown to film audiences. The part of Mephisto in "Faust" is being adapted for a straight talking role and some well known film actor is being sought for the part.

Loew's 40-Week Net Is $5,840,351

Loew's, Inc., and subsidiaries, for the 40 weeks ended June 6, 1935, reports a net profit of $5,840,351 after depreciation, taxes, subsidiaries' preferred dividends and the like, equivalent, after dividend requirements on the $6.50 preferred stock of Loew's, Inc., to $3.50 per share on approximately 1,473,300 average number of shares of no-par common stock outstanding during the period.

The net compares with a profit for the 40 weeks ended June 7, 1934, of $5,750,750, equal to $3.45 per share on 1,464,205 common shares outstanding during that period. The corresponding period in 1933 showed a net profit of $2,336,027.

The company's share of operating profit after subsidiaries' preferred dividends for the 1935 period was $9,596,570, which compares with $9,631,012 in 1934.

Glynne, Long Island Exhibitor, Dies

Michael J. Glynne, well known in New York exhibition circles, died early this week at Water-Mill, Long Island, following an eye operation. Burial was on Tuesday from Southampton, L. I. He had been operating a Prudential theatre for Joseph Seider at Southampton. Mr. Glynne started in the business three years ago as partner in Ward and Glynne, the two later building two theatres in Brooklyn and the Astoria, in Astoria, L. I.

65 Coast Houses Adopt Bank Night

"Bank Night" practically permanently entrenched itself as a standard theatre policy in San Francisco last week with the signing of 65 theatres at one time by the Affiliated Enterprises, Inc. This is the largest number of theatres to adopt the original Bank Night at one time on record locally. Signing of the contracts was the outcome of what threatened to be a serious suit filed by J. W. Ehrlich, attorney, representing Affiliated Enterprises, Inc., holders of the original Bank Night copyrights, alleging infringement and demanding an accounting through all alleged imitations of "Bank Night."

Most of Subsequents

With the settlement out of court, and the suit withdrawn, the contract was signed by E. H. Emmick, president of the Golden State Theatre and Realty Corporation; Mike Naify, representing the T. & D. Jr., Enterprises, Inc., and Mike Rosenberg, general manager of the Affiliated Enterprises, Inc. The theatre groups involved represent most of the subsequent run theatres in the San Francisco bay region.

While Bank Nights, Screeno and similar plans already in use continued to grow as an exhibition practice in dozens of cities, several new stunts of this nature made their appearance. Typical were "Race Night," "Radio Night" and others.

The Loew circuit adopted the plan in New York with nine theatres set to participate in either Bank Night or Screeno beginning this weekend.

The battle of the premium promoters in Boston continues as Bank Night entered suit in federal court there against Jack Pot, a cash giveaway scheme handled in New England by Doc Britton, local World Wide and independent distributor. Mr. Britton has been informed by the main office of Jack Pot in the Midwest that the trouble will be handled by attorneys there in an endeavor to checkmate the national avalanche of such suits. He is advised not to retain a Boston lawyer. George Ryan, well known in theatrical circles because of his anti-trust and other suits for E. M. Loew, head of New England's largest independent theatre circuit, is handling prosecution there for Bank Night. An actual test case brought by Bank Night against Gold Mine is due for hearing in federal court in Boston this week before Judge Brewster.

Iowa Owner Guilty

Giveaways have temporarily slowed in Milwaukee as a result of the issuing of a warrant for the manager of the Garfield, neighborhood Saxe house, who was charged with conducting a lottery. The theatre had been playing Screeno. The case has been postponed until August 23, and while a number of the local houses have dropped the games, including Fox's Palace, which had posted the town advertising a five-day Screeno carnival starting July 12, there are still a few neighboring spots holding the policy. As a result, additional prosecutions are expected to follow.

George P. Hundling, co-owner and manager the Capitol, Newton, Iowa, a Tri-States house, charged with advertising a lottery known as Bank Night, was declared guilty by verdict of a jury. Judge Frank Bechly set July 31 as date to pronounce sentence.

In accordance with the postal department ruling that no printed matter setting forth lotteries or games of chance shall be sent through the mails, the *New Haven Register* has refused to accept theatre advertising containing notice of bank night, cash night, country store drawings, or other similar devices.

THE HOLLYWOOD SCENE

HOLLYWOOD TURNS TO THE BARD OF AVON
SCHENCK AND ZANUCK; HOW IT HAPPENED
NEED OF CONTINUOUS FLOW OF PRODUCT
NINE PICTURES START; FOUR COMPLETED

by VICTOR M. SHAPIRO

Hollywood Correspondent

"UNEASY lies the head that wears a crown," and showmen are in two minds about the sudden rush of Shakespeare to the head which Hollywood is undergoing at the moment.

The fact that Warners' "A Midsummer Night's Dream," now finished, has been closely guarded from the press has led to some anxious speculation as to its box office appeal.

Warner Bros., evidently, suffers not from doubt—it has announced plans for production this season of four more of the great bard's comedies, "Twelfth Night," "As You Like It," "The Merry Wives of Windsor" and "Comedy of Errors."

Metro-Goldwyn-Mayer is following suit. Research has started for the production of "Romeo and Juliet," starring Norma Shearer.

RKO-Radio has been toying for some time with plans to do "Hamlet."

There is only one big precedent for Shakespeare on the American screen. That is the somewhat ill-fated filming of "The Taming of the Shrew," produced in 1929 by Mary Pickford and Douglas Fairbanks, with "additional dialogue by Sam Taylor." That picture drew caustics from legions of Shakespeare lovers who had supported stage road companies for years, and proved to be of slight appeal to those who never had read or seen Shakespeare.

▽

Schenck and Zanuck

Joseph M. Schenck, once fondly called the "King of Hollywood," again intrigues the imagination of the town.

Two and a half years ago Joe Schenck's fortunes were impaired. But he had a borrowing capacity. He had disbanded his production unit. He was through with pictures. He was devoting his time to other interests.

Then Darryl Zanuck resigned from Warner Bros. Seeking advice, he met Mr. Schenck and that meeting wound up in a partnership. Twentieth Century was born.

Mr. Schenck went to New York, returned with a paper promising to pay half a million dollars. With that he borrowed another half million from the banks, and obtained another half million credit from a laboratory.

For two years he and Mr. Zanuck toiled at picture-making. "The Bowery" launched their first year's schedule. At the end of 12 months all obligations were paid on the note, to the banks, to the laboratory. A profit was shown. The second year also showed a profit with "Les Miserables" and "Richelieu".

Planing to New York, ostensibly to bid for Fox Metropolitan Theatres, conferring with Sidney Kent, Mr. Schenck gave the industry another surprise when the Fox-Twentieth Century merger was announced, with Twentieth Century to receive half of the new common stock if and when issued.

At the peak of the boom days of '29, Fox Film was said to have a book value of $190,000,000. Today, with all the write-offs, amortizations and recapitalizations, its value is close to $40,000,000. Simple arithmetic tells what share of the new set-up Joe Schenck now owns.

▽

Flow of Product

That Charlie Chaplin, Mary Pickford and Douglas Fairbanks are aware of United Artists' need for a continuous flow of product was shown at the final business session of the convention.

Miss Pickford admitted frankly that she as well as Fairbanks and Chaplin had fallen down on the production job the last few years. Giving due credit to the distributing force, Miss Pickford said she is now prepared "to take off her coat and go to work," promising that she can be counted upon for two pictures a year, possibly appearing herself.

Chaplin said: "I have made sporadic releases—one every generation. Now I'm going into the business of making quickies. I'm going to make one picture a year—even if it takes me four years to make it."

Fairbanks, though absent, sent his message through Samuel Goldwyn, who said: "Douglas will be back January 1, and will henceforth live in Hollywood. And he will start his next picture February 1."

Chaplin has had no release since "City Lights," Fairbanks' last was "Around the World in Eighty Minutes," four years ago. Miss Pickford hasn't been heard from since "Secrets" in 1933.

▽

It is not unusual for the goddess of fortune to wave the wand and lift some unknown to fame and fortune in the motion picture industry. A director saw Dorothy Wilson sitting before a typewriter, gave her a screen test and started her on her way to stardom. But not very often is the situation reversed with an erstwhile star discarding greasepaint for typewriter ribbons. Patsy Ruth Miller is the one star to put shame to the phrase "Vanity, thy name is woman."

Turning down numerous offers to renew her screen career, Miss Miller has taken up the typewriter with a vengeance. Aspiring to be a writer, she is making her debut in that profession at United Artists studio as a continuity writer for "Barbary Coast."

"It doesn't make any difference," she says, "how old you get when you are a writer," she said, "but an actress has to see herself suddenly die because she gets a few wrinkles which show on the screen."

▽

Nine Pictures Start

Production activity continued its upward surge in the week as nine pictures started and only four were finished. Studios are so busy that the problems of allocating stage space and obtaining supporting players are causing many anxious moments. Illustrative of the condition is the fact that MGM has 14 pictures in various stages of production and Radio, in addition to having its home lot crowded to capacity and also using Pathe Studio, found it necessary to rent outside space to accommodate its program.

Three of the new pictures are credited to Radio, the remainder are divided among six companies. Four studios account for the completed product.

Westerners in Film Reunion

At Radio, "Powder Smoke Range" is in work. Featuring a quartet of noted western stars—Harry Carey, Hoot Gibson, Bob Steele and Tom Tyler—it also will present Boots Mallory, Guinn Williams and Sam Hardy. Wallace Fox is directing. The second activity, "Hi, Gaucho," being directed by Tommy Atkins, will present Steffi Duna, John Carroll, Rod Larocque, Montagu Love and Paul Porcasi. Also in work is a Wheeler and Woolsey, "The Rainmakers," in which Dorothy Lee, Berton Churchill, George Meeker and Frederick Roland will be seen.

At Fox Western Avenue studio "Charlie Chan in Shanghai" went into work. Warner Oland again is featured, supported by Irene Hervey, Keye Luke, Russell Hicks, Charles Locher and Frederick Vogeding. James Tinling is directing.

A new picture at Warner is "From This Dark Stairway." With Ricardo Cortez in the lead, the cast presented includes Kay Linaker, Martha Tibbett, Anita Kerry, Mary Astor, Lyle Talbot and Mary Treen. Frank McDonald is directing.

Universal began work on "Magnificent Obsession." Irene Dunne is starred, supported by Robert Taylor, Charles Butterworth, Gilbert Emery and Arthur Hoyt. John Stahl is directing.

Going along at scheduled pace, Republic started "Cappy Ricks Returns." In this Robert McWade, Ray Walker, Florine McKinney, Kenneth Harlan, Lucien Littlefield, Bradley Page, Lois Wilson and Oscar Apfel will be seen. Mack Wright is directing.

For its initial production Beaumont started "Trail's End," in which Conway Tearle and Claudia Dell are starred under Charles Hutchinson's direction.

The Pictures Completed

Probably the most interesting from an exhibitor viewpoint among the completed pictures is MGM's "A Night at the Opera." Featuring Goucho, Harpo and Chico Marx, the supporting cast includes Margaret Dumont, Allan Jones, Walter King, Kitty Carlisle, Siefried Rumann, Gwen Lee, Selmer Jackson, Purnell Pratt, George Irving, Leo White and Wilbur Mack. Sam Wood directed.

Warner completed "Special Agent." In this are George Brent, Bette Davis, Ricardo Cortez, Jack LaRue, Joseph Crehan, Joseph King, Paul Guilfoyle, Robert Strange, J. Carroll Naish and William Davidson. William Keighley directed.

Universal transferred "She Gets Her Man" to the cutting rooms. The cast lists Zasu Pitts, Hugh O'Connell, Helen Twelvetrees, Lucien Littlefield, Edward Brophy, Warren Hymer, Bert Gordon, Ward Bond, King Baggott, Phil Dunham, Lola Nesmith and Louise Vincenot. William Nigh directed.

Last of the completed features, Radio's "Jalna," presents Kay Johnson, Ian Hunter, Nigel Bruce, David Manners, Peggy Wood, C. Aubrey Smith, Jessie Ralph and Molly Lamont. John Cromwell directed.

Joins Supply Firm

Nathan Bernstein has become associated with Isaac M. Cohen as a partner in the operation of Monarch Theatre Supply Company, Memphis.

Here's Shirley

IT SPILLS OVER
WITH SUNNY SONG:

Shirley sings: "Animal Crackers In My Soup" and "When I Grow Up."

John Boles sings: "It's All So New To Me" and "Curly Top."

Rochelle Hudson sings: "The Simple Things In Life."

Five happy hits by Ray Henderson
—and Shirley dances, too!

Remember—
THIS YEAR'S PROFITS come from THIS YEAR'S PRODUCT

—as She really is!

HER joyous spirit reflects childhood's happiest days...as she lifts her rippling voice in two delightful songs . . . flutters her twinkling feet like flowers in the wind . . . and plays a mischievous Cupid to two hesitant lovers. It's what the world was waiting for...and they'll pack your house to see it!

SHIRLEY TEMPLE

in

'Curly Top'

with

JOHN BOLES

ROCHELLE HUDSON

JANE DARWELL

Produced by Winfield Sheehan

Directed by Irving Cummings. Screen play by Patterson McNutt and Arthur Beckhard. Music by Ray Henderson. Lyrics by Ted Koehler, Edward Heyman and Irving Caesar.

YOU HAVEN'T A SHOW WITHOUT **FOX**

DISTRIBUTORS CALL TURN IN BRITISH BUSINESS, SOCIETY'S REPORT SHOWS

Credit Control Operates in 2,313 Cases in Month; $27,000 Collected in Year for Erroneous Reports of Receipts

Rival Nostrums for Quota Are Presented and Attacked, with Rowson and Craig in Opposite Camps; New Alignments

by BRUCE ALLAN

London Correspondent

Distributing companies, through their association, the Kinematograph Renters Society, are exercising an ever more effective control of the British industry.

In the just issued annual report, covering the year to December 31 last, it is revealed that tab is being kept on the exhibitor both at the box office and in the counting house by a closely organized system which insures that distributors can learn all they want to know about any exhibitor at any time. Action, by all distributors, follows immediately in any case in which a theatre owner breaches fair conditions as understood by the KRS.

One of the most striking instances is the operation of the Restricted Credit system under which certain exhibitors are classified for payment of their rental bills at various given periods.

The KRS started with 17 exhibitors on the list, on a five days credit basis. Now, 325 theatres are affected every change day, and the credit basis covers various periods.

The effect is that the "listed" exhibitor cannot get delivery of a program unless there has been a clearance of the last account due for payment to any distributor. During a single month, December, 1934, there were 2,313 "advices" exchanged through the KRS.

Frank Hill, secretary, said in his report that the Society's policy is that "any applications for extended credit shall not be acceded to except by leave of the Council," and that "though the Society's attention was first directed to the smaller exhibitors and circuits," it has "taken action during the year in regard to some of the larger accounts."

Checking Takings

Another supervisory department of the KRS which has further perfected its machinery is that concerned with "Inspection and Investigation" at the box office, through the Society's own Secret Service. British theatres for the most part play films on a sharing basis.

The report stated that 80 theatres were detected in deliberate fraud, 6 exhibitors "were discovered to have held matinee performances which had not been returned," and there were numerous cases of "illicit crossovers and other comparatively minor discrepancies."

COLOR AVAILABLE TO ALL, SAYS KALMUS

Any deal involving Technicolor which is made in England will be based on the idea that the new three-color method will be made available to all producers, according to Herbert T. Kalmus, Technicolor president, in London early this week. He declared no deal had been made as yet. The statement was an answer to reports tying in Technicolor with Gerard Industries, an affiliate of London Films, headed by Alexander Korda. Gerard controls the Hillman color process.

A total of £5,500 ($27,500) was recovered from exhibitors and it was added that investigations under way in 1,934 further cases were expected to yield another $10,000 to $15,000 to renters. There were 6,330 inspections and 11,355 tickets purchased at 11,355 suspect box offices.

Against Booking Circuits

There was only a passing reference in the report to the big controversy raised by the refusal of KRS members to recognize the G.B.-Hyams-Union deal. The Society, it was stated, regarded collective booking arrangements as inimical to trade interests. It also alluded deprecatingly to the "C.E.A.'s (Cinematograph Exhibitors Association) organized attempts to interfere between buyers and sellers of films," which may be regarded as a hint as to the sort of reception which awaits any such plan of co-operative booking through the CEA Council as was suggested at Cardiff. Nevertheless, CEA branches already are endorsing the Cardiff "forty per cent maximum" policy.

That 308 British cinemas changed ownership in the year, that no progress had been achieved towards establishment of a Standard Contract, and that the KRS opposition to programs running over 3¼ hours had been effective were other points of interest in the report.

John Maxwell has begun another year as president of the KRS.

▽

Rival Quota Nostrums

Arising from Simon Rowson's paper on "The Future of the Films Act," at the CEA Summer Conference, controversy is afoot in the production industry as to the best method of amending existing quota provisions. The purpose of compelling the American producer to take his British films seriously is about the only common ground at present visible.

Mr. Rowson advocated a compulsory minimum cost of $50,000 per British picture. The most obvious weakness in this suggestion is that it postulates a connection between cost and quality which, in practice, is by no means inevitable. By better brains and better studio organization one producer will make entertainment for $25,000 while another turns out just a picture for $50,000.

Sir Gordon Craig, pointing out this weakness of the Rowson plan, has publicized an alternative suggestion that the distributor be relieved of the footage quota and given a cash quota instead. If he handles 100,000 feet of quota film at present he should be made to spend £100,000 ($500,000) on British films, said Sir Gordon. The exhibitor's quota would be abolished altogether.

The noteworthy feature of the Craig plan is that the American distributor would be free if he pleased to spend the whole amount of his annual cash obligation on five, three, or even one film.

Mr. Rowson has come back with a criticism of Sir Gordon's plan, suggesting that its effect would be to eliminate the cheaper type of imported picture, while the "big fellows" among the Americans would exploit the shortage until "prices were skyrocketed to unprecedented heights."

There is more equity, from an American point of view, in the Craig scheme, though the Rowson plan is more likely to be favored by the Government.

New Alignments

With the first trade show of Twickenham Film Distributors, Ltd., as its high spot, the week seems to have initiated a period of change and activity in the British distributing field. Twickenham, with Julius Hagen and Arthur Clavering as joint managing directors, has acquired offices in Dean House, Dean St., where Radio and County Cinemas already are established, signed up sales staff for all territories and announced eight pictures for 1936 release.

The first product announcement concerning C. M. Woolf's company, General Film Distributors, Ltd., also was made. It will handle the output of City Film Productions, Ltd. (Basil Humphreys and Eric Donaldson). Three pictures are on the immediate schedule, and Sound City studio will be used.

Under the title of Criterion Film Productions, Ltd., a new production unit to take over Fairbanks Productions, Ltd., has been formed to make four pictures a year for United Artists distribution. This is the organization originally announced as Tower Film Productions.

New Sunday Agreement

Under a London County Council decision, exhibitors in the London territory will pay 12½ percent to the charity fund, without guarantees, but excluding the 5 per cent of the charity fund which at present goes to the cinematograph fund endowing the British Film Institute's educational activities. The three-year agreement supersedes the arrangement whereunder £100,000 ($500,000) a year is specified as a minimum cinema contribution. To reach this figure the charity percentage recently was raised to 14 per cent. The new percentage, including the Fund levy, approximates 13.15 per cent.

When a man is his own worst enemy

—only a girl can save him!

Too cocky to take advice . . . too scrappy to have sense knocked into him . . . he chose the shady path to ease. Until, for a girl, he fought the toughest battle of his life . . . against himself!

Crowded tight with breathless thrills that make the pulses pound!

SILK HAT KID

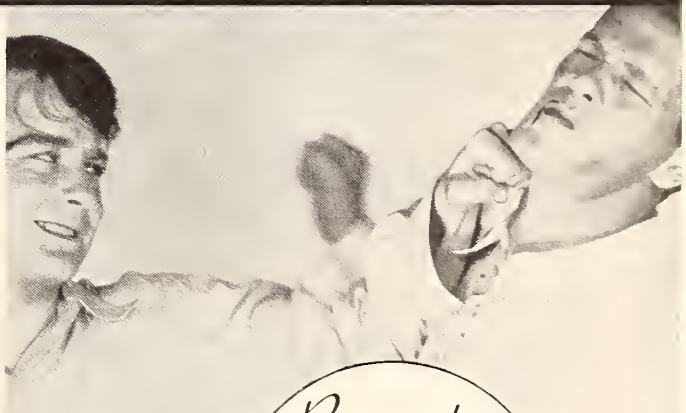
LEW AYRES • MAE CLARKE

Paul Kelly • William Harrigan
Billy Lee

Produced by Joseph Engel

Directed by H. Bruce Humberstone. Screen play by Eward Eliscu, Lou Breslow, Dore Schary. From a story by Gerold Beoumont.

YOU HAVEN'T A SHOW WITHOUT FOX



Remember
THIS YEAR'S
PROFITS
come from
THIS YEAR'S
PRODUCT

O'BRIEN SMASHES THROUGH WITH ANOTHER ACTION HIT

and gives you everything he's got in DRAMA and THRILLS!

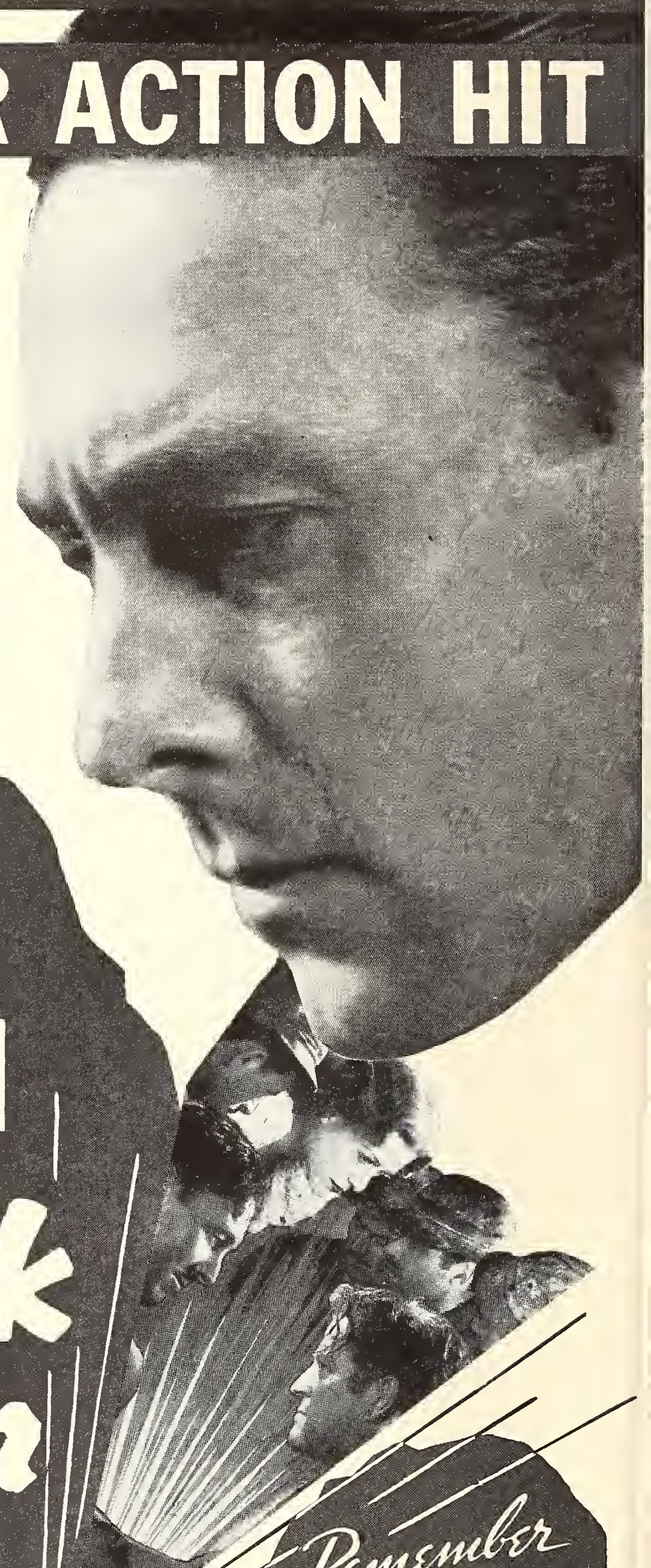
"George O'Brien romps home to further stellar honors in his first hard action role apart from Western characters."
—Variety Daily

●

"Gaited and timed to hold the attention of the audiences every minute, and does. Lively, classy melodrama full of skillfully blended thrills and laughs."
—Hollywood Reporter

●

"Splendid pic of rugged type with thrills, comedy and good acting. O'Brien will make many new friends."
—Showmen's Trade Review



Sol Lesser and John Zanft present

GEORGE

O'BRIEN

in

Hard Rock Harrigan

with

IRENE HERVEY

Directed by David Howard

YOU HAVEN'T A SHOW WITHOUT **FOX**

Remember

THIS YEAR'S PROFITS come from THIS YEAR'S PRODUCT

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended July 13, 1935, from 101 theatres in 18 major cities of the country, reached $871,750, an increase of $15,631 over the total for the preceding calendar week, ended July 6, 1935, when 100 theatres in 18 major cities aggregated $856,119.

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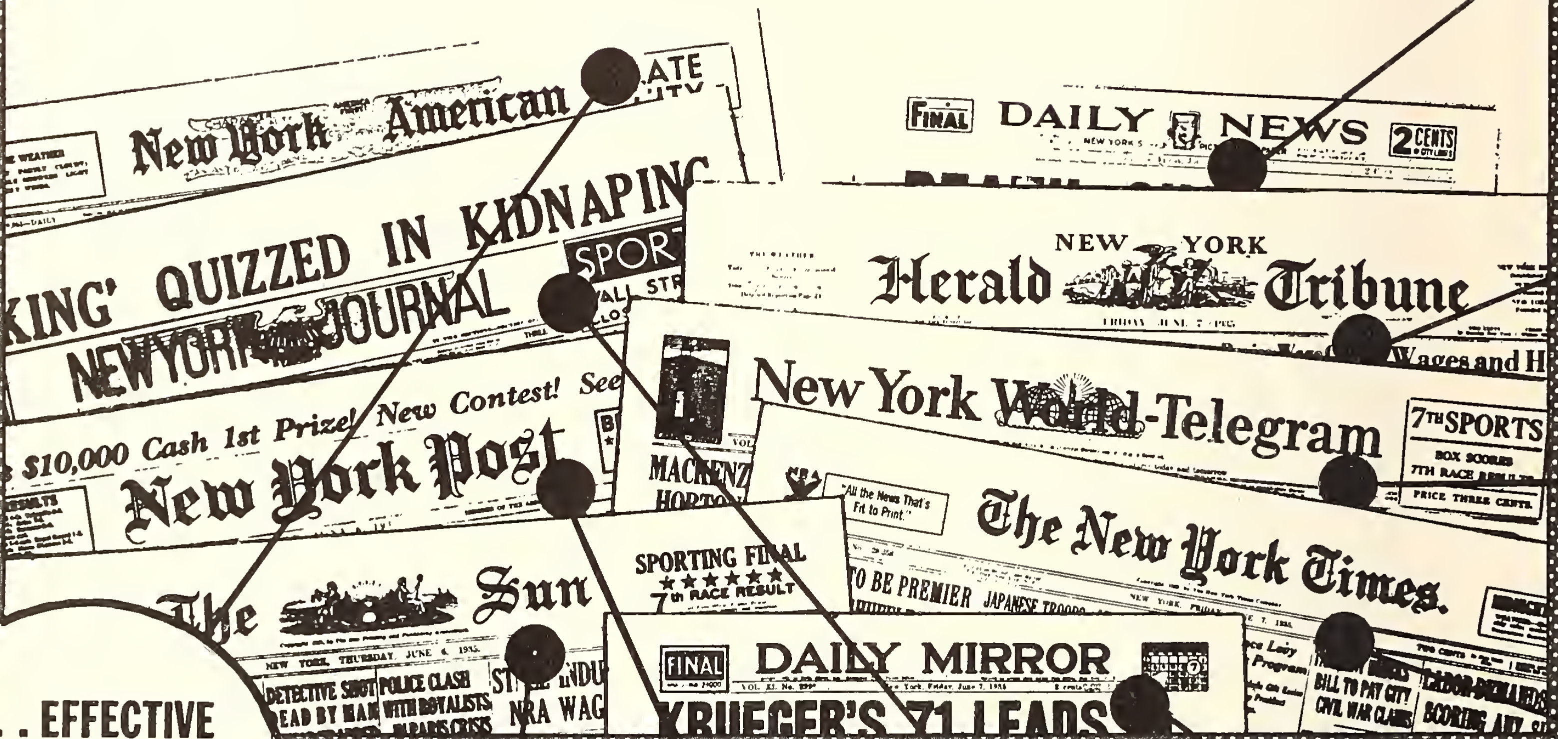
Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1934). (Dates are 1934 unless otherwise specified.)**	
Boston								
Boston	3,246	25c-50c	"The Arizonian" (Radio) and "Mystery of Edwin Drood" (Univ.)	11,000	"The Raven" (Univ.) and "Headline Woman" (Mascot)	7,000	High 4-27-35 "Transient Lady" Low 6-29-35 "Ladies Love Danger" and "No Ransom" (6 days)	31,000 4,000
Fenway	1,382	30c-50c	"Ginger" (Fox) and "The Daring Young Man" (Fox)	3,000	"Loves of a Dictator" (GB Pictures) and "Black Sheep" (Fox)	2,500	High 1-6 "Lady Killer" and " Girl Without a Room" Low7-6-35 "Loves of a Dictator" and "Black Sheep"	12,000 2,500
Keith's Memorial	2,907	25c-65c	"She" (Radio)	12,000	"Becky Sharp" (Radio) (2nd week)	8,500	High 3-23-35 "Roberta" Low 6-22-35 "Hooray for Love"	30,000 7,000
Loew's State	3,537	25c-55c	"Escapade" (MGM) and "Calm Yourself" (MGM)	10,000	"Sanders of the River" (U.A.) and "Unknown Woman" (Col.)	7,500	High 4-7 "Riptide" Low 7-6-35 "Sanders of the River" and "Unknown Woman"	22,000 7,500
Metropolitan	4,332	35c-65c	"Paris in Spring" (Para.)	20,000	"Stranded" (W. B.) (35c-55c)	18,000	High 4-6-35 "Private Worlds" Low 7-6-35 "Stranded"	41,000 18,000
Paramount	1,793	25c-50c	"Ginger" (Fox) and "The Daring Young Man" (Fox)	6,000	"Loves of a Dictator" (GB Pictures) and "Black Sheep" (Fox)	4,500	High 1-6 "Lady Killer" and "Girl Without a Room" Low 3-23-35 "Love in Bloom" and "Car 99"	12,000 4,000
Buffalo								
Buffalo	3,500	30c-55c	"Escapade" (MGM)	9,700	"Stranded" (W. B.)	10,400	High 1-6 "Design for Living" Low 12-19 "Music in the Air"	26,000 5,000
Century	3,000	25c	"College Scandal" (Para.) and "Village Tale" (Radio)	5,000	"Charlie Chan in Egypt" (Fox) and "Wednesday's Child" (Radio)	4,900	High 5-11-35 "Mark of the Vampire" and "Gigolette" Low 12-29 "I Am a Thief" and "Side Streets"	8,200 4,000
Great Lakes	3,000	25c-40c	"Ginger" (Fox) and "Calm Yourself" (MGM)	5,400	"People Will Talk" (Para.) and "The Girl from Tenth Avenue" (F.N.)	5,800	High 9-29 "Belle of the Nineties" Low 12-22 "Gentlemen Are Born" and "Marie Galante"	18,800 3,800
Hippodrome	2,100	25c-40c	"Keeper of the Bees" (Monogram) and "Paris in Spring" (Para.)	5,200	"Hooray for Love" (Radio)	5,100	High 5-19 "The House of Rothschild" Low 7-28 "Here Comes the Navy"	18,000 4,800
Lafayette	3,300	25c	"I'll Love You Always" (Col.) and "Men of the Hour" (Col.)	4,200	"Werewolf of London" (Univ.) and "That's Gratitude" (Col.)	4,600	High 3-10 "It Happened One Night" and "Before Midnight" Low 7-13-35 "I'll Love You Always" and "Men of the Hour"	16,700 4,200
Chicago								
Apollo	1,400	25c-50c	"The Glass Key" (Para.) (8 days)	9,000	"The Scoundrel" (Para.) (11 days-2nd week)	10,000	High 9-8 "The Cat's Paw" Low 6-22-35 "High School Girl"	16,000 4,000
Chicago	4,000	25c-68c	"Stranded" (W. B.)	35,000	"Murder in the Fleet" (MGM)	30,000	High 8-11 "She Loves Me Not" Low 5-26 "Thirty Day Princess"	66,000 19,000
Garrick	900	25c-40c	"Orchids to You" (Fox)	6,000	"Alibi Ike" (W. B.)	7,000	High 2-23-35 "Baboona" Low 5-4-35 "One New York Night"	8,500 3,000
Oriental	3,940	25c-40c	"College Scandal" (Para.)	15,000	"Baby Face Harrington" (MGM)	15,000	High 1-5-35 "Big Hearted Herbert" Low 6-16 "Registered Nurse"	25,000 12,000
Palace	2,509	25c-50c	"She" (Radio) (8 days)	21,500	"Becky Sharp" (Radio) (6 days-3rd week)	14,000	High 3-30-35 "Roberta" Low 12-1 "Kentucky Kernels"	30,000 8,000
Roosevelt	1,591	25c-50c	"Ginger" (Fox)	10,000	"Public Hero No. 1" (MGM)	8,000	High 1-5-35 "Forsaking All Others" Low 8-18 "Paris Interlude"	27,000 6,000
State-Lake	2,776	20c-35c	"Star of Midnight" (Radio)	8,000	"Chinatown Squad" (Univ.)	9,000	High 9-8 "The Most Precious Thing in Life" Low 7-6-35 "Chinatown Squad"	19,000 9,000
United Artists	1,700	30c-50c	"No More Ladies" (MGM) (5 days—3rd week)	15,000	"No More Ladies" (MGM) (2nd week)	12,000	High 5-5 "House of Rothschild" Low 4-13-35 "Vanessa: Her Love Story"	30,000 10,000
Cleveland								
Allen	3,300	30c-42c	"Becky Sharp" (Radio)	4,100	"The Nitwits" (Radio) (4 days) "Ladies Love Danger" (Fox) (3 days)	1,300 1,000	High 6-8-35 "Let 'Em Have It" Low 12-15 "Silver Streak"	7,250 1,400
Circle	1,925	15c-30c	"Count of Monte Cristo" (U. A.) (revival)	2,000	"Flying Down to Rio" (Radio) (revival)	2,000	....	
Hippodrome	3,800	30c-42c	"Alibi Ike" (W. B.)	8,750	"Becky Sharp" (Radio)	10,300	High 3-16-35 "Roberta" Low 3-17 "Journal of a Crime"	23,000 2,900
RKO Palace	3,100	30c-60c	"Ginger" (Fox)	11,000	"Hooray for Love" (Radio)	18,400	High 4-6-35 "Transient Lady" Low 5-19 "Where Sinners Meet"	39,000 4,000
State	3,400	30c-42c	"Escapade" (MGM)	11,500	"Sanders of the River" (U.A.)	8,600	High 1-12-35 "Forsaking All Others" Low 12-29 "Private Life of Don Juan"	28,000 3,500
Stillman	1,900	25c-35c	"Four Hours to Kill" (Para.)	3,200	"Stolen Harmony" (Para.)	4,000	High 9-15 "Chained" Low 1-12-35 "Our Daily Bread"	10,000 2,000
Denver								
Aladdin	1,500	25c-60c	"Stranded" (W. B.)	1,500	"Escape Me Never" (U. A.)	2,000	High 5-5 "House of Rothschild" Low 6-22-35 "Nell Gwyn" and "My Heart Is Calling" (6 days)	9,000 600
Broadway	1,500	25c-40c	"Brewster's Millions" (U. A.) (4 days) "Escape Me Never" (U. A.) (3 days)	700 800	"My Heart Is Calling" (GB Pictures) (4 days) "Brewster's Millions" (U.A.) (2 days)	600 700	....	
Denham	1,500	25c-50c	"Men Without Names" (Para.)	4,000	"The Scoundrel" (Para.)	3,000	High 9-29 "Belle of the Nineties" Low 4-7 "She Made Her Bed"	16,500 800
Denver	2,500	25c-50c	"Oil for the Lamps of China" (F. N.)	4,000	"In Caliente" (F. N.)	4,500	High 1-13 "Roman Scandals" Low 7-13-35 "Oil for the Lamps of China"	17,500 4,000
Orpheum	2,600	25c-40c	"Becky Sharp" (Radio)	7,000	"Hooray for Love" (Radio)	3,500	High 2-17 "Hi Nellie" Low 12-29 "Hat, Coat and Glove"	19,500 1,000
Paramount	2,000	25c-40c	"The Girl from Tenth Avenue" (F. N.)	3,000	"Werewolf of London" (Univ.)	3,500	High 5-11-35 "Bride of Frankenstein" Low 6-9 "Uncertain Lady"	7,000 400
Hollywood								
Chinese	2,500	30c-55c	"Escapade" (MGM) and "The Daring Young Man" (Fox) (6 days)	10,300	"Age of Indiscretion" (MGM) and "Charlie Chan in Egypt" (Fox) (6 days)	7,250	High 4-14 "House of Rothschild" Low 12-29 "Music in the Air"	25,171 4,292
Pantages	3,000	25c-40c	"Lady Tubbs" (Univ.) and "Unknown Woman" (Col.)	3,000	"Mark of the Vampire" (MGM) (2nd week) and "Make a Million" (Monogram)	2,800	High 12-8 "Imitation of Life" Low 3-3 "Fugitive Lovers" and "The Poor Rich"	12,200 1,500
W. B. Hollywood	3,000	25c-40c	"In Caliente" (F. N.) (6 days)	12,200	"Stranded" (W. B.) (6 days)	9,100	High 9-8 "Dames" Low 4-13-35 "Laddie"	25,000 5,700

UNANIMOUS

VERDICT ON ROXY TRIUMPH


New York American
'KING' QUIZZED IN KIDNAPING
NEW YORK JOURNAL
SPORT
$10,000 Cash 1st Prize! New Contest! See
New York Post
The Sun
SPORTING FINAL
7th RACE RESULT
DETECTIVE SHOT DEAD BY MAN
POLICE CLASH WITH ROYALISTS IN PARIS CRISIS
NRA WAG
FINAL DAILY NEWS 2 CENTS
NEW YORK Herald Tribune
New York World-Telegram
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BOX SCORES
7TH RACE RESULTS
PRICE THREE CENTS
"All the News That's Fit to Print."
The New York Times.
TO BE PREMIER
JAPANESE TROOPS
BILL TO PAY CITY CIVIL WAR CLAIMS
FINAL DAILY MIRROR
KRUEGER'S 71 LEADS

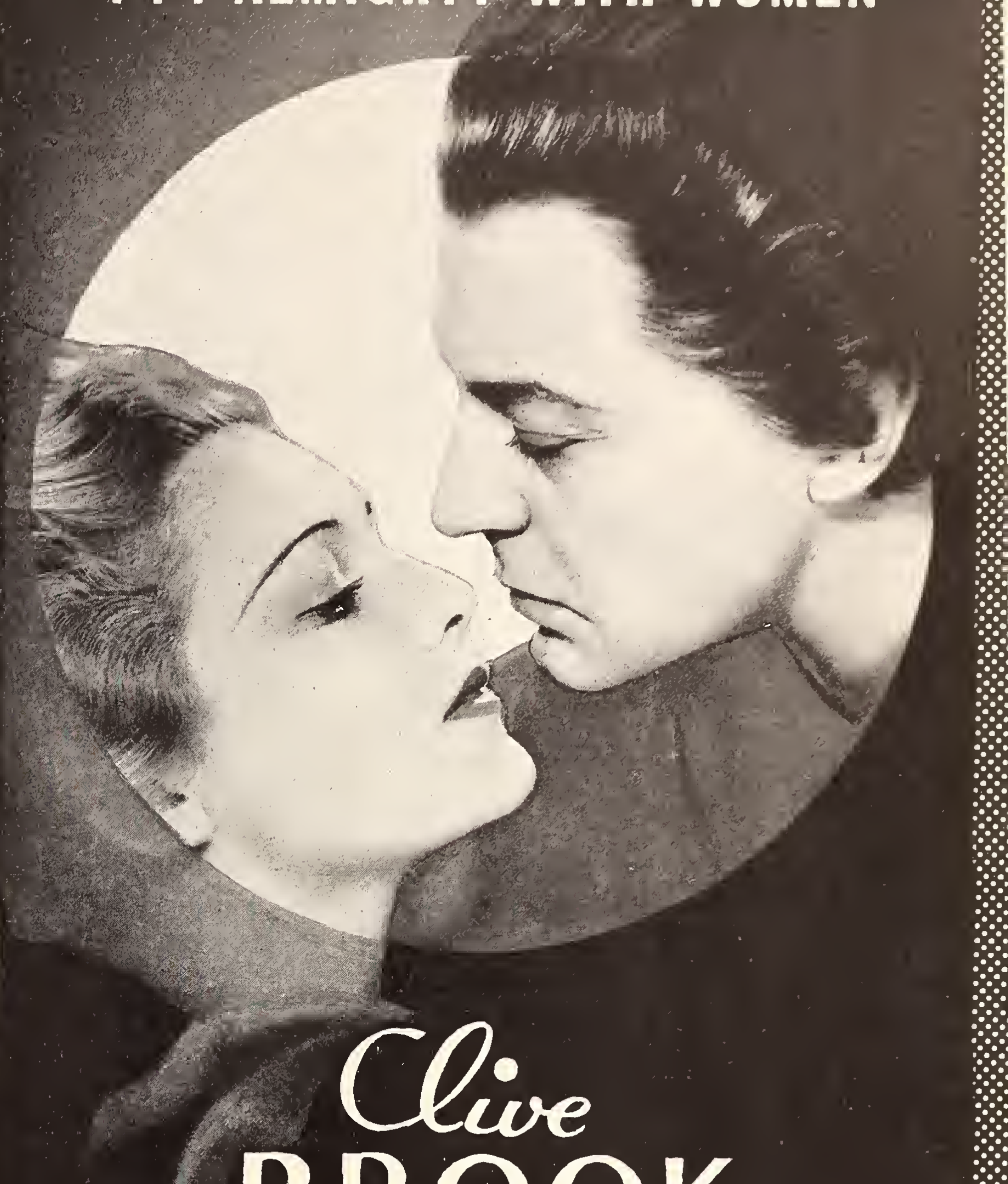
"... EFFECTIVE AND IMPRESSIVE... SUPERB."
... Murray Boltinoff

"...WEALTH OF MAGNIFICENT SETTINGS ... AND LOVELY WOMEN ..."
... Eileen Creelman

"... ALL ABSORBING, EXCELLENT ENTERTAINMENT"
... Irene Thirer

"...STRIKINGLY WELL PRODUCED...MAGNIFICENT ... LAVISH ..."
... Rose Pelswick

MIGHTY WITH MEN
. . . ALMIGHTY WITH WOMEN



"... PLAYING IS EXCELLENT ... LIFE AND COLOR ..."
... *Wanda Hale*

"...HANDSOME, TASTEFUL, OPULENT ... EXCELLENT ACTING ..."
... *Lucius Beebe*

"...MADELEINE CARROLL IS LOVELY ... ENTRANCING."
... *William Boehnel*

"...SUPERIOR PHOTOPLAY... INTERESTING AND LIVELY."
... *Andre Sennwald*

"CLIVE BROOK PLAYS IT MAGNIFICENTLY."
... *Bland Johaneson*

Clive
BROOK
Madeleine
CARROLL
IN

Loves of a Dictator

Directed by VICTOR SAVILLE
Produced by L. TOEPLITZ
A TOEPLITZ PRODUCTION
A GB RELEASE

PHYSICAL DISTRIBUTION • FOX EXCHANGES • CANADA, REGAL FILMS, LTD.

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934). (Dates are 1934 unless otherwise specified.)	
Indianapolis								
Apollo	1,100	25c-40c	"Orchids to You" (Fox)	3,000	"Ginger" (Fox)	4,000	High 4-13-35 "Life Begins at 40" Low 5-4-35 "Thunder in the East"	7,500 1,600
Circle	2,800	25c-40c	"Becky Sharp" (Radio)	7,500	"Oil for the Lamps of China" (F. N.)	4,500	High 12-15 "Lady By Choice" Low 1-19-35 "The President Vanishes" and "Enter Madame"	8,500 2,000
Lyric	2,000	25c-40c	"The Glass Key" (Para.)	8,000	"College Scandal" (Para.)	7,000	High 4-6-35 "Traveling Saleslady" Low 7-28 "Half a Sinner" and "Embarrassing Moments"	11,000 2,000
Palace	3,000	25c-40c	"Escapade" (MGM) and "Unknown Woman" (Col.)	5,000	"Murder in the Fleet" (MGM) and "Awakening of Jim Burke" (Col.)	4,500	High 6-22-35 "Age of Indiscretion Low 4-6-35 "Casino Murder Case"	12,500 2,750
Kansas City								
Mainstreet	3,100	25c-40c	"Let 'Em Have It" (U. A.)	8,000	"Becky Sharp" (Radio)	9,000	High 6-23 "Glamour" Low 1-12-35 "I Sell Anything"	23,000 2,000
Midland	4,000	15c-40c	"Escapade" (MGM) (8 days)	15,000	"Escape Me Never" (U. A.)	7,500	High 4-7 "Riptide" Low 12-22 "Private Life of Don Juan".	21,400 4,000
Newman	1,800	25c-40c	"The Glass Key" (Para.) (8 days)	7,800			High 9-29 "Belle of the Nineties" Low 4-13-35 "Rocky Mountain Mystery"	14.000 3,500
Tower	2,200	25c	"The Awakening of Jim Burke" (Col.)	6.500	"Mary Jane's Pa" (F.N.)	7,100	High 1-12-35 "Broadway Bill" Low 5-5 "Let's Fall in Love"	14,000 4,000
Uptown	2,000	25c-40c	"Doubting Thomas" (Fox) (2nd week)	3,500	"Doubting Thomas" (Fox) (1st week)	5,700	High 10-27 "Judge Priest" Low 1-27 "Good Bye Again"	9,200 1,700
Los Angeles								
Filmarte	800	40c-50c	"Liliom" (Fox)	1,800	"Loves of a Dictator" (GB Pictures)	1,500	High 4-14 "Moon Over Morocco" Low 6-30 "Island of Doom"	7,600 160
Four Star	900	30c-55c	"Escape Me Never" (U. A.) (6 days-4th week)	4,600	"Escape Me Never" (U.A.) (6 days-3rd week)	5,100	High 5-18-35 "Les Miserables" Low 12-15 "Have A Heart"	7,800 2,500
Loew's State	2,500	30c-55c	"Escapade" (MGM) and "The Daring Young Man" (Fox) (6 days)	8,700	"Age of Indiscretion" (MGM) and "Charlie Chan in Egypt" (Fox) (6 days)	7,600	High 4-7 "Riptide" Low 12-29 "Music in the Air"	28,500 4,206
Paramount	3,596	30c-55c	"Men Without Names" (Para.)	19,500	"The Virginian" (Para.)	18,500	High 9-1 "Now and Forever" Low 6-22-35 "People Will Talk"	29,998 12,500
RKO	2,700	25c-40c	"In Caliente" (F. N.) (6 days)	11,500	"Stranded" (W. B.) (6 days)	8,200	High 3-16-35 "Roberta" Low 1-27 "Let's Fall in Love"	16,000 1,800
W. B. Downtown	3,400	25c-40c	"Don't Bet on Blondes" (W. B.) and "The Arizonian" (Radio) (6 days)	8,200	"The Girl From Tenth Avenue" (F.N.) and "Village Tale" (Radio) (6 days)	6,000	High 9-8 "Dames" Low 12-29 "White Lies" and "The Last Wilderness"	20,000 4,900
Minneapolis								
Century	1,650	25c-40c	"Ginger" (Fox)	4,000	"People Will Talk" (Para.)	4,000	High 10-20 "Barretts of Wimpole Street" Low 7-13-35 "Ginger"	6,500 4,000
Lyric	1,238	20c-25c	"Under the Pampas Moon" (Fox)	1,500	"One New York Night" (MGM)	1.500	High 6-29-35 "The Virginian" Low 1-27 "Jimmy and Sally"	2,000 500
RKO Orpheum	2,900	25c-40c	"Oil for the Lamps of China" (F.N.)	6,000	"Hooray for Love" (Radio)	6,000	High 6-29-35 "Becky Sharp" Low 8-25 "The Lady is Willing"	7,000 2,700
State	2,300	25c-40c	"Orchids to You" (Fox)	5,500	"Public Hero No. 1" (MGM)	5.500	High 8-18 "She Loves Me Not" Low 5-4-35 "Private Worlds"	7,000 5,000
World	400	25c-55c	"Escape Me Never" (U. A.)	3,000	"En Natt" (Swedish)	3,000	High 6-8-35 "Thunder in the East" Low 3-23-35 "Narcotic"	5,000 2,000
Montreal								
Capitol	2,547	25c-60c	"Alibi Ike" (W. B.) and "Alias Mary Dow" (Univ.)	8,000	"In Caliente" (F. N.) and "The Girl From Tenth Avenue" (F.N.)	8,500	High 2-24 "Queen Christina" Low12-22 "Great Expectations" and "Wake Up and Dream"	13,500 3,500
Imperial	1,914	20c-34c	"Shadow of Doubt" (MGM) and "Chasing Yesterday" (Radio)	3,000	"Black Sheep" (Fox) and "It's a Small World" (Fox)	3,500	High 6-23 "Wine, Women and Song" and "Pride of the Legion" Low 3-3 "Fanny"	6,500 1,500
Palace	2,600	25c-65c	"Public Hero No. 1" (MGM) and "Hooray for Love" (Radio)	8,500	"Break of Hearts" (Radio) and "While the Patient Slept" (F.N.)	8,000	High 4-27-35 "Roberta" Low 7-21 "Shoot the Works" and "Friday the 13th"	15,000 6,000
Princess	2,272	30c-65c	"Vagabond Lady" (MGM) and "Air Hawks" (Col.)	6,000	"Escape Me Never" (U.A.) and "The Unwelcome Stranger" (Col.)	6,000	High 1-5-35 "Kid Millions" and "Fugitive Lady" Low 8-4 "House of Rothschild" and "Most Precious Thing in Life"	10,500 4,500
New York								
Capitol	4,700	35c-$1.65	"Escapade" (MGM)	29,000	"No More Ladies" (MGM) (2nd week)	25,000	High 10-6 "Barretts of Wimpole Street" Low 12-29 "The Band Plays On"	65,860 4,500
Palace	2,500	25c-75c	"Becky Sharp" (Radio)	8,000	"Our Little Girl" (Fox)	7,000	High 7-21 "Of Human Bondage" Low 12-22 "Babbitt"	16,200 6,500
Paramount	3,700	35c-99c	"Men Without Names" (Para.) (2nd week)	15,000	"Men Without Names" (Para.) (1st week)	21,000	High 8-25 "Cleopatra" Low 8-11 "Elmer and Elsie"	72,000 10,500
Rivoli	2,200	40c-99c	"Sanders of the River" (U.A.) (2nd week)	9,000	"Sanders of the River" (U. A.) (1st week)	14,000	High 4-27-35 "Les Miserables" Low 4-13-35 "Brewster's Millions"	60,115 13,400
RKO Music Hall	5,945	35c-$1.65	"Love Me Forever" (Col.) (2nd week)	85,300	"Love Me Forever" (Col.) (1st week)	100,019	High 1-5-35 "The Little Minister" Low 1-19-35 "Evergreen"	110,000 52,000
Roxy	6,200	25c-55c	"The Raven" (Univ.) (8 days)	28.000	"Alias Mary Dow" (Univ.) (6 days)	23.350	High 12-1 "Imitation of Life" Low 6-30 "Affairs of a Gentleman"	44.000 13,700
Strand	3,000	25c-55c	"In Caliente" (F. N.) (2nd week)	12,000	"In Caliente" (F.N.) (1st week)	17,500	High 5-11-35 "The G Men" Low 1-20 "Easy to Love"	60,138 9,271
Oklahoma City								
Capitol	1,200	10c-41c	"Charlie Chan in Egypt" (Fox)	1,800	"People Will Talk" (Para.)	1,700	High 1-6 "Going Hollywood" Low 9-8 "You Belong to Me"	4,100 800
Criterion	1,700	10c-55c	"Becky Sharp" (Radio) (8 days)	5,000	"The Glass Key" (Para.) (6 days)	3.900	High 1-27 "Dinner at Eight" Low 10-13 "Madame Du Barry"	9,000 3,000
Liberty	1,500	10c-36c	"Romance in Manhattan" (Radio) (4 days) "The Informer" (Radio) (3 days)	1,500 600	"Murder in the Fleet" (MGM) (4 days) "Vagabond Lady" (MGM) (3 days)	2.000 1.900	High 4-6-35 "While the Patient Slept" and "We're Rich Again" Low 3-23-35 "The Winning Ticket"	4,100 400
Midwest	1.500	10c-56c	"Public Hero No. 1" (MGM) (8 days)	5,000	"Alibi Ike" (W. B.) (6 days)	3.600	High 12-29 "Bright Eyes" Low 5-26 "Merry Wives of Reno"	9,540 2,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934). (Dates are 1934 unless otherwise specified.)	
Omaha								
Brandeis	1,200	25c-40c	"Hooray for Love" (Radio) and "The Arizonian" (Radio)	4,500	"Becky Sharp" (Radio)	5,000	High 1-12-35 "The Little Minister" Low 2-16-35 "Babbitt" and "Murder in the Clouds"	9,100 3,000
Omaha	2,200	25c-40c	"Escapade" (MGM) and "Alias Mary Dow" (Univ.)	5,300	"Mark of the Vampire" (MGM) and "Ladies Love Danger" (Fox) (5 days)	3,800	....	
Orpheum	3,000	25c-40c	"Stranded" (W. B.) and "Murder in the Fleet" (MGM) (8 days)	7,000	"Ginger" (Fox) and "Mister Dynamite" (Univ.) (6 days)	7,200	High 3-10 "Easy to Love" Low 12-29 "Babes in Toyland" and "Home on the Range"	17,250 5,000
Philadelphia								
Arcadia	600	25c-50c	"The Devil Is a Woman" (Para.) (6 days)	1.700	"The Scoundrel" (Para.) (6 days-2nd week)	1,900	High 1-6 "Duck Soup" Low 1-27 "Women in His Life"	6,500 400
Boyd	2,400	40c-55c	"Stranded" (W. B.) (6 days)	9,500	"No More Ladies" (MGM) (6 days-3rd week)	9,000	High 1-6 "Little Women" Low 2-23-35 "The Night Is Young" (5 days)	30,000 6,500
Earle	2,000	25c-50c	"College Scandal" (Para.) (6 days)	13,500	"Alibi Ike" (W. B.) (6 days)	12,500	High 4-7 "Harold Teen" Low 7-21 "Cockeyed Cavaliers"	40,000 11,000
Fox	3,000	40c-65c	"Ginger" (Fox) (6 days)	19.000	"Loves of a Dictator" (GB Pictures) (5 days)	9,000	High 12-29 "Bright Eyes" Low 7-28 "She Was a Lady"	28,500 7,000
Karlton	1,000	25c-40c	"No More Ladies" (MGM) (6 days)	2,900	"The Informer" (Radio) (5 days)	2,200	High 11-3 "One Night of Love" Low 4-20-35 "One New Work Night"	8,500 2,100
Keith's	2,000	30c-50c	"Going Highbrow" (W. B.) (6 days)	2,700	"Escape Me Never" (U. A.) (6 days)	2,900	High 3-3 "Carolina" Low 1-5-35 "Sweet Adeline"	8,000 1,500
Stanley	3,700	40c-55c	"Escapade" (MGM) (6 days)	10.000	"Sanders of the River" (U. A.) (6 days)	9,500	High 1-5-35 "Broadway Bill" Low 12-29 "Behold My Wife"	22,000 7,500
Stanton	1,700	30c-50c	"The Raven" (Univ.) (6 days)	4,800	"The Arizonian" (Radio) (6 days)	5,000	High 3-31 "The Lost Patrol" Low 1-5-35 "Man Who Reclaimed His Head"	9,000 2,000
Portland, Ore.								
Blue Mouse	700	15c-25c	"The Man Who Knew Too Much" (GB Pictures) (2nd week)	1,400	"The Man Who Knew Too Much" (GB Pictures) (1st week)	1,700	....	
Broadway	1,912	25c-40c	"The Virginian" (Para.) and "Murder in the Fleet" (MGM)	5,000	"One New York Night" (MGM) and "Vagabond Lady" (MGM)	5,000	High 4-7 "Wonder Bar" Low 7-14 "The Circus Clown" and "I Give My Love"	13,000 3,900
Mayfair	1,700	25c-40c	"The Daring Young Man" (Fox) and "Thunder in the East" (U. A.)	2,500	"The Unwelcome Stranger" (Col.) and "College Scandal" (Para.)	3,000	High 6-8-35 "Our Little Girl" Low 1-19-35 "Behold My Wife" and "Defense Rests"	4,000 1,600
Orpheum	1,700	25c-40c	"Hooray for Love" (Radio) and "The Nitswits" (Radio)	4,000	"Alibi Ike" (W. B.)	5,000	High 12-1 "Kentucky Kernels" Low 11-10 "Wednesday's Child"	8,000 3,500
Paramount	3,008	25c-40c	"Shanghai" (Para.) and "Ladies Love Danger" (Fox)	6,000	"Orchids to You" (Fox) and "Men Without Names" (Para.)	6,000	High 3-24 "David Harum" and "Once to Every Woman" Low 6-30 "Now I'll Tell" and "Springtime for Henry"	12,000 4,000
United Artists	945	25c-55c	"In Caliente" F. N.)	7,000	"No More Ladies" (MGM) (2nd week)	6,000	High 4-28 "House of Rothschild" Low 8-4 "Paris Interlude"	9,800 3,700
San Francisco								
Clay	400	25c-50c	"Tango Bar" (State Rights)	700	"The Constant Nymph" (Fox)	1,100	....	
Embassy	1,200	25c-35c	"Loves of a Dictator" (GB Pict.)	5,000	"The Man Who Knew Too Much" (GB Pictures) (2nd week)	7,000	....	
Fox	4,600	10c-35c	"Broken Melody" (Olympic) and "Unknown Woman" (Col.)	8,500	"Calm Yourself" (MGM) and "Return of Bulldog Drummond" (B.I.P.)	12,000	High 3-3 "Son of Kong" Low 8-18 "Sin of Nora Moran" and "Along Came Sally"	14,000 4,500
Golden Gate	2,800	25c-40c	"Becky Sharp" (Radio) (2nd week)	11,500	"Becky Sharp" (Radio) (1st week)	16,500	High 3-16-35 "Roberta" Low 7-7 "Cockeyed Cavaliers"	23,000 10,200
Orpheum	3,000	15c-40c	"Ladies Crave Excitement" (Mascot) and "Hard Rock Harrigan" (Fox)	5,000	"Lady Tubbs" (Univ.)	12,000	High 6-9 "Sing and Like It" Low 7-13-35 "Ladies Crave Excitement" and "Hard Rock Harrigan"	19,500 5,000
Paramount	2,670	25c-40c	"Orchids to You" (Fox) and "Going Highbrow" (W. B.)	9,500	"The Scoundrel" (Para.) and "Don't Bet on Blondes" (W.B.)	11,500	High 9-29 "Belle of the Nineties" Low 1-20 "Four Girls in a Boat" and "Fugitive Lovers"	19,000 8,000
St. Francis	1,400	15c-40c	"Public Hero No. 1" (MGM)	9.000	"Doubting Thomas" (Fox)	9,000	High 1-19-35 "The County Chairman" Low 4-14 "Registered Nurse" and "Murder in Trinidad"	11,000 3,500
United Artists	1,200	15c-40c	"Escape Me Never" (U. A.) (2nd week)	7,000	"Escape Me Never" (U. A.) (1st week)	9,000	High 1-6 "Roman Scandals" Low 3-9 "Private Life of Don Juan"	15,000 4,000
Warfield	2,700	25c-55c	"Escapade" (MGM)	18,750	"Public Hero No. 1" (MGM)	26,000	High 12-29 "Bright Eyes" Low 3-31 "Gambling Lady"	29,000 15,500
Seattle								
Blue Mouse	950	25c-55c	"Stranded" (W. B.) (2nd week)	3,650	"Thunder in the East" (U. A.) (5 days) "Stranded" (W. B.) (4 days-1st week)	2.100 1,850	High 2-17 "Roman Scandals" Low 7-7 "Tomorrow's Children"	7,500 2,550
Fifth Avenue	2,500	25c-55c	"Doubting Thomas" (Fox)	6.800	"No More Ladies" (MGM) (9 days)	8,150	High 4-14 "Riptide" Low 3-24 "Fashions of 1934"	12,750 3.500
Liberty	1,800	10c-35c	"Keeper of the Bees" (Monogram) and "Lost in the Stratosphere" (Monogram) (8 days) (15c-35c)	3,500	"The Hoosier Schoolmaster" (Monogram) "Honeymoon Limited" (Monogram) (6 days) (15c-50c)	3,100	High 2-16-35 "Broadway Bill" (2d week) Low 4-13-35 "White Lies" and "Happy Landing"	7,100 2,700
Music Box	950	25c-55c	"The Girl From Tenth Avenue" (F. N.)	3,800	"Oil for the Lamps of China" (F. N.) (4th week)	2,800	High 4-14 "Spitfire" Low 1-26-35 "Man Who Reclaimed His Head"	6,500 2,850
Orpheum	2.450	25c-55c	"Alibi Ike" (W. B.) and "Chinatown Squad" (Univ.)	5,800	"Werewolf of London" (Univ.) and "Going Highbrow" (W. B.) (25c-40c)	5,100	High 5-18-35 "The G Men" Low 4-21 "Two Alone" and "I Believed in You"	9,700 3,750
Paramount	3,050	25c-40c	"The Glass Key" (Para.) and "Ladies Love Danger" (Fox)	4,100	"Murder in the Fleet" (MGM) and "Ginger" (Fox) (8 days)	4,700	High 3-23-35 "Shadow of Doubt" Low 12-8 "Peck's Bad Boy" and "Menace"	3,700 3,300

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TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 274 (one of a special group on sound).—(A) When should a photocell be replaced? (B) Why is it important not to disturb the position of the exciter lamp optical system after the focus has been correctly set by the manufacturer's representative? (C) What general precautions should be observed when replacing tubes in an amplifier?

Answer to Question No. 268

Bluebook School Question No. 268 was: (A) Explain why a flywheel is used in most sound reproducer sets. (B) As a projectionist, what do you regard as the most fertile field for improvement in sound system design, particularly with the object in view of greater convenience in operation of the equipment?

Answering Section A, the engineers who submited this question say, "One of the requirements of faithful sound reproduction is that the film shall move past the scanning beam (sound head aperture) at an absolutely steady, unvarying rate of speed. Any irregularity or jerkiness of film speed past the sound gate aperture will show up in the form of flutter (What about "wows?"—F. H. R.) which is ruinous, particularly to music. The sound or constant speed sprocket that moves the film past the aperture is driven by the same motor as both the take-up and the projector mechanism. It therefore follows that any uneven load, as for example in the take-up or the intermittent movement, or any intermittent or uneven binding in any of the many gears or shafts in the mechanism may be reflected back to the sound drive and cause uneven motion. In order to minimize this effect, a flywheel is attached to one end of the sound sprocket shaft. When the balanced and relatively large mass of the flywheel is in motion, it tends to prevent any small, sudden changes of speed in the sprocket, thus insuring steadiness of speed."

As to Section B, there were several answers, the practicability of which I would not presume to pass judgment upon. Many suggestions were evidently impracticable; a few just plain impossible.

Evans and Rau say, "The most fertile field for improvement in sound system design would be (referring to equipment, not service) some method of securing a fine adjustment of the exciter lamp optical system that would hold it at the right point while locking it into place. The later, up-to-date equipments are as convenient as could be desired, so far as has to do with operation. We are unable to suggest any needed improvement."

A. Sprafke says, "I have a few, perhaps fantastic, ideas, though I do believe they will one day become realities. First, that the present system of amplification, due to extensive development of design and tube development, be reduced to a small panel that would require little space, thus reducing the time and trouble when checking in case of emergency. This would tend to reduce the hold-up of the show when trouble comes. My second idea is to eliminate the present necessity for constant manipulation of the fader by so recording the sound intensities, and so marking them that the projectionist, knowing the particular sound level of his theatre, would be able, at the start of a show, to set his fader where it should be and let it stay there. By this I mean that aside from differences in response of various auditoriums, the sound intensities should be taken care of entirely by the studios in the recording."

In part, I believe this is not at all a fantastic idea. However, the projectionist would nevertheless still have to manipulate a fader. Brother Sprafke has overlooked the fact that many things more or less constantly alter the auditorium response. For example, the theatre is half empty at one time, and filled at another, and we all well know that calls for a volume change. Even light summer clothing and heavy winter wear makes a lot of difference, as do many other items.

B. DeVietti says, "One idea for improvement in sound system design has to do with sound and picture changeover—the synchronization of the two. It seems to me this could be accomplished by connecting the picture changeover mechanism with the fader in such manner that zero fader would occur as the changeover is made. When the fader is moved past zero on either side, the dowsers would operate automatically, and the changeover of both picture and sound occur simultaneously.

"Another thing: Why not have some sort of an apron attached to the lower magazine door that would keep the film from dropping on the floor when the door is open and one is threading? It might be some sort of a flexible apron that would fill the space between the magazine bottom and open door. That the end of the film does get on the floor and thus accumulate dust is indisputable. Possibly what I have said is not what is wanted by the engineers, but I do believe either or both would help to some extent."

D. Danielson says, "Further extension of the frequency reproduction range, either by improved emulsions and optical design, or by speeding up the film movement (projection speed) should, in my opinion, have first consideration. Second, the design of new systems to provide a large reserve of undistorted power, and the renovation of present systems to meet this requirement. Only thus may proper volume illusions be created. Perhaps this may not come, for in the future lies development of fourth dimensional sound or auditory perspective, using not less than three accurately calibrated recording and reproduction channels."

H. Edwards says, "The chief convenience to the projectionist would, it seems to me, be a complete instruction booklet, containing not only wiring diagrams so made that the average projectionist can understand them and trace them out, but also instructions so compiled that their exact meaning is clear. All engineers seem to have the idea that because something is perfectly clear and exceedingly simple to them, it should be to all others, which is far from being true. Those compiling instruction books should take the position that those reading them do not know anything about the subject being dealt in—which is too often the exact fact."

And now here is one that I believe deserves very serious consideration by sound engineers. It is by Charles Oldham, Norwich, Conn.

"Designers of sound systems should base their reasoning upon reports of the most frequent sources of trouble reported, making such modifications as will tend to stop or at least reduce those troubles. All equipments should be tagged or marked as to where voltmeters or head phones may be attached for testing work. All switches and fuse blocks pertaining to the sound system installed in the projection room should be in an approved type of panel, which is not always now the case. The amplifier rack and indicating lights should be constantly under the observation of the projectionist when at his post of duty beside the projector."

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SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Diamond Jim

(Universal)

Comedy Drama

In highlighting the life career of Diamond Jim Brady, peer of American go-getter salesmen and one of the most colorful characters of the Gay Nineties era, this picture is both an entertainment and exploitation feature. It is not a straight biography; fiction is blended with fact, and liberal license is taken with actualities. While heroizing its central character, it also succeeds in making entertaining and amusing its cross-section view of New York life at the time when rough, rugged American individualism was at its apex.

Skipping inconsequential details, the picture deals with incidents in Brady's career with which the older generation, remembering the many topical headlines which the character inspired, are quite familiar and which should be interesting to those to whom the name of Brady is synonymous with glamorous character as a great spender, resourceful promoter, friend of sporting world, stage and political figures. In so doing, it moves at interest holding pace, and being dramatic, romantic, exciting and comic, it makes a real character of its central figure. First, it's Brady, the boy, and his ambitious dreams; then the daring character whose plans, ideas and accomplishments amazed and altered the trend of big business dealings. Then is traced Brady's love of the sweetheart of his childhood, the dazzling Lillian Russell. There's Brady of lavish spending proclivities, a penchant for gaudy personal display, association with notables who made news that dazzled a nation as he wined them and dined himself in fabulous style.

The production readily adapts itself to circus ballyhoo. It makes possible a whole string of cooperative advertising ideas.—McCarthy, Hollywood.

Produced and distributed by Universal. Producer, Edmund Grainger. Directed by Edward Sutherland. Assistant director, Joseph McDonough. From the biography by Parker Morell. Adaptation by Harry Clork and Doris Malloy. Screenplay by Preston Sturges. Photographed by George Robinson. Furs by Willard H. George. Art director, Charles D. Hall. Film editor, Daniel Mandell. Gowns by Vera West. Editorial supervision, Maurice Pivar. Sound supervision, Gilbert Kurland. Music by Franz Waxman. Musical director, Bakaleinikoff. P. C. A. Certificate No. 979. Running time, when seen in Hollywood, 95 minutes. (To be cut.) Release date, September 2, 1935. General audience classification.

CAST

Diamond Jim Brady	Edward Arnold
Emma Perry	Jean Arthur
Jane Matthews	Jean Arthur
Lillian Russell	Binnie Barnes
Jerry Richardson	Cesar Romero
Horsley	Hugh O'Connell
Pawnbroker	George Sidney
Harry Hill	Bill Demarest
Sampson Fox	Eric Blore
A. E. Moore	Robert McWade
Mrs. Perry	Maidel Turner
John L. Sullivan (as a young man)	Bill Hoolahahn
Secretary to Horsley	Fred Kelsey
Drunk	Otis Harlan
Station agent	Charles Sellon
Railroad president	Henry Kolker
Brady (as a boy)	George Ernest
Physician	Purnell Pratt
Brady's mother	Helen Brown
Brady's father	Robert Emmet O'Connor
Bartender	Lew Kelley
Jewelers	Albert Conti, Armand Kaliz

Also: Dorothy Granger, Dot Farley, Barbara Barondess, Arthur Houseman, Matt McHugh, Del Henderson, Irving Bacon, Mary Wallace, Richard Tucker, John Miltern.

The Murder Man

(MGM)

Melodrama

This picture is melodrama which has a tragic twist. Essentially, it is strong and meaty material in which the contrasting elements of romantic love interest and comedy have little relation to the central theme. In idea, it is a combination newspaper man and murder mystery story, but the mystery, while concealed from the characters of the story, is evident to audiences. It moves in interest-stimulating fashion and in so doing gives Spencer Tracy, the lead character, opportunity to turn in one of the most colorful and absorbing performances of his career.

The picture takes the cue for its story and title from the personality and work of Steve Gray. As a newspaper man, he is just smart and discerning enough to be a step ahead of the police department in solving crimes. In the course of his work, he himself becomes involved in a killing; in this situation the love interest angle is introduced, with Mary Shannon, also a reporter. Grey's father, Pop, having been victimized by a pair of ruthless financiers, and it developing that Mander, one of the partners, is morally responsible for Grey's wife's suicide, the reporter planning the perfect crime kills and so twists reports that Mander is arrested and convicted of the murder. In a death house interview with Mander he gloats over his revenge until his sense of honor and decency overcomes baser tendencies and he confesses that through desire for one grand headline story and revenge, he is the killer ready to accept the law's penalty.

Though the title and most of the story content is lurid, the big appeal of the attraction is a man's sacrifice. So presented that patrons are aware that it is the story of a perfect crime in which the only weakness is a hero's sense of honor, it has values for the men. Its general tone and paucity of love interest and comedy, however, constitute a problem that undoubtedly will require shrewd showmanship in making attractive to women. In any case, the picture is entirely an adult attraction, as the elements of which it treats are not only of little interest to children but hardly the type of entertainment that they will enjoy.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Harry Rapf. Directed by Tim Whelan. Screen play by Tim Whelan and John C. Higgins. From the story by Tim Whelan and Guy Bolton. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Eddie Imazu, Edwin B. Willis. Photographed by Lester White. Film editor, James E. Newcom. Assistant director, Dave Friedman. Running time, when seen in Hollywood, 70 minutes. Release date, July 12, 1935. General audience classification.

CAST

Steve Gray	Soencer Tracy
Mary Shannon	Virginia Bruce
Captain Cole	Lionel Atwill
Henry Mander	Harvey Stephens
Robins	Robert Barrat
"Shorty"	James Stewart
"Pop" Grey	William Collier, Sr.
Carey Booth	Bobby Watson
"Red" Maguire	William Demarest
Sweeney	John Sheehan
Rafferty	Lucien Littlefield
Sol Hertzberger	George Chandler
"Buck" Hawkins	Fuzzy Knight
Lillian Hopper	Louise Henry
Colville	Robert Warwick
Tony	Joe Irving
Pendleton	Ralph Bushman

Farmer Takes a Wife

(Fox)

Here is a picture that any exhibitor can present with pride. Containing practically every essential that either spontaneously appeals to or is demanded by any class of patrons, it is an entertainment and showmanship feature destined to mark a new milestone in motion picture annals.

For exhibitors and the public it presents many things, each of which is a distinctive entertainment and exploitation asset. The love story, moving in an atmosphere of uniquely thrilling conflict, yet tender and attention-holding in its heart appeal, is gripping. The contrasting drama, in action and dialogue, expertly embellishes these qualities. Its homespun natural comedy in all phases is a delight. The locale in which it is told, and the times, are new to the screen. The Erie Canal, in the days when railroads were first beginning to supersede that famous waterway as an empire building medium, is the background. Production values reflect the spirit of the setting and the persons who lived in it. Produced and directed with intelligence and understanding, fine camera work and spotted musical accompaniment are definite commercial and entertainment assets.

In the matter of the most primary exhibitor requirement—names—it leaves little to be desired. Janet Gaynor is a star of acknowledged box office power. The supporting cast is composed of popular players. Introducing Henry Fonda, it presents a personality whose screen character, talents, mode of diction and manner of handling himself point definitely to a favorable public impression.

The glamor of canal life and business being established, Molly and Dan meet, come into conflict and fall in love. Born on the canal, she loves it with a fanaticism that causes her to hate anyone or anything that would sully its glory. Dan, equally attached to the soil, hoping one day to be a farmer, accepts work on the canal as a means of getting money with which to buy a farm. When Molly, getting a mad on Klore, best boatman, drinker and bruiser on the canal, quits as his cook, she goes to work with Dan, who has been given an interest in a boat by lottery winning Weaver. All season long, as their love grows more beautiful, by prior agreement they refrain from discussing their life ambitions. Each hopes that the other will somehow be won over.

Klore has sworn to be revenged upon Dan for taking Molly away from him. Both are on the grounds of a county fair when, after the Klore-led canal men wreak vengeance on a hated railroad car, the bully sets out after Dan. Dans runs away. Molly can only believe that he is afraid. All season long she bravely strives to stifle her disillusionment, while Dan, now owning a farm, dreams that it would be heaven on earth if Molly were only there.

Late in the season, Fortune rides by and tells Dan that Molly is the object of scorn and ridicule because her chosen man turned quitter. Back on the landing Klore and Dan meet. Follows a fight that fully matches any previous screen melee, and Klore, in losing, is astounded but thankful that it took a real man to lick him. In the finale Dan is back home plowing, with Molly coming stumbling over the furrows

(Continued on page 88)

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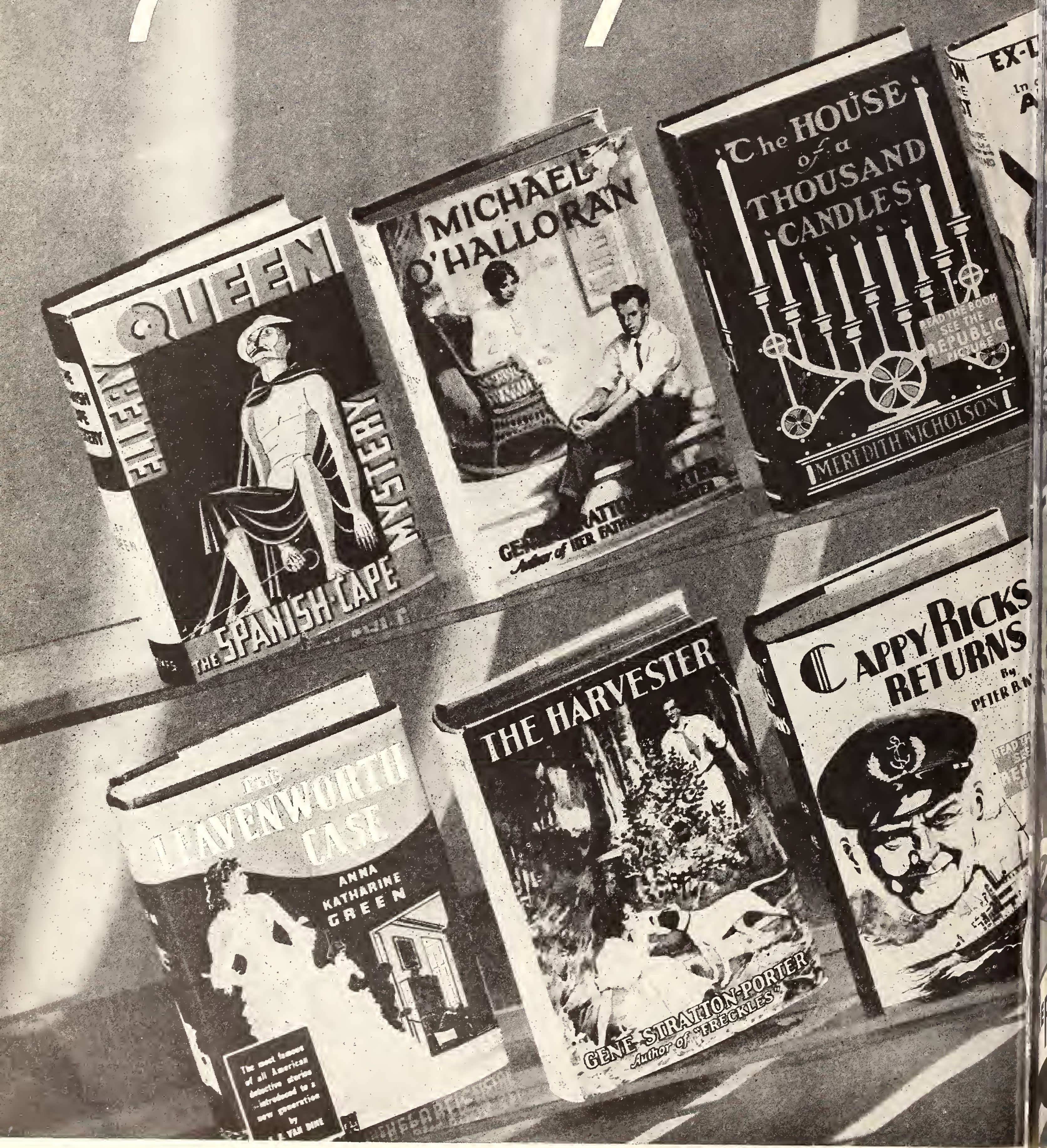
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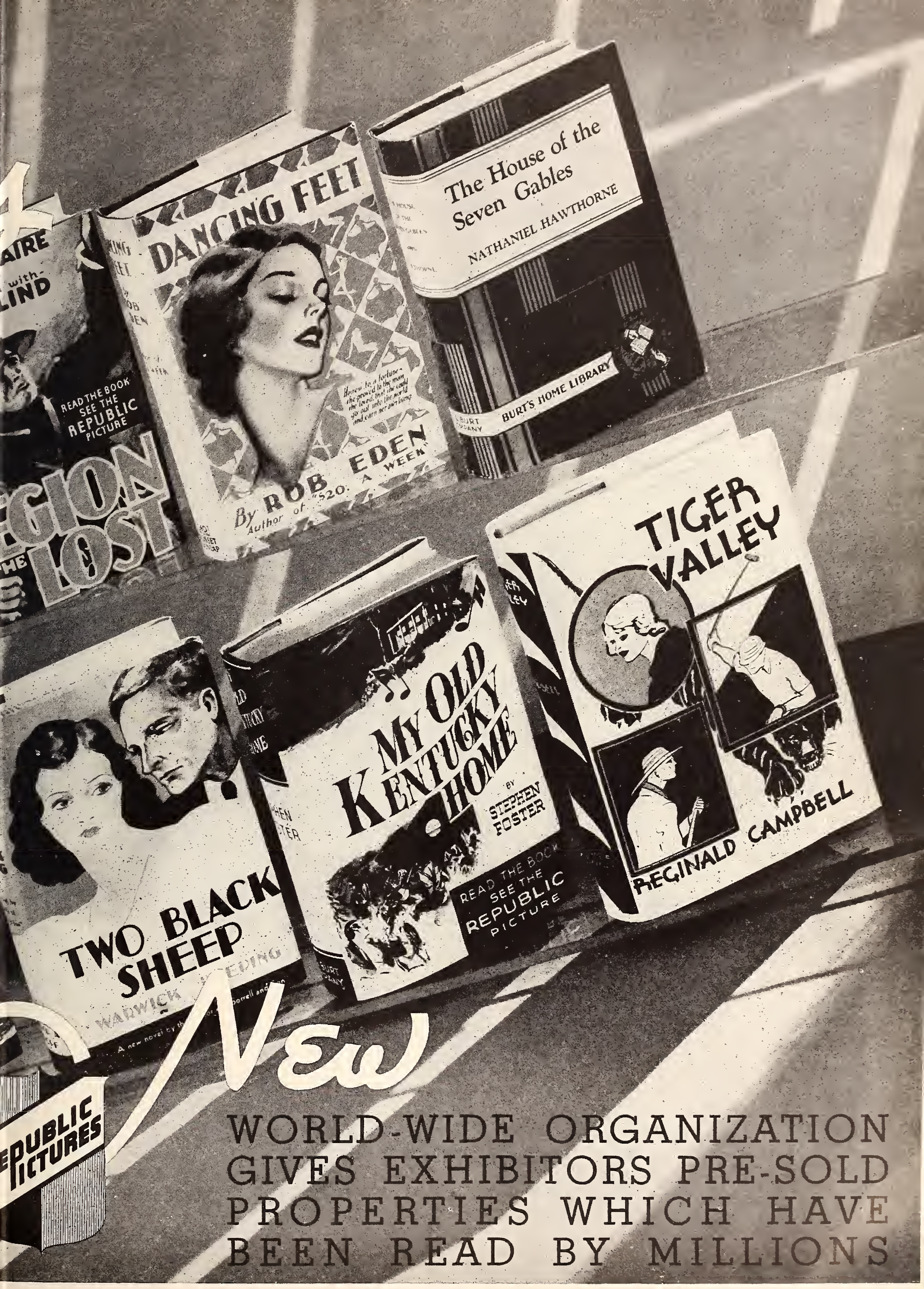
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DANCING FEET
By ROB EDEN Author of "$20. A WEEK"
Heaven to a fortune—she proved to the man she loved, that she could go out into the world and earn her own living
The House of the Seven Gables
NATHANIEL HAWTHORNE
BURT'S HOME LIBRARY
A. L. BURT COMPANY
TIGER VALLEY
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MY OLD KENTUCKY HOME
BY STEPHEN FOSTER
READ THE BOOK SEE THE REPUBLIC PICTURE
TWO BLACK SHEEP
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A new novel by the author of Sorrell and Son
New
REPUBLIC PICTURES

WORLD-WIDE ORGANIZATION GIVES EXHIBITORS PRE-SOLD PROPERTIES WHICH HAVE BEEN READ BY MILLIONS into his arms and asking where the kitchen is.

The best form of selling is a campaign honestly aimed to convince the public that it is the kind of attraction everybody wants to see. The materials are there with which to work. The love story blends smiles with tears; drama to stir the most tender emotions, and comedy full of laughter. There's spectacle, too, of times, locales and events that never have been touched, and there are the names.—McCarthy, Hollywood.

Produced and distributed by Fox. Producer, Winfield Sheehan. Directed by Victor Fleming. Screen play by Edwin Burke. From Max Gordon's stage play. Authors, Frank B. Elser and Marc Connelly. Based on the novel "Rome Haul" by Walter D. Edmonds. Photography by Ernest Palmer. Sound by Joseph Aiken. Art director, William Darling. Film editor, Harold Schuster. Gowns, Rene Hubert. Musical director, Oscar Bradley. P. C. A. Certificate No. 927. Running time, when seen in Hollywood, 90 minutes. Release date, August 2, 1935. General audience classification.

CAST

Molly Larkins	Janet Gaynor
Dan Harrow	Henry Fonda
Jotham Klore	Charles Bickford
Fortune Friendly	Slim Summerville
Elmer Otway	Andy Devine
Sam Weaver	Roger Imhof
Della	Jane Withers
Lucy Gurget	Margaret Hamilton
Blacksmith	Siegfried Rumann
Sol Tinker	John Qualen
Ivy	Kitty Kelly
Freight agent	Robert Gleckler

The Irish In Us

(Warner)

Comedy Drama

Built of the stuff that interests the masses, giving them plenty to laugh about and much to play upon their most tender emotions, this looks like a picture that any exhibitor would like to have on his program. It's an entertainment and showmanship feature from start to finish. Those qualities are to be found in title, cast, story content, production details and directorial technique.

Essentially, it's an action-crammed, romance-tinged domestic comedy drama. Each quality is an individual part of the whole. With excitement its keynote, it moves at speedy pace, builds its situations, whether comic, dramatic or romantic, in logical fashion. In appeal, as it deals with a family, it is a family picture, yet it is also one that holds much interest for specialized groups. While majoring in elements that ordinarily get under the skin of men folk, there is no lack of romantic love interest with which to intrigue women.

Danny, Pat and Mike are Ma O'Hara's brood. Pat is a cop, and Mike a fireman. Danny, the baby, a harum scarum fellow, a manager of bum fighters but always dreaming that he will discover a champ, is closest to Ma's heart. Pat and Danny are always in typical conflict, with the old "why don't you get a job" question. Sympathetic Ma, however, always manages to keep peace, promising that Danny will get his chance, until that worthy chisels in on Pat's girl.

Danny gets a match for his slug-nutty protege, Carbarn, who is so far back on his heels that he goes into action whenever he hears any kind of a bell. Kayoed by Delancy in the dressing room when a phone bell makes Carbarn think he is in the ring, Danny has to substitute for him. With Pat and Lucille present, Danny is taking a powerful walloping when Lucille, unable to stand the strain any longer, tells Pat that Danny is the boy with whom she is in love. Blood ties proving stronger than brotherly enmity, Pat goes into the ring to second Danny and gives him the tips that enable him to knock ou Delancy. In the finale Pat steps aside so that Danny may have the girl.

While the fight atmosphere is the big production highlight of the feature, it should not be sold as a prizefight picture. An advance campaign that establishes it as a family comedy drama with catchy romantic contrasts looks to be the medium through which the most interest might be aroused. Past performances of the Cagney-O'Brien-McHugh trio should not be overlooked.—McCarthy, Hollywood.

Produced and distributed by First National. Director, Lloyd Bacon. Assistant director, Jack Sullivan. Photography, George Barnes. Film editor, James Gibbson. Screen play by Earl Baldwin. Story idea by Frank Orsatti. Art director, Esdras Hartley. Musical director, Leo F. Forbstein. P. C. A. Certificate No. 1049. Running time, when seen in Hollywood, 80 minutes. Release date, August 3, 1935. General audience classification.

CAST

Danny O'Hara	James Cagney
Pat O'Hara	Pat O'Brien
Lucille Jackson	Olivia de Havilland
Mike O'Hara	Frank McHugh
Carbarn	Allen Jenkins
Ma O'Hara	Mary Gordon
Capt. Jackson	J. Farrell MacDonald
Doc Mullins	Thomas Jackson
Joe Delancy	Harvey Perry

Shanghai

(Paramount-Wanger)

Romantic Drama

An interesting dramatic, romantic theme is the subject of this picture. It is a story of a great and honest love—that of a half-white, half-Oriental Eurasian for a white girl, all of which the moral ethics of both races said should not be. While not entirely new as screen material, the expert manner in which it is written, acted and directed, plus the embellishing value of production effects, results in absorbing entertainment with a powerful sympathy stimuling appeal.

Modern in every phase, the title indicates the locale in which all the bizarre glamour of one of the world's most famous crossroads cities is reflected. Dmitri Koslov, half-Russian, half-Chinese, an aristocrat on both sides but reduced to poverty by the cataclysm of revolution, is tugging a ricksha. Barbara Howard, wealthy young American girl, engages him. They fall in love. Under her inspiration Dmitri becomes a powerful financial figure. Against the advice of friends of both races their romance develops to a point where it would be tragic for either one to break the ties. The wisdom of the East finally convinces Dmitri that he must give up his love. At a magnificent party, he announces his determination. But the impetuosity of the West impels Barbara to a desire to override any barrier. When Dmitri seeks to lose himself in the wild interior of China, she follows to re-pledge her love. Gripped in a situation which neither can understand, they return to Shanghai. There the wisdom of Lun Sing convinces both that the union of East and West cannot be. Understanding, the lovers part.

Naturally, because of its topic, this picture is essentially serious, but there is a goodly portion of contrasting comedy, found particularly in the dialogue of Warner Oland and Alison Skipworth.

On the surface, because of its content, the picture might seem to be exclusively a woman's attraction. That it will arouse much feminine interest, given the benefit of a revealing campaign, is hardly to be doubted. But as an adult feature, it also holds much that should entertain men. Concentration on its intriguing topic, use of the appeal of names to the full extent of their box office value, and taking advantage of the other showmanship values included in the production, it is material for not only specialized audiences but also for the run-of-the-mill theatregoers.—McCarthy, Hollywood.

Produced and distributed by Paramount. Pruducer, Walter Wanger. Directed by James Flood. Original and screen play by Gene Towne, Graham Baker and Lynn Starling. Photographed by James Van Trees. Recorded by Hugo Grenzbach. Art director, Alexander Toluboff. P. C. A. Certificate No. 983. Running time, when seen in Hollywood, 75 minutes. Release date, July 19, 1935. Adult audience classification.

CAST

Barbara Howard	Loretta Young
Dmitri Koslov	Charles Boyer
His Excellency, Lun Sing	Warner Oland
J. B.	Alison Skipworth
Tommy Sherwood	Fred Keating
Truesdale	Charles Grapewin
Hilton	Walter Kingsford
Mrs. Truesdale	Josephine Whittell
Mrs. Hilton	Olive Tell
Corona	Libby Taylor
Ambassador's Son	Keye Luke

Front Page Woman

(Warner)

Romantic Drama

There should be sales value alone in the top names in the cast of this active and romantic drama, set in the lively field of the newspaper business, as well as in the origin of the story. The film is an adaptation of a story which appeared, in serial form, not long ago in the *Saturday Evening Post,* under the title "Women Are Bum Newspapermen," which in itself opens a lead for sales copy on the part of the exhibitor.

Through an execution, a trial, murder mystery and more mystery, runs the friendly, sporting rivalry of a man and a woman, the man trying to prove to the girl, because he loves her, that women are no good as reporters and would be much better off if they would simply settle down and marry. She, on her side, and also largely because she loves him, tries to prove that women are just as good reporters as men, if not a great deal better. There is punch and lively action, and suspense as the story moves along at a rapid pace.

Heading the cast are two names which should mean something on the theatre's marquee, those of Bette Davis and George Brent. Together and individually they have appeared in several recent pictures which have added to their reputations and popularity. The best supporting names are those of Roscoe Karns, largely for comedy, and Winifred Shaw.

Rivals of the press, sweethearts when not working, Miss Davis accepts a bet by Brent that she will finally say "yes" if he proves to her that she is not nearly as good a newspaper reporter as he is. At a fire two men get away in a taxicab while Miss Davis is unable to get through the fire lines. She learns the identity of the man, finds him dead in a hospital of a stab wound, and beats Brent with the story. He tells her she was lucky, that the real test will come when the killer is unearthed. They go to work, Brent beating her with the story of the culprit. The case goes to trial and Brent, in a fashion known only to the audience, gets the inside news, edition by edition, of the progress of the jury deliberations. Finally he gets the actual result of balloting by the jury, and flashes it to the paper before the jury returns its verdict officially.

Meanwhile Brent has framed Miss Davis by entering the jury room, preparing fake ballots and arranging that she gain admittance to the room. She does, flashes the "not guilty" lead to her paper, and as the jury returns its "guilty" verdict, her paper is being sold in the streets with the wrong headline. Her career as a newspaper reporter appears finished, but with Brent temporarily behind the bars for contempt of court, she goes out, finds the right person and obtains a confession from the real murderer, thus freeing the suspect. Then Brent and Miss Davis decide to call off the war, she having won her point anyway, and the romance has its expected conclusion.—Aaronson, New York.

Produced and distributed by Warner Bros. Director, Michael Curtiz. From a story by Richard Macauley. Screen play, Roy Chanslor, Lillie Edward, Laird Doyle. Dialogue by Laird Doyle. Cameraman, Tony Gaudio. Art director, John Hughes. Assistant director, Sherry Shourds. Supervisor, Sam Bischoff. Dialogue director, Frank McDonald. Film editor, Terry Morse. P. C. A. Certificate No. 923. Running time, 82 minutes. Release date, July 20, 1935. General audience classification.

CAST

Ellen	Bette Davis
Curt	George Brent
Olive	June Martel
Mae	Dorothy Dare
Spike Kiley	Joseph Crehan
Hartnett	Joe King
Toots	Roscoe Karns
Inez Cordoza	Winifred Shaw
Robert	J. Carroll Naish
Judge Rickard	Walter Walker
Irma Barnett	Grace Hale
Joe Davis	Selmar Jackson
Hallohan	J. Farrell McDonald
Maitland	Gordon Westcott
District Attorney	Addison Richards
Fuji	Mike Morita
Chinard	Georges Renavent
Marvin Q. Stone	Huntley Gordon

WHAT THE PICTURE DID FOR ME

Columbia

BROADWAY BILL: Warner Baxter, Myrna Loy, Walter Connolly—Everyone knows this picture has a wonderful drag, but we ran into excessively hot weather, so only made a little above expenses. Everyone delighted. Played July 3-4.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

CARNIVAL: Jimmy Durante, Lee Tracy, Sally Eilers—A fair picture that was below average draw at the box office. Played July 2-3.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

DEATH FLIES EAST: Conrad Nagel. Florence Rice—Another good Columbia picture that did not draw any business. Can't understand it; this company has more good entertaining pictures than the rest of the companies, but no drawing power. Please all we get, but we starve on most all of them.—Bert Silver, Silver Theatre, Greenville, Mich. Town and country patronage.

MEN OF THE HOUR: Richard Cromwell. Billie Seward—A splendid entertainment. Gave good satisfaction, but did not draw any business.—Bert Silver. Silver Theatre, Greenville, Mich. Town and country patronage.

THAT'S GRATITUDE: Frank Craven, Mary Carlisle—This picture was certainly not box office with us, since we had the smallest crowd on a Saturday night in two years. The performance of the veteran Craven certainly pleased and those who attended expressed their approval of the picture. Played June 1.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

UNWELCOME STRANGER, THE: Jack Holt, Mona Barrie—Showed this three days last part of week to less than average business. However, it is quite a nice little picture. They conceal the fact that it is a race horse picture and it might help to advertise it as such. Recording very bum. Jack Holt good as usual.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

UNWELCOME STRANGER, THE: Jack Holt, Mona Barrie, Jackie Searl—A nice little picture. Holt always popular here. Glad he has signed with Universal. Maybe Uncle Carl will give him some bigger pictures to star in. Frankie Darro ruined himself here with the children with this picture. He was very popular before this; now the children tell me they don't care for him any more. What's wrong, Frankie? Must be kinda "hard up" to take a part like this one. You were very good in the "Wolf Dog," but now you've fixed yourself in my town. Don't hurry back.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

First National

GO INTO YOUR DANCE: Al Jolson, Ruby Keeler—Warner Bros. have a very good musical in this one, far better than "Gold Diggers." Pleased those who saw it. Running time, 100 minutes. Played July 3-4. —W. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

GOLD DIGGERS OF 1935: Dick Powell, Adolphe Menjou, Gloria Stuart, Alice Brady—A well produced musical, but not in the class with "42nd Street" and "Footlight Parade." As usual, Alice Brady talks too much, too fast, too loud and too long. The dance sequences are good and Dick Powell can put over any kind of show. Pleased most of my patrons. Running time, 95 minutes. Played June 21-23.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GOLD DIGGERS OF 1935: Dick Powell, Gloria Stuart—"Gold Diggers" got away to a bad start here. **Monster flood in the Republican River and terrific rains shut off all communications for nearly a week. Spent most of two days trying to locate film on other side of river. Secured services of an airplane to bring film over, but was almost rained out even after it arrived at theatre.** Picture pleased, but not up to the standard of "Flirtation Walk." They slipped a little on this one for some reason or other.—John J. Metzger. Oriental Theatre, Beaver City, Neb. Small town patronage.

GOLD DIGGERS OF 1935: Dick Powell, Adolphe Menjou, Gloria Stuart, Alice Brady—A great big picture that did not draw hardly film rent. Good. yes. All of it is good, but we have played so many of this type of picture, they just won't draw any business. The few we do get are satisfied, but it is so few we can't stand the gaff. Played June 30-July 1.—Bert Silver. Silver Theatre, Greenville, Mich. Town and country patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

HAPPINESS AHEAD: Dick Powell, Josephine Hutchinson—Very good. Many favorable comments and did O. K. at the box office. Played June 19.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

OIL FOR THE LAMPS OF CHINA: Josephine Hutchinson, Pat O'Brien—This show pleased almost everyone. Good for any day of the week.—C. R. Gregg, Liberty Theatre. Caney, Kan. Small town patronage.

Fox

BABOONA: Mr. and Mrs. Martin Johnson—A wonderful picture, but we always expect the best from the Johnsons. They were here in person in 1910 and their pictures have improved constantly until it is hard to tell which is the best. This one not only shows the wild animals and natives, but some beautiful scenery. It is both entertaining and educational. We always look forward to showing the Johnson pictures. They are the best pictures of the kind filmed. Running time, 72 minutes. Played June 26-27.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BRIGHT EYES: Shirley Temple, James Dunn—"Bright Eyes" and "Little Colonel" are two fine shows; will please anywhere. The story of "Bright Eyes" pleased the patrons the best, but "Little Colonel" is very good. If you have not run a Temple picture, do so, and you will be surprised. Running time, 80 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

BRIGHT EYES: Shirley Temple—Shirley is a honey, the picture is a honey and, what's more important, the box office statement was also a honey. Played June 22.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

BRIGHT EYES: Shirley Temple, James Dunn—I don't understand the reason, but this business was way below the usual Shirley Temple. We ran this picture at a time when four other theatres were playing Shirley Temple pictures. Everyone told me that this was the best of the lot of Temples; maybe so, but I've still got to be shown. Played June 15-18.—Earl D. Smith, Tower Theatre, Salt Lake City, Utah. Suburban patronage.

DOUBTING THOMAS: Will Rogers—Good picture to good business. Personally I liked "Life Begins at 40" much better, but this one is good enough. We had the Braddock-Baer fight pictures and played on July 4, so we naturally did a good business.—S. R. Rich. Rich Theatre, Montpelier. Idaho. Town and rural patronage.

GEORGE WHITE'S 1935 SCANDALS: Alice Faye. James Dunn—Good picture. One hundred per cent better than last year's picture. In fact, here is real entertainment.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

HELL IN THE HEAVENS: Warner Baxter, Conchita Montenegro—The chief value of this picture is to show the horrors of war. Well produced, with some very good airplane shots, but was not generally liked. Running time, 80 minutes. Played June 19-20.—Gladys E. McArdle, Owl Theatre. Lebanon, Kan. Small town patronage.

LIFE BEGINS AT 40: Will Rogers—Will draw the cash customers and please them. Away above average at the box office.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

LIFE BEGINS AT 40: Will Rogers—About an average Rogers picture, possibly a little better than usual; plenty of action and enough comedy to please everybody. Will Rogers and Shirley Temple are life-savers for Fox. Played June 22.—George Lodge, Green Lantern Theatre. Claymont, Del. Small town patronage.

LITTLE COLONEL, THE: Shirley Temple, Lionel Barrymore, Bill Robinson—See report on "Bright Eyes." Running time. 80 minutes.—W. T. Biggs, Adair, Theatre, Adair, Iowa. Neighborhood patronage.

ONE MORE SPRING: Janet Gaynor, Warner Baxter—Two good stars wasted in a very poor picture. Did not please anyone. Running time, 80 minutes. Played July 11-12.—W. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

ONE MORE SPRING: Janet Gaynor, Warner Baxter—Poor. It's just a poor picture in spite of the cast. —S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

WHEN A MAN'S A MAN: George O'Brien—About the usual western opus that satisfied and brought out the cash customers. Running time, 66 minutes. Played June 29.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

WHITE PARADE, THE: Loretta Young, John Boles—A very good picture. Loretta Young played a grand part. This is a well produced picture. It certainly clicked at the box-office. Did a swell Saturday and Sunday business. Played May 26-28.—Earl D. Smith, Tower Theatre, Salt Lake City. Utah. Suburban patronage.

Mascot

BEHIND THE GREEN LIGHTS: Norman Foster, Judith Allen—A satisfactory picture for double bills. It received fair audience response.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

CRIMSON ROMANCE: Ben Lyon, Sari Maritza, Erich von Stroheim—Very good action picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

HEADLINE WOMAN: Roger Pryor, Heather Angel—A good program picture that did well on a double bill with "The Masquerader." It has plenty of action.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

IN OLD SANTA FE: Ken Maynard—Here is an exceptionally good western with fine singing and music. My patrons enjoyed it very much. If you want a fine outdoor picture date this one. It is good. —S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

LITTLE MEN: Ralph Morgan, Erin O'Brien-Moore, Frankie Darro, Dickie Moore—Good picture. Should make money for you. although I did nothing extra on it.—Sammie Jackson. Jackson Theatre, Flomaton, Ala. Small town patronage.

MARINES ARE COMING, THE: William Haines, Armida, Conrad Nagel, Esther Ralston—A major product from an independent producer. Give us more like it. Gave satisfaction in every way. I believe that I can report on all Mascot pictures along with this one. I can sincerely say that I have played all of the Mascot pictures this season and there hasn't been a bad one in the bunch. Running time, 70 minutes. Played June 18-19.—M. S. Porter, Orpheum Theatre, Nelsonville. Ohio. General patronage.

MGM

AFTER OFFICE HOURS: Clark Gable, Constance Bennett—Good entertainment to excellent audience response.—J. W. Noah. New Liberty and Ideal Theatres, Ft. Worth. Texas. General patronage.

BABY FACE HARRINGTON: Charles Butterworth, Una Merkel—A good comedy cast and a swell title, but the picture is as near to nothing as anything I have seen for some time. Gets by as Number Two on a double feature and that's all. Running time, 66 minutes. Played June 30.—B. Hollenbeck. Rose Theatre. Sumas, Wash. Small town patronage.

BIOGRAPHY OF A BACHELOR GIRL: Ann Harding. Robert Montgomery—I call this one of her best pictures. Montgomery was great as well as the rest of her fellers. Played on a double bill and all seemed to like it. Did not draw any special business, but gave satisfaction.—Bert Silver, Silver Theatre, Greenville, Mich. Town and country patronage.

ONE NEW YORK NIGHT: Franchot Tone, Una Merkel—Good program picture that did average business. Played June 26.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

RECKLESS: Jean Harlow, William Powell—This picture is the life of one that was headlines in newspapers a short time ago. It pleased, but did not draw like "Thin Man" did. **I had the pleasure of meeting J. C. Jenkins, just a short visit, but very glad to have him stop. I have been a subscriber to the Herald for the past 16 years and always read his column. Could not take him fishing as we have no fishing around here.** Running time, 90 minutes. Played June 29-30.—W. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

RECKLESS: Jean Harlow, William Powell.—Good picture. In fact, good enough for anybody. Just fair at the box office.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

SEQUOIA: Jean Parker, Russell Hardie—This is a wonder picture, entirely different than the rest. You will have to see it to appreciate it. I have never seen anything any more interesting. Played June 18-19.—Bert Silver, Silver Theatre, Greenville, Mich. City and country patronage.

SOCIETY DOCTOR: Chester Morris, Virginia Bruce—A very good program picture. Interesting story and fine acting. Gave good satisfaction. Played June 18-19.—Bert Silver, Silver Theatre, Greenville, Mich. Town and country patronage.

VAGABOND LADY: Robert Young, Evelyn Venable, Reginald Denny—The story was so goofy I was afraid of this one, but it pleased. Well directed and produced with a lot of comedy. Pleased better than a lot of specials. Running time, 80 minutes. Played June 29-30.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

VANESSA: HER LOVE STORY: Helen Hayes, Robert Montgomery—Played this for the benefit of the Republican river flood sufferers. Sponsored by Ladies of the P. E. O., who sold tickets and turned in our biggest Friday and Saturday business. Had people in our theatre who have never attended before. Received many fine comments from the older, who enjoyed the fine acting of May Robson. Excellent story, good cast. Worth running and advertising.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

VIVA VILLA!: Wallace Beery, Leo Carillo, Fay Wray, Stuart Erwin—A little old, with divided opinions, but have had worse pictures. It didn't register a special, but did a nice business. Beery is liked in our town.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WEST POINT OF THE AIR: Wallace Beery, Robert Young, Maureen O'Sullivan—Saw this picture in Omaha before our showing and was in a position to tell them all about it. Recommended it to our patrons as a 100 per cent entertainment. Grossed our largest three-day business this season. Wallace Beery excels his work in all previous productions. Don't fail to tell your patrons about West Point. Many returned for second night and the neighboring towns came drifting in as reports reached them of the goodness of the picture. Some wonderful scenes and thrilling shots and the story is excellent.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

WEST POINT ON THE AIR: Wallace Beery, Robert Young—One of the best this year. Beery does not "hog" the picture, but he does well with his part and gives the other players a break. Good story well made and greatly appreciated here.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

WINNING TICKET, THE: Leo Carillo, Louise Fazenda—Some said good; others, not so good. Personally think there was too mucha da spaghetti in this one and our people just don't care for that kind of fruit. It is a talking picture. Will do on a double feature program.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

Monogram

FLIRTING WITH DANGER: Robert Armstrong, Edgar Kennedy—A good comedy. Nothing out of the average. Just a good program picture. Running time, 70 minutes. Played April 11-12.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

Paramount

ALL THE KING'S HORSES: Carl Brisson, Mary Ellis—Swell show. A surprise number. Carl Brisson is great. What a voice. Give this picture some publicity. It's different. The story will please and your patrons will thank you for telling them about it.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

> *"I have been getting a lot of benefit from what other exhibitors have to say in 'What the Picture Did for Me' section, so I will try and return a little."*
>
> —C. R. GREGG, Liberty Theatre, Caney, Kan.

CAR 99: Fred MacMurray, Ann Sheridan, Sir Guy Standing—This seemed to please everyone. Business fair. Played June 29.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

GILDED LILY, THE: Claudette Colbert, Fred MacMurray, Ray Milland—Claudette Colbert's acting is always fine. Colbert is right on top with them since her "It Happened One Night" performance. Picture did average business. It seems that the little pictures make more money for you than all of Paramount's specials. Running time, 84 minutes. Played June 29-July 1.—Earl D. Smith, Tower Theatre, Salt Lake City, Utah. Suburban patronage.

HOLD 'EM YALE: Patricia Ellis, Cesar Romero—Good. Just a good picture for any house, any night in any town.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

HOME ON THE RANGE: Jackie Coogan, Randolph Scott, Evelyn Brent—A very good western. Played on Thursday-Friday to good business. And the main thing, it pleased. Joe Morrison's singing of "Home on the Range" very good. Thanks, Paramount, for an out-of-the-ordinary western. Hope you make many, many more as good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone, Richard Cromwell, Sir Guy Standing—This picture is exceptionally made, good story, well acted, swell photography, but poor drawing. With all these requisites of a fine picture one would naturally think that this would click at the boxoffice. Notice that most of the business was men. Played June 8-11.—Earl D. Smith, Tower Theatre, Salt Lake City, Utah. Suburban patronage.

LOVE IN BLOOM: Joe Morrison, Dixie Lee, George Burns, Gracie Allen—The radio fans turned out for Gracie and George. Played it midweek to a nice business and a much better picture than some of the socalled big ones. It will please both old and young.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

McFADDEN'S FLATS: Walter C. Kelly, Andy Clyde, Richard Cromwell, Betty Furness—Poor business, but those who attended were very well pleased with excellent performances by veteran actors. Played June 15.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

McFADDEN'S FLATS: Betty Furness, Richard Cromwell—A good picture for my town and my patrons. They liked it and told me so.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

MISSISSIPPI: Bing Crosby, W. C. Fields, Joan Bennett—Good musical that went over O. K. W. C. Fields is the biggest part of the show, although Bing put over some nice musical numbers. Played July 3.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MISSISSIPPI: Bing Crosby, W. C. Fields, Joan Bennett—A great picture. Everyone pronounced it Bing's best. Crosby rises to new heights in this beautiful story of the Southland and steps into a real he-man role. Joan Bennett as "Lucy" has never been sweeter. W. C. Fields supplies plenty of comedy. The pickaninny kiddies and the colored chorus added much to the musical part. Good settings, good music, a good cast and a mighty swell picture. What a pleasure to run a theatre with pictures like "Mississippi." —John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Pauline Lord, W. C. Fields, Zasu Pitts, Evelyn Venable—We played this late, but did a little better than normal business. Played June 19-20.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

PRIVATE WORLDS: Claudette Colbert, Charles Boyer, Joan Bennett, Joel McCrea—An excellent picture, but not as good as "Imitation of Life" or "It Happened One Night." Claudette is a favorite. I hope they keep her in good stories.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

ROCKY MOUNTAIN MYSTERY: Randolph Scott, Charles "Chic" Sale—Scott registers with the western fans here. Business about normal. Played June 8. —C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

RUGGLES OF RED GAP: Charles Laughton, Mary Boland, Charles Ruggles, Zasu Pitts—If it's a Paramount picture it's the best show in town and this certainly was the best in town when we showed it. When they turned out on a Friday like a real good Saturday there surely must be something to bring them out. **"Ruggles of Red Gap" enjoyed a trip across the river on the backs of the theatre force on account of washed out bridges. A mile and a half in mud and water knee deep across the Republican River saved the day** and the box office clicks nicely for our efforts.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

WINGS IN THE DARK: Myrna Loy, Cary Grant—Very fine picture. Better than expected.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

RKO Radio

ANNE OF GREEN GABLES: Anne Shirley, Tom Brown—A very satisfactory performance to normal business. Played June 26-27.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

CHASING YESTERDAY: Anne Shirley—Another flop from Radio. They tried to make another "Anne of Green Gables," but sure missed their mark. Just a dull costume picture with a lot of talk and no action. I received more unfavorable comment on this picture than any I have played for a long time. My advice would be to pass this one up if possible. Running time, 80 minutes. Played June 30-July 1.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

CHASING YESTERDAY: Anne Shirley, O. P. Heggie—A very fine picture. Great story and great acting by the stars and all the cast.—Bert Silver, Silver Theatre, Greenville, Mich. Town and country patronage.

ENCHANTED APRIL: Ann Harding, Frank Morgan—Mighty good picture. Story interesting and very fine acting by the stars and all the cast. Good satisfaction here. Bert Silver, Silver Theatre, Greenville, Mich. Town and country patronage.

GRAND OLD GIRL: May Robson, Mary Carlisle, Fred MacMurray—Fairly good production, but did not draw very well; just about an average picture. Played June 15.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

GRAND OLD GIRL: May Robson, Hale Hamilton—Pass this one up if possible unless you want to sit in the theatre by yourself. There is practically nothing to this picture except May Robson sticking her nose into other people's business. I would class this with the poorest picture ever made. Running time, 72 minutes. Played March 14.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

HOORAY FOR LOVE: Ann Sothern, Gene Raymond, Bill Robinson—And hooray for Radio. This company has produced a dandy musical which didn't cost a fortune to make and which shouldn't bankrupt the exhibitor. True, the story is unoriginal with its "the show must go on" plot, but it is so refreshingly filmed that it seems all new. The clever musical numbers are what put the film over in grand style. Bill Robinson's act alone is worth the price of an admission and his song with comical Fats Waller is great. Take my suggestion and, by all means, give Waller equal billing with Robinson, for although this portly gentleman's appearance is somewhat brief, he makes a decided impression. There is also a pleasant little theme song, "I'm in Love All Over Again," which is engagingly sung by Ann Sothern. This is fine summer entertainment as it does not require any mental effort to follow the story.—J. W. Noah, New Liberty and Ideal Theatre, Ft. Worth, Texas. General patronage.

INFORMER, THE: Victor McLaglen, Margot Grahame—I will not attempt to tell you what I think about this picture, but have this to say: it is not suitable entertainment for movie patrons of the good old U. S. A. and I warn you to screen it before trying to put it over. If you can figure any way after screening it to put it over, you are a better man than I am. I wasted four days playing time.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

INFORMER, THE: Victor McLaglen, Margot Grahame—Here's a picture that I used July 4. I really thought from all advance reports of the big reviewers and it being rated a four star picture that I was going to give my audience a big treat. I had it booked for three days and used it only one day. So far I have found but one person that said they liked it. My advice to you small town exhibitors would be to pay for it and leave on the shelf.—C. R. Gregg, Liberty Theatre, Caney, Kan. Small town patronage.

LADDIE: John Beal, Gloria Stuart—Here is the kind of a picture for a small town. It drew well and pleased everyone. These are the kind of pictures it's a pleasure to run and stand on the outside of your theatre and hear the fine comments from your patrons. It made good money for me and will make money for you.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

LADDIE: John Beal, Gloria Stuart, Virginia Weidler—A mighty fine picture for this size burg. The little Virginia Weidler stole the picture and that's no lie. All the cast was splendid. Everyone had read the story, and it was certainly well done. We did not do the business we would have if we were showing

(*Continued on page 92, column 3*)

IT'S IN THE BAG!

THE NEW SMASH NOVELTY BOX-OFFICE ATTRACTION WE TOLD YOU ABOUT IN FILM DAILY OVER A MONTH AGO (JUNE 3) IS AN OVERNIGHT SENSATION—A WINNER THE FIRST TIME OUT—NOTHING LIKE IT EVER BEFORE!

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in our theatre. But we are using a tent while we are rebuilding our house. And talking pictures have never made much success under canvas, though we have a raised floor and theatre chairs and splendid results as to delivering the show. But people don't know that. A tent, and they look for the elephant. Played 23-25.—Bert Silver, Silver Theatre, Greenville, Mich. City and country patronage.

NITWITS, THE: Wheeler and Woolsey—Another fast-moving, uproaring slapstick and what have you from this comedy team; they just started making this and went off and left it to work itself out and you have marvelous entertainment and a box office draw. The new girl is good, but I miss Dorothy with this team.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

ROBERTA: Fred Astaire, Ginger Rogers, Irene Dunne—Another good musical from Astaire and Rogers, but not up to the standard of "Flying Down to Rio" and "The Gay Divorcee." In the first place there is too much singing from Irene Dunne and in the second place there is too much style show to interest small town patronage. Running time, 105 minutes. Played May 5-7—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

ROBERTA: Irene Dunne, Fred Astaire, Ginger Rogers—Excellent.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

ROMANCE IN MANHATTAN: Francis Lederer, Ginger Rogers—Great audience appeal. Above the average, but not a special. Suitable for any class of people and full of interest, with action, comedy and romance. Played July 6.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

STAR OF MIDNIGHT: William Powell, Ginger Rogers—I heard a lot about this picture before I ran it and was advised it was a wonderful picture, but my opinion is that Miss Rogers is badly miscast and Mr. Powell is not natural. Both players just did not fit in and the plot was so complicated it was hard to follow.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

WEST OF THE PECOS: Richard Dix, Martha Sleeper—A much better than average western picture. Had people in to see this picture that never go to see a western. I can't understand why they don't produce more of this type of picture in place of a number of society dramas that won't even draw film rental. Running time, 69 minutes. Played March 3-4.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

Spectrum

FRONTIER DAYS: Bill Cody, Ada Ince, Bill Cody, Jr.—The children went crazy over this one. A very good picture. Can't be beat for weekends.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Tiffany

LAND OF MISSING MEN, THE: Bob Steele—Old and not so very good. Better play something else on your Saturday night program.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

United Artists

CARDINAL RICHELIEU: George Arliss—I always lose money on George Arliss pictures and this was no exception. It brought in the lowest Thursday-Friday gross in six months.—Harold C. Allison, Baldwin, Baldwin Theatre, Baldwin, Mich. Small town patronage.

CATHERINE THE GREAT: Douglas Fairbanks, Jr., Elisabeth Bergner—I hardly think it necessary to state that this picture is not for the small towns, as the title alone gives it away. From every angle this film screams class with its lavish mountings, heavy story and battle of foreign accents: Miss Bergner's Teutonic brogue, the English actors' natural speech, and Doug Jr.'s assumed British accent. For the minority who can truly appreciate real artistry, this picture has great appeal, for it was produced with an eye for minute detail in every phase of the story. The acting is perfection itself. As a box office attraction, this film did surprisingly well, and we accounted for this by interest in Miss Bergner, who has received a tremendous amount of publicity in recent months.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

CLIVE OF INDIA: Ronald Colman, Loretta Young—A good picture made in a big way, but a failure for me at the box office. Too much English talk that small town people do not want. It's four stars in Liberty, but we can't live on stars nor pay film rental.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

KID MILLIONS: Eddie Cantor, Ann Sothern, Ethel Merman, Block and Sully—Perfect entertainment of its type. It received grand audience response and did well at the box office.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

MOULIN ROUGE: Constance Bennett, Franchot Tone—Played this one old. Then I played it to a loss. Nothing to this picture except the musical numbers in the last reel. Running time, 70 minutes. Played May 12-13.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

SCARLET PIMPERNEL, THE: Leslie Howard, Marle Oberon—This picture played one of our poorest crowds in six months. These English pictures are still bad news in our situation. Sound awfully poor. Liked the picture, but did very poor business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TRANSATLANTIC MERRY-GO-ROUND: Gene Raymond, Nancy Carroll, Jack Benny, Mitzi Green—Good entertainment to fine audience response. However, the trailer leads you to expect even better entertainment than you receive.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

WE LIVE AGAIN: Anna Sten, Fredric March—Ran this picture with another good picture and both did good business. First of the hot spell when we ran this, which knocked business some. This is a very well produced picture, rather deep for some of them, but the majority liked it. Running time, 84 minutes. Played June 22-25.—Earl D. Smith, Tower Theatre, Salt Lake City, Utah. Suburban patronage.

Universal

BRIDE OF FRANKENSTEIN, THE: Boris Karloff—We made a lot of money with this picture. In fact, I think it now holds the box office record for Friday and Saturday this year. It has some wonderful opportunities to make money and we took advantage of them and made a cleanup. We offered a ten-dollar cash prize to any lady who would see this picture alone in our theatre at midnight and had over two hundred applicants. Everyone within a hundred miles were talking about the picture and whether any lady was brave enough to see the picture with all the doors locked and the house in absolute darkness. Each person agreed to relieve us of any responsibility from shock, fainting, etc. We started advertising about three weeks in advance of the show and when we opened on Friday night the house was filled in 15 minutes. Large crowds were standing in line for the second show which was the first sellout I have had in months. My advice is to advertise it right. Offer a prize of what you can afford to pay to any lady who will see the picture alone at midnight and then go through with it just as advertised. We had quite a number of people who stayed outside the theatre to see what the lady looked like after previewing the picture. The picture itself is good and enjoyed by the large crowd. It don't make much difference how good the picture is, it will make any exhibitor a lot of money if handled right, but it must be put over. It must be handled right. Played June 28-29.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

CRIMSON TRAIL, THE: Buck Jones, Polly Ann Young—Less than ordinary business. Our attendance for Buck Jones' shows has been considerably lighter than normal. Our patrons state they like more comedy in the westerns. Played June 22.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

GOOD FAIRY, THE: Margaret Sullavan, Herbert Marshall, Frank Morgan—Some good spots in it, but it was too long. A better picture could have been made out of it, with two-thirds of the length. I rate it as only a medium production. Played June 29.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

IMITATION OF LIFE: Claudette Colbert, Warren William—I consider this one of the outstanding pictures of this season, and believe that when the best 10 of this year are selected it will be No. 1. It didn't do the business that I expected, but I played it during a downpour of rain all day Sunday afternoon and night. Running time, 111 minutes. Played April 7-8.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

IMITATION OF LIFE: Claudette Colbert. Warren William, Louise Beavers, Rochelle Hudson—Played it on a weekend; it drove the blues away from this exhibitor. Packed them in. Saw them cry and come out pleased. What could be better? Hats off to Universal. Everyone should play this and advertise it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

IMITATION OF LIFE: Claudette Colbert, Warren William, Rochelle Hudson, Louise Beavers—Ran this picture after it had had practically all the 15c runs in the city, but it still did exceptional business for me. Any exhibitor could afford to run this picture, no matter how late you get it. After the show there wasn't a dissatisfied person in the bunch. Played May 18-22.—Earl D. Smith, Tower Theatre, Salt Lake City, Utah. Suburban patronage.

PRINCESS O'HARA: Jean Parker, Chester Morris—Good audience response to this picture forces me to classify it as a good program picture, although personally I found it very ordinary film fare.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

STONE OF SILVER CREEK: Buck Jones, Noel Francis—Our town likes a western at least twice a month. This picture filled the bill nicely and gave a much better net than some specials we played. Buck is popular with the adults and kiddies. Play it if they like westerns.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

NEW CONTRIBUTORS FROM MIDDLEWEST

Kansas and Nebraska contribute new reporters to "What the Picture Did for Me" this week. They are C. R. Gregg, Liberty theatre, Caney, Kansas.

John J. Metzger, Oriental theatre, Beaver City, Kan.

Read the reports of these showmen in this issue.

STONE OF SILVER CREEK: Buck Jones, Noel Francis—In my opinion the best Jones this year. We ran it on a double bill, but it's good enough for any house on a single bill. The last Jones, "Crimson Trail," is not so hot, but "Stone of Silver Creek" is good.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

Warner

ALIBI IKE: Joe E. Brown—One of Joe E. Brown's best. A scream from start to finish. Be sure and play it.—C. R. Gregg, Liberty Theatre, Caney, Kan. Small town patronage.

DEVIL DOGS OF THE AIR: James Cagney, Pat O'Brien, Margaret Lindsay—We ran this on the same bill with another strong picture and did good business. You can say what you want about Cagney, but somehow his pictures usually click here, especially if he is teamed up with O'Brien. Ran this picture on some of the first hot days we had and it hit business slightly, but it is still a good investment. Played June 22-25.—Earl D. Smith, Tower Theatre, Salt Lake City, Utah, Suburban patronage.

DINKY: Jackie Cooper, Mary Astor—This is a great program picture. Splendid story and well acted by the greatest little actor of them all. Gave good satisfaction to everybody. Played July 4.—Bert Silver, Silver Theatre, Greenville, Mich. Town and country patronage.

FLORENTINE DAGGER, THE: Donald Woods, Margaret Lindsay—A good mystery story, well acted, and gave satisfaction.—Bert Silver, Silver Theatre, Greenville, Mich. Town and country patronage.

STRANDED: Kay Francis, George Brent—Strictly a program picture which is entertaining, but not out of the ordinary. It is the type of picture which the patrons forget almost as soon as they leave the theatre. Kay Francis deserves better material.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas.

SWEET ADELINE: Irene Dunne, Donald Woods—This is a good hit at the box office; ran a plain filler with it and still cleaned up. Sorry we ran this on a Thursday-Friday. It still seems that people like to see this oldtime "stuff" which they themselves had experienced. Usually costume pictures do not click with my sort of patronage. This is a safe bet for anybody. Running time, 87 minutes. Played June 27-28.—Earl D. Smith, Tower Theatre, Salt Lake City, Utah. Suburban patronage.

Short Features

Celebrity

HEADLESS HORSEMAN, THE: ComiColor Cartoons—A very good and interesting cartoon taken from the story "The Legend of Sleepy Hollow." This is more interesting due to the fact that it has a story to follow. Running time, one reel.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

Columbia

BIRDMAN: Krazy Kat Kartoons—Good cartoon. Music in this is fine. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

A CAT, A BELL AND MOUSE: Color Rhapsodies—Very good cartoon. Give us more like it, Columbia. Running time, one reel. Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

FLYING PIGSKINS: World of Sport Series—Played it at the wrong time, but it is good. Better wait till September to use this. Running time, one reel.—Sammie Jackson. Jackson Theatre, Flomaton, Ala. Small town patronage.

Educational

CLANCY AT THE BAT: Andy Clyde, Harry Gribbon—A two-reeler with a carload of laughs. It's old, but Goodrow in New Orleans sent me a very good print. This is one of the best two-reelers I've played in a long time. Running time, two reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

TARS AND STRIPES: Star Personality Comedies—This is a fairly entertaining comedy from Keaton. But not up to his usual standard of comedy. At least not as I remember him from a few years ago. Running time, two reels.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

First Division

MARCH OF TIME: All of this series of "March of Time" are just a newsreel and are not worth any more than what you pay for a newsreel. Issue No. 2 and No. 3 were interesting, but No. 4 was terribly dull and uninteresting. Running time, two reels.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

MGM

CHAIN LETTER DIMES: Oddities Series—Was fortunate enough to book this one while we are all lamenting our gone-but-not-forgotten dimes and it clicked. If you can book this one early it will go over. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CHINESE NIGHTINGALE: Happy Harmonies Series—One of the most beautiful of this series. Think these cartoons please the adults almost as much as the kiddies. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

STAR NIGHT AT COCOANUT GROVE: All-star cast—The best short I have ever run. Beautiful coloring, all the favorite stars, comedy, music, dancing; more entertainment in it than in lots of features. You can't over-advertise this one. Leo ought to roar twice for this one. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ZEELAND, THE HIDDEN PARADISE: FitzPatrick Travel Talks.—Another very good Travel Talk. Beautiful color and interesting pictures. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

RKO Radio

HOW TO BREAK 90 AT CROQUET: Four Star Comedies—How this piece of film got listed among the comedies is more than I can understand. It is just a piece of misery to sit through. Running time, 15 minutes.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

SOUTHERN STYLE: Musicomedies Series—Another pleasing musical two-reel comedy from Radio. Ruth Etting sings several old songs which are very good. Running time, two reels.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

THIS BAND AGE: Headliners Series—Very pleasing two-reel musical comedy. Received many favorable comments on it. Running time, 21 minutes.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

Universal

MEET THE PROFESSOR: Mentone No. 10-A—Another one of the very good musicals from Mentone. All of them are good entertainment with very few exceptions. Running time, 19 minutes.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

NIGHT IN A NIGHT CLUB, A: J. Harold Murray, Buck and Bubbles—Good two-reeler. Running time, 18 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Vitaphone

RADIO SCOUT: El Brendel—A very good two-reel short that got a lot of laughs. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Miscellaneous

CONVICT: Ko-Ko—A good one-reel cartoon. Seems as if they were made silent and reissued with sound. Maybe so, but it was good enough for us. Good print and sound. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

FARTHER-FASTER-SAFER: A two-reel subject put out by the Pennzoil Co., Oil City, Pa. It's free, but has comparatively little direct advertising. Good shots of the streamline trains, air transports, auto racing, etc. Pleasing to the men.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

J. C. JENKINS--HIS COLYUM

Des Moines, Iowa

Dear Herald:

This town was originally an Indian trading post but the Indians moved out when the Paramount, Des Moines and other theatres moved in, and from then on the town began to grow until today it is a city of no ordinary dimensions.

We met Mr. Lionel Wasson, who is director of advertising for Central States Theatres Corporation, which is under the management of Harry Weinburg. We were told that Mr. Wasson was soon to marry a lady who is now connected with MGM at Omaha. Doggone the luck, why do these tall cornhuskers insist on coming over to Nebraska and picking out our finest women? Why don't they go down in Kansas or South Dakota and get 'em; they are almost as good in those states. Harry Schumal, the MGM manager at Omaha, ought to look out for these boys from the state of the "Tall Corn"; they have no Indian blood in 'em but some of 'em might be Swedish (which wouldn't hurt 'em a bit).

We also met Mr. J. W. Carter, who operates The Service Theatre Supply Co., a comparatively new service company at Des Moines and, from what we could observe, we are inclined to believe that this company is equipped to handle all kinds of supplies and do all kinds of repair work connected with theatre operation. It might be well for you theatremen to look this company over. Mr. Carter at one time got his instructions under our friend H. A. Van Housen of Omaha, and when Van trains 'em you can bet they have been trained.

▽

If we should ever come to Iowa and not go to Indianola and meet Mr. Will H. Eddy, who operates the Empress theatre, we'd feel like we ought to move back to Patagonia, where we belong. Mr. Eddy is not only a theatreman who knows the business but he also knows a lot of other things, among them being that the radio crooners should move out to that "Shelterbelt" and serenade the blue pelicans with their lovesongs, which ought to incite Mother Pelican to lay more eggs.

▽

Score One for Oskaloosa

J. C. Stack of the Rivoli theatre at Oskaloosa has been there in the theatre business for a long time. This indicates that Oskaloosa knows a good thing when she sees it, for if it wasn't for the Rivoli theatre offering the best there is to be had in entertainment just where do you think the Oskaloosa folks would go? They couldn't go to Neligh; that would be too far. Oskaloosa is to be congratulated.

▽

The Broadway theatre over at Brooklin is operated by M. A. Favor, a tall corn husker who is still running at large with no charges preferred against him. But why should there be; he is giving Brooklin a line of shows that ought to be good enough for anybody. And besides that it looks like they would harvest enough wheat and oats around Brooklin to feed every family and horse in Iowa. Should you ever happen near Brooklin drive over there and go to the Broadway and see a good show.

▽

They have a radio here in this hotel that ought to be sent to the dry cleaner's or the blacksmith shop. Last night we heard eleven selections on it. Ten of 'em were love songs sung by national crooners, and after that they told us about the good qualities of The Bill Mud gasoline and blue pills for dyspeptic people and then we took a dose of salhepatica and went to bed, and this morning we feel pretty good.

▽

Another Marion

Marion, Iowa, isn't the town where former President Harding was born. Should Marion, Iowa, claim that, Marion, Ohio, would probably get pretty sore about it, but Marion, Iowa, has enough to brag about without going into back history. She has H. C. Mershon, and his Garden theatre, and that is enough for one town to holler about. H. C. says that the MOTION PICTURE HERALD should be in every well regulated theatre. You bet your socks, H. C.; again you are correct.

▽

Say, Horace, we are pretty dense, we are going to admit that right now to save any argument, but what we'd like to know is, just what is this "New Deal" we hear so much about? Is killing five million pigs to raise the price of bacon to 35 cents and ham to forty cents a pound part of this "New Deal?" Is plowing up of thousands of acres of cotton, to cause the price of cotton shirts to go up 45 per cent, a part of the "New Deal?" Is the paying of farmers for letting their land lie idle and not grow wheat and then spend hundreds of millions of dollars to build dams to irrigate more wheat lands. Is that a part of the "New Deal"? Is building a "Shelterbelt" a hundred miles wide and a thousand miles long out in the agricultural slums "to bring rain." Is that a part of the "New Deal"? Our neighbor has an Airdale that is going to have pups some time this summer. Is that a part of the "New Deal"? We don't know, we are asking for information.

▽

Mind on His Business

E. W. Hageman, who operates Independence's popular playhouse, still has his mind on the business and both feet on the ground and still has the goodwill of the showgoing folks of Independence, and that means that business at the Grand theatre is so far out of the red that he has thrown the red ink bottle away. E. W. has known us for a long time but he isn't bragging very loud about that.

▽

If all the theatremen in Iowa were as sociable as M. R. Blair of the Regent theatre at Cedar Falls (and we don't know but what the most of 'em are) we'd try and persuade our wife to move over into Iowa and give the officers over west of the "Big Muddy" a rest. M. R. is pretty close to Waterloo with his theatre, and that's one thing which makes it pretty tough on Waterloo. Anyhow, we had a nice visit with him.

▽

The Iowa legislature has at least one man who has been instrumental in keeping the state from running hog wild trying to dig all her taxes out of the theatremen, and that legislator is E. O. Ellsworth of the Metropolitan theatre at Iowa Falls.

Just what would have happened to the theatre boys over here had it not been for the watchful eye of Mr. Ellsworth is something of a conjectural nature. Our guess is that they would have had more taxes saddled onto 'em, and the Lord knows that they have enough already. Iowa Falls is to be congratulated, not for Mr. Ellsworth alone, but also for another illustrious citizen, Mr. Middleton, who operates the Rex theatre. Gosh all fish-hooks, that town is pretty well hooked up for prominent people. Wish we could say that for some towns over in —— Guam.

If we thought you were not already tired out we might close this with a little poetry, but being the president of "The Society For The Prevention Of Cruelty To Animals," therefore we are going to put in another week or two over here in Iowa and then head for Wisconsin, and some brick cheese, and we hope that Fred Hinds of Whitewater will have his bulldog tied up.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Pathe News Staff Was Shifted to Cover Flood

Virtually the entire camera and sound staff of Pathe News in the east was rushed by every possible conveyance from New York, Buffalo, Albany and Philadelphia to cover the floods which swept through New York state and part of Pennsylvania last week. The crews were concentrated in Binghamton, Syracuse, Hornell and Albany, from which points they used automobiles, airplanes and boats to film the flooded areas. Many times, according to reports, they risked their lives, and on several occasions were able to effect rescues.

Havana Operator Leaves

Manuel Solis, who, with his father, operates theatres in Cuba, left by plane Wednesday after a 10-day visit in New York, during which he completed arrangements for the opening of the Teatro Alhambra, recently built in Havana, seating 2,000. The opening has been tentatively set for September 1.

To Handle "Time" Sales

James F. Sharkey has been named special representative attached to the home office of RKO Distributing to devote his time entirely to developing sales on the "March of Time" reel, working under the supervision of Harry Michalson, short subject sales manager.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BACK TO SHOWMANSHIP

He is a widely known theatre executive who has worked his way to the top from the low rungs, acquiring on his way up a sound and practical experience in the business of managing and exploitation. He speaks with authority, and therefore to be related with gratification is the opinion of this showman who sees a definite and early nationwide swing of the theatre pendulum back to showmanship and all the term implies.

"All" implies many things, but most important is the rightful place it will again make for the real-honest-to-Henry theatreman who for, lo, these many years has been pushed into dark corners, his talents ignored and neglected.

"All" also implies that men who know will be given a freer hand in selling their attractions, and that means enough advertising money to cover adequately all fertile sources of patronage.

"All" means that good product will be sold properly and not permitted to starve at the box-office through exhibitor short-sightedness. And last but not least, "all" will allow the fireball showman to prove his worth and personally profit thereby. Thus will the wheat of manpower be separated from the chaff.

The millennium approaches, gents, and long overdue, too. It becomes more evident with every day's passing that grasping-at-straw policies must be replaced with expert hard-hitting and relentless showmanship.

▽ ▽ ▽

SHOW MUST GO ON

Floods swept McCook, Nebraska, and Manager Fred Glass, of the Fox Theatre, with every avenue of land transportation closed, made contact with a flyer who piloted him out of the maelstrom to his key city where Fred loaded up the ship with film and a generator and fought back to McCook, through death and desolation. The show must go on.

That it does go on and that there are men who, in spite of hell and high water, make it go on is a constant reason why the theatre retains its high place as one of civilization's most vital factors.

▽ ▽ ▽

At the bottom of Warnerite Dick Wright's letterheads, is presented this thought: "Attend the movies regularly. In no way can you get so close to life for so little." Who was it that recently remarked, if admissions were twice what they are, motion pictures would still be the cheapest form of entertainment?

DAMNED NEAR RUINED

There's entirely too much of defeatist psychology in the attitude of those who profess themselves as being thankful today to be on a payroll on most any terms. This frame of mind undoubtedly has quite a bit to do with the current state of business in general and the theatre in particular. Showmen who are responsible for respectable grosses in this year's market should be compensated accordingly instead of being forced to kid themselves they are fortunate enough to be eating regularly.

Thankful? Reminds us of the school Thanksgiving Day celebration when the teacher asked her youngsters to get up and explain for what they had to be thankful on that day. Each child dutifully gave a number of glowing reasons for so desirable a state until it came the turn of little Jimmy, age 10, cross-eyed, bowlegged, knock-kneed and freckled.

"Teacher," he wailed, "I got nothin' to be thankful fer. The good Lord damn near ruined me."

▽ ▽ ▽

KEEP ON SAYING SO

Many moons ago, this department protested often and at length against the buildup given the newspaper picture-rating system by the Broadway theatres using the stars in all manner of advertising. In June, an agreement was put into effect by the ad heads to discontinue this practice.

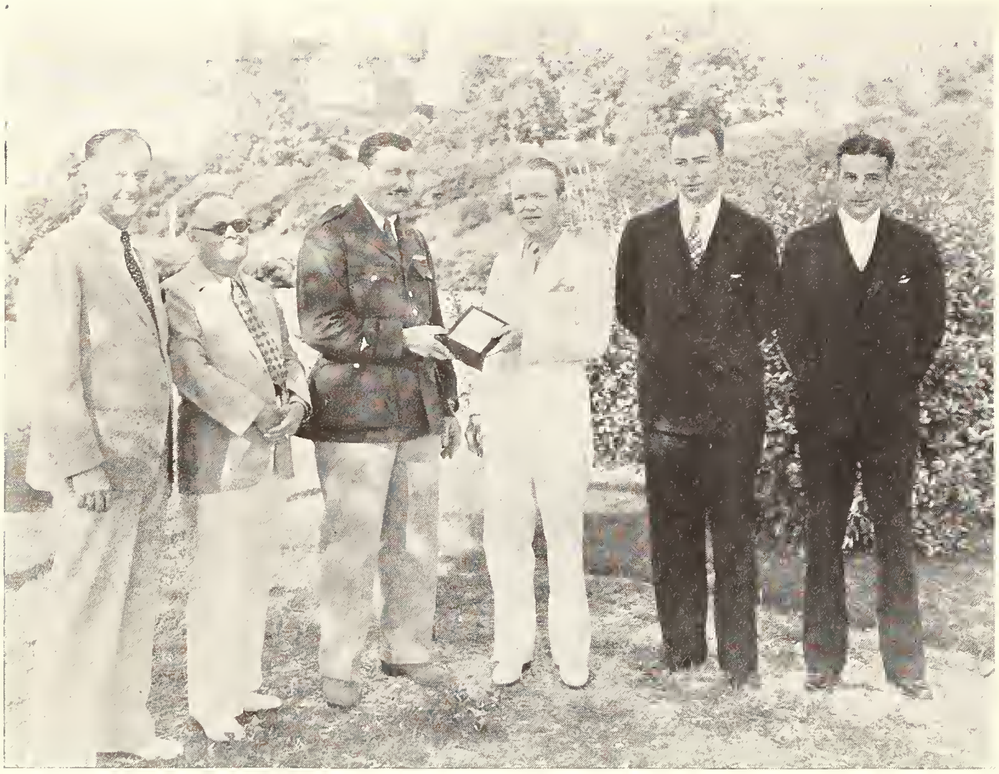
Now from Kansas City comes another shot at the stars-system from Lowell Lawrence, Journal-Post motion picture critic who has discontinued this method in his reviews, explaining that the system which was expected to become the standard over the country has petered out.

No system of arbitrary picture rating by the critics can long endure if the theatre advertising men themselves say "no" together and continue saying so in unison.

▽ ▽ ▽

The next step forward in the progress of your Round Table is a plan now in work for the formation of a series of local Round Table Clubs throughout the United States and other countries. Further details regarding the organization of these local units will be announced in an early issue.

A-Mike Vogel



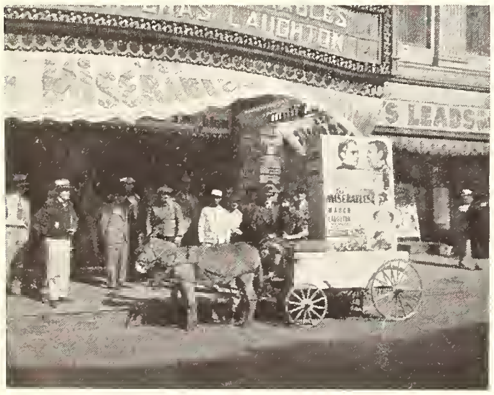
The delayed presentation of Col. Bill Hendricks' Quigley April Silver took place a few days ago in Memphis, where the manager of the Warner Theatre (center) accepted his honors from Col. Roscoe Turner (left), famed flyer. In the group also are Col. Howard Waugh, Warner Theatres Kentucky zone director, Col. Tom Young, Memphis Fox exchange manager, and the Flying Keys, also Colonels, who recently established a new flying endurance record.

Ceremony originally was planned to take place in Hollywood where the plaque was forwarded, but changes in the program switched the proceedings to Memphis with Turner flying the trophy back from the Coast and doing the honors in Hendricks' home town. Bill won the Award on the Fox picture, "Baboona."

Insurance Company Gives Heralds for Farrar

On "Les Miserables" through the cooperation of local insurance company, Ward Farrar, Loew's Palace, Indianapolis, succeeded in having all solicitors distribute theatre heralds when calling on accounts. Tying in with Boy Scouts, each master was instructed to discuss the picture at all meetings, place notice on bulletin boards and recommend that boys attend showing.

For his street bally Ward used enlarged book on small wagon pulled by burro with man in costume at reins (see photo). Special screenings were held for press, clergy and local notables. Newspaper tied in on a movie crossword puzzle contest based around title.



Farrar's Book and Burro Bally

Radio Discovery Nites Click for Hodges

Jack Hodges, of the Florida, in Jacksonville, Fla., reports the conclusion of the statewide radio discovery nights held in 20 towns of the Sparks circuit, each theatre sending local winner to the finals which were held on the stage of the Florida. Winner of the finals receives a free trip to New York via boat, week's stay at midtown hotel, and an opportunity to sing on Showboat hour. Jack reports contest biggest yet with distinct increase in business.

Another radio stunt currently clicking for Jack is a tieup with local station dramatic group to put on dramatization from a coming attraction. Program is no cost to theatre as sponsor pays for everything getting a break on the screen in addition. (P. S.—How's the fishin', Jack?)

"Have You Contributed Lately?"

Killers and "G Men" Act As Street Bally for Gilkeson

To promote his "G Men" date at the Iola Theatre, Iola, Kan., C. G. Gilkeson handcuffed four of his house staff, labeling them Karpis, Dillinger, Pretty Boy Floyd and Baby Face Nelson and marched them through the streets in charge of two G men equipped with pistols and riot guns. This bally also was used in surrounding towns.

Gilkeson also secured from the sheriff's office various accessories used by the department of justice and these were stationed in front of house during run.

Hits on "Marietta" At Two-Day House

He did it with exactly $17.80 in a theatre open only two days a week, Fridays and Saturdays—referring to Manager Chuck Shannon's campaign at Warners' Hollywood, Pittsburgh, on "Naughty Marietta" that was voted the Quigley June Bronze Plaque. And the tipoff on how much Chuck put on the ball is evidenced by his report that all the art work for his many window displays was done by himself.

To land these windows, all in prominent neighborhood locations, Chuck secured tieup stills for tieins with florists, dress shops, drug stores, beauty shops, shoe stores, etc., painted the cards and posters and generally supervised the layouts. Accompanying photo shows some of his handiwork.

Other merchant tieups were made via rubber stamp with which Shannon imprinted shopping bags, napkins, grocery and five and ten bags, restaurant checks, and even the bills at nearby tailor and cleaning shop. Tailor also pinned stamped cards to each outgoing garment. Space on back page of heralds was sold for enough to cover entire cost plus printing and these also were distributed by participating merchants.

Chuck then promoted kites for giveaway at matinees, planted empty barrel labeled "danger" containing stills and picture copy at prominent corner; painted a vacant window with bon ami and leaving a peep-hole in the center labeled "ladies only," inside showing theatre display. Window cards were tied to spare tires on cars belonging to house staff, their friends and Shannon's.

Telephone was used extensively in advance, imposing lobby and front made up inexpensively, and all local papers and shopping guides promoted for various publicity, art and ads to wind up what was reported a highly successful campaign.

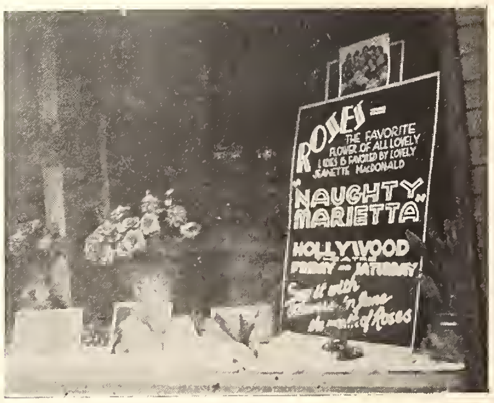
"Have You Contributed Lately?"

Barry Stages "Nitwit" Nut Hunt for Kids

A lucky nut contest was staged by Terry Barry at the Huntington Station Theatre, Huntington Station, N. Y., for his "Nitwits" date. All under 18 were eligible and at a given signal youngsters adjourned to a nearby lot where the nuts were buried and started their hunt.

Terry says police protection was provided and to each kid finding one of the lucky nuts a pass was awarded. Stunt broke papers with gag stories.

"Have You Contributed Lately?"


ROSES —
THE FAVORITE FLOWER OF ALL LOVELY LADIES IS FAVORED BY LOVELY JEANETTE MACDONALD
"NAUGHTY MARIETTA"
HOLLYWOOD
FRIDAY — SATURDAY

One of Chuck Shannon's Windows

Armstrong Starts London Hat Style

Conceded to be one of the most effective and spectacular campaigns ever staged in London was John Armstrong's drive for the benefit of "Bengal Lancer" put on by the London Paramount Theatres ad director at the Carlton Theatre.

Well in advance the date was sold with special one-sheet teaser flats in two colors planted throughout the entire local electric railways system. Long lines of sandwich-board men also plugged the showing and newspapers gave able support.

The theatre front proved an unusual puller, the full decorations topped with giant lancer figures mounting guard on each side of the front neon sign and this idea carried out further (see photo) in the foyer with similar impressive figures.

Foyer itself went completely "eastern" with house personnel all in lancer uniforms and for further sock Armstrong dug up a circus horse which he had paraded round town, then down the theatre stairs through the auditorium and on stage to appear in the prologue.

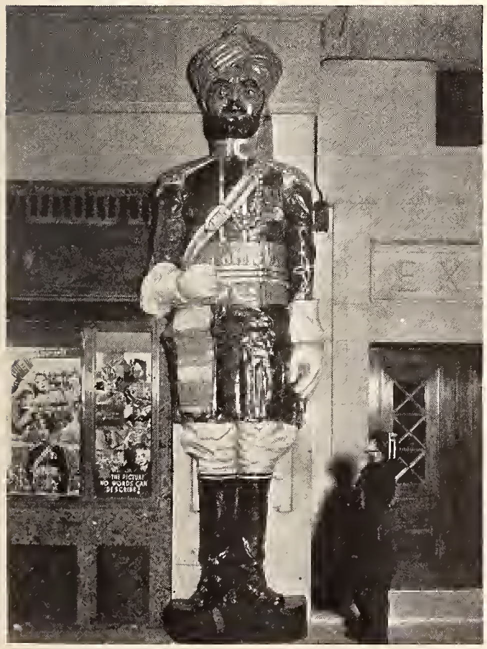
Full advantage was taken of topical events. On the occasion of some late holidays, heralds advising parents to take the family to the picture were distributed, as were others showing eight lancers in a rowing shell with appropriate tiein copy given away at the famous Oxford and Cambridge boat race. Further, personal letters were addressed to every headmaster of public and private schools in a 100-mile radius of London.

Tieups were numerous, such styles being introduced as "Bengal blues" for men's shirts, wide participation by all leading booksellers, and what proved to be one of the most popular of the Jubilee Year's souvenirs was a Lancer rag doll mascot. Pajamas were also treated similarly and costumed ushers from the theatre were planted in a special display of Bengal home industries at Selfridge's, leading London store.

Starts New Hat Style

What was inaugurated innocently as just another stunt, proved to be one of the biggest things in the tiein for a woman's Lancer hat. Armstrong got the idea from a shot of Gary Cooper in a pith helmet, sold the idea to one store and wound up by seeing it retailed by hundreds of shops, large and small, all of which of course plugged the title.

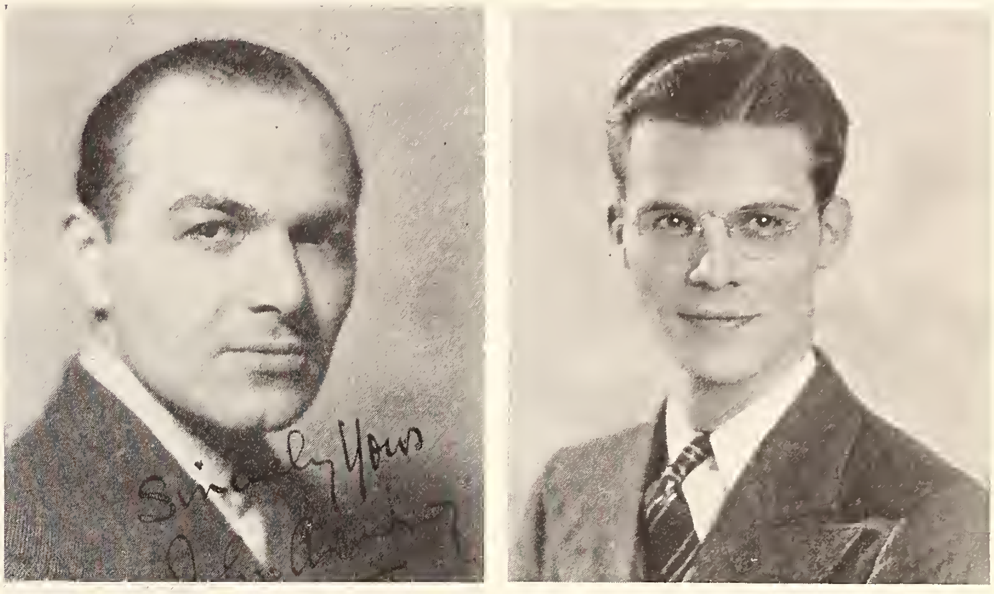
Not only was the new style publicized in the stores' advertising, but it also caught on in the news columns, fashion writeups in smart magazines and other unlooked for breaks. And to top all this Armstrong promoted a special performance for those wearing the new style, regiments of women, Bengal-hatted, turning up at the theatre for the free showing.



Armstrong's Giant "Lancer" Figures

"Have You Contributed Lately?"

"HANDS ACROSS THE SEA"



To the Round Table gallery of Award winners, we are pleased to add the photos of John Armstrong and Chuck Shannon. Armstrong, advertising director, London Paramount Theatres, voted the Quigley June Silver for his "Bengal Lancer" campaign at the Carlton, is the first overseas theatre man to win one of the coveted plaques. Shannon, who took down the June Bronze on "Naughty Marietta," is manager of the neighborhood, subsequent-run Warner's Hollywood Theatre, in Pittsburgh.

JULY DEADLINE AND JULY JUDGES

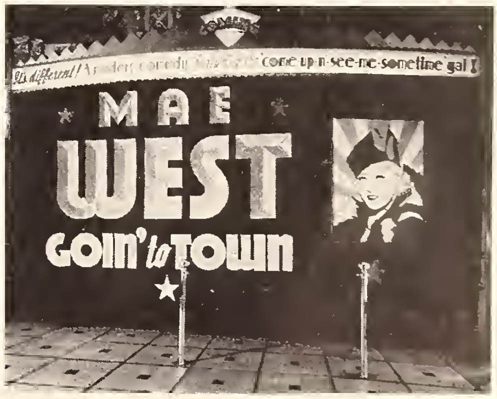
Midnight of Monday, August 5th, has been determined as the deadline for the Quigley July Award entries. Managers are again reminded that campaigns must be at Committee Headquarters, 1790 Broadway, New York, by that time.

The following have been selected to act as judges: Neil F. Agnew, Paramount Pictures Corp., Edward A. Finney, Republic Pictures Corp., and Louis Frisch, Randforce Circuit. Decisions will be announced in the issue of August 17th.

Baker Offers West Trophy On "Goin' to Town" Race

With the simultaneous opening of a local race track and "Goin' to Town" at the Newman in Kansas City, George Baker arranged for the presentation of an appropriately inscribed trophy in the Mae West-Newman Theatre handicap. Publicity stories broke sports pages, all ads for the inaugural program carried plug of the featured race and trophy was on display at the judges stand. Radio transcriptions of hit tunes from picture were played at track before race.

Bulletins were planted in golf clubs, restaurant menus carried copy and imprinted pay envelopes used by downtown stores. As part of his advance on the picture, attractive lobby setpiece was constructed (see photo) carrying enlarged photo of Mae. As a further attention-getter reproducer attached to box office played hit tunes.



Baker's Advance West Setpiece

"Y" Helps Pet Parade On Grove's Date

The "Y" tied in with H. D. Grove's "Sequoia" date at the Fort Theatre, Rock Island, Ill., putting on their annual pet parade. Boys carrying banners marched to theatre with their pets, but Herb doesn't tell us whether he provided parking space for the animals, which consisted of mice, dogs, cats, birds and snakes. (See photo.)

Invitations were extended to educators and rod and reel clubs to attend private showing, and newspaper tied in with contest for stories on acts of courage performed by animals, theatre offering tickets for best entries.

"Have You Contributed Lately?"

Police Cooperate With Newkirk on "Reckless"

When J. G. Newkirk, Loew's Granada, Cleveland, played "Reckless" he contacted the Chief of Police and sold him on putting aside that week for a safety drive. Policemen distributed the stop-go pamphlets and watched for careful drivers, awarding them guest tickets. Newspapers carried page one stories on safety week, mentioning picture.

Ice cream company tied in with elaborate window displays and distributed photos of Jean Harlow to all patrons, as did five and ten, which also featured song hits at their music counter.

"Have You Contributed Lately?"

Identify the "G Men" and Get a Buck, Says Morris

With the merchants coming through with a co-op page on "G-Men" for S. L. Morris, Colonia Theatre, Norwich, N. Y., ads ran in paper offering one dollar to those identifying the "G-Men" who, wearing carnations, visited the various cooperating stores. The first person in each store who identified the dick and made a purchase there was entitled to the money.

Programs and heralds plugged the gag, and handbills were distributed by merchants and placed in all outgoing packages. "Watch for the G-Men" window cards were placed in all participating stores.

"Have You Contributed Lately?"

Phillips Promotes Heralds

Through the cooperation of local creamery, who paid for printing of heralds in exchange for credit line on them, Ralph E. Phillips, State Theatre, Sioux Falls, S. D., put over a contest on "West Point" for which ducats were awarded those identifying on the throwaways certain air insignia, naming missing parts of planes and coloring parade of cadets. Heralds were distributed house to house and by merchant.

"Have You Contributed Lately?"

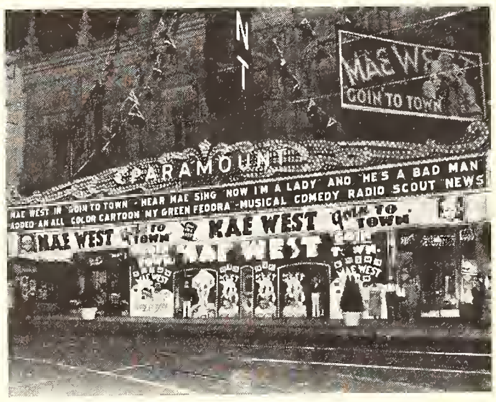
Store Ties In With Novak On Temple Dress Parade

Leading department store in Winnipeg, Canada, tied in with Bill Novak's "Little Colonel" date at the Gaiety, putting on a Shirley Temple dress fashion parade of kiddies with star dolls presented to the best models. Accompanying photo shows some of the contestants. Parade was followed by Shirley Temple birthday party, which was paid for by nominal admission charge by store to those attending fashion show. All received starlet photos and store devoted windows to dress displays.

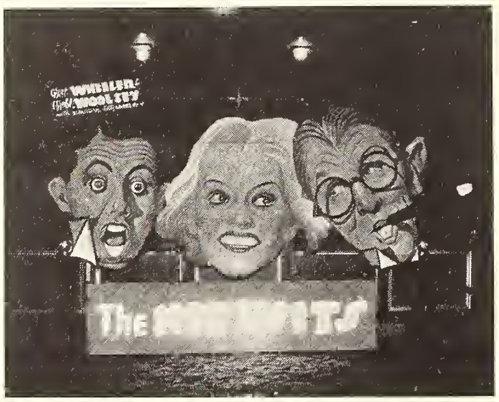
Laundry tie-in brought a Temple shirtboard coloring contest with cash and ticket prizes awarded winners. Drivers in delivering laundry bundles plugged the contest. Jeweler tied in with display of the Shirley locket, book stores devoted windows to book displays and photos of the starlet.

WILLIAM POWELL
JEAN HARLOW
"RECKLESS"
SORRELL & SON
PET AND HOBBY SHOW

Grove's "Sequoia" Pet Parade



Read's "Goin' to Town" Flash Front



Houps' "Nit Wits" Lobby Setpiece

Novak's Resemblance Contest Entrants

Read Placards Town With "Goin' to Town" Cards

Through tieup with police department T. H. Read, Paramount in Atlanta, Ga., placed "Drive carefully when you're Goin' to Town" cards on all posts as a plug on that date. Letters were mailed to leading merchants who cooperated by using title in their ads and bus company carried banners.

Leading sausage company tied in by offering tickets to salesmen selling largest number of weenies during their "Goin' to Town with Sausages" week. Tickets were also awarded in radio contest cover typical southern recipes. Accompanying photo shows attractive front Read constructed for that date.

"Have You Contributed Lately?"

Evens Goes Spook On "Vampire"

Folks out in St. Louis recently were "dared" by Manager Chic Evans and J. F. Harris to attend one of those midnight spook screenings on "Mark of the Vampire." Invites were passed out to department store gals, drug clerks, beauty parlor operators and others coming in contact with the buying public.

Theatre was in complete darkness, house staff in skeleton costumes, weird sound effects were employed, and a "skuh-reeming" good time was reported by all.

"Have You Contributed Lately?"

Schwartz Also Birthdays Parents

There's no kid like an old kid, and working on that premise, as a further good-will builder, Al Schwartz, managing director of the Fountain Square, Granada and Sanders Theatres in Indianapolis, Ind., has his kids register the name and birthdate of their parents, theatre management in turn sends greeting card jointly from staff and child with theatre ticket enclosed. Al also has secured some inexpensive small loving cups, which are presented to each child making school honor rolls.

"Have You Contributed Lately?"

Houps "Nit Wits" Display

Ralph Houps, artist for Anna Bell Ward, Phoenix Amusement Company, Lexington, Ky., constructed an attractive lobby display for "Nit Wits" (see photo) in which flasher was used on title, cigar tip and Woolsey's eyes, all going on and off simultaneously. Ralph utilized his 24 sheets for the heads.

"Have You Contributed Lately?"

Boy Scouts Aid Harding On "Sequoia" Date

Lyle Harding, Warners Regent, in Pittsburgh, distributed circulars to Boy Scout headquarters, one side of herald containing "Sequoia" copy and the other room for twelve names and addresses. For the first fifty circulars presented to theatre with names and addresses of Boy Scouts, tickets were awarded.

Through contact with local church, official bulletin contained picture plug and tieup with five and ten brought large aquarium lobby display of rare fish, in exchange for small credit card. Front display consisted of deer heads, cage with rabbits and large cutouts of Jean Parker.

Baltimore Members Welcome Chairman

It was warm in Baltimore but no warner than the hospitality showered there upon your venerable Chairman, who last weekend skipped down to the Maryland metropolis to visit with local Round Tablers.

We were "keyed-to-the-city" by amiable Bill Saxon, Loew's Theatres City Manager who with his charming wife introduced us to the justly famed Chesapeake Bay seafood and other nourishment befitting the weather. Thus ably sustained we ventured forth with Billy to visit some of the members.

Met up with Fred Greenway, manager of the Century, and then upstairs to the Valencia, the theatre above and uniquely in the same building, where Manager Joe Kavanaugh holds forth. Then a trip out North Avenue way to greet Manager Charlie McLeary, at Loew's Parkway and his assistant, Jack Fox. Herb Morgan, demon Loew city publicist and recent Quigley Award winner, was up at Cape Cod vacationing.

The next round of visits found us at lunch with fast-stepping Lou Rome, General Manager, Associated Theatres, and Bob Kanter, of his executive staff, both giving us a lot of information regarding the circuit publicity operations. Then up to the Warner Stanley, where George Browning was holding down the fort in the absence of weekending Rod Collier, and after a pleasant visit with George, across the street to the Little Theatre, to greet Herman Weinberg and his brother Maxwell.

Article Arouses Discussion

In course of conversation we learned that Herman's recent Round Table article on "The Fallacy of the Art Theatre" brought forth immediate repercussions from the other side where it was reprinted and discussed in the cinema magazine published by the motion picture department of the League of Nations.

A stop next at the Boulevard Theatre, to say hello to Frank Durkee, head of the Durkee Enterprises; to Chas. E. Nolte, general manager, and his son, H. Vernon Nolte, manager of the Boulevard. And then to meet the Fields, Joe, Leo and Harry, operating the Rivoli, Embassy and Casino.

High-powered Ted Routson, at the Hippodrome, was our next port of call, and before calling it a weekend stopped off at the Lord Baltimore and the Capitol, where we found Manager E. H. Kimpel and E. H., Junior, Associated circuit booker. Across town to the Broadway to visit with Lee Back and then to the New York train, where your weary narrator relaxed gratefully as he reviewed his pleasant and somewhat hectic visit.—A-MIKE.

"Have You Contributed Lately?"

Arm of Law Atop Marquee Sells Sweeney's "G Men"

Special front was constructed by Wayne Sweeney, Roxy, La Porte, Ind., on "G-Men" with long arm extended over marquee holding gun. Arm moved up and down, and blinker lights in side panels on mask heads completed the effect.

Sidewalks were stenciled with "the G-Men are coming," special preview was held for police officers and Brisbane's editorial comments on justice were carried in ads.

WHAT OTHERS HAVE TO SAY

More opinions on Floyd Bell's article in June 22 issue in which he placed the blame for tieup flops upon the theatreman, are still being heard and the following are opinions from Frank Boucher and John McManus. Evidently, Boucher does not agree with the Bell findings at all. Other expressions from members appeared in the July 6 issue. A-MIKE.

BELIEVES TIEUPS SHOULD NOT FLOP

I have read with great interest Floyd Bell's article on "Why Tieups Flop," and the article really amuses me, for I cannot imagine a personality in our business of Bell's standing and reputation making such an apparently ridiculous statement that "tieups are made merely to impress bosses." That may be true of the tieups made by Bell while at the Metropolitan, Boston, but I am sure that it is not true for the thousands of other showmen throughout the country who have arranged such tieups in the past—and will no doubt continue to arrange same in the future—despite Bell's article.

I have never allowed any manager under my supervision to make tieups merely for the sake of such tieups—and in all my own years of experience in managing a theatre I have never pursued such a course. I think you will agree with me when I say that I have had more tieups, both local and national, for my towns than any other manager—all with great success to the merchant and to ourselves. There has never been a merchant that I, or any of my managers, have ever had a tieup with that we could not go back to for future tieups and that was only because the first tieup was properly handled to his satisfaction and to ours.

I think that in a good many cases tieups are sometimes too hurriedly arranged—without thought of benefits to the merchant or to the theatre—and sometimes without any direct connection with the picture.

I believe the majority of us, located in perhaps smaller towns than our good friend Bell, have more consideration for our fellow merchants. We have the thought in mind of building good will for our theatre and for ourselves.

Looks Out for Merchant

That is why we, in the hinterlands, take more care in making tieups. We plan them far enough in advance, we make sure they tie in directly with a certain picture. We make certain that the merchant derives as much benefit as we do; we do not make promises we cannot carry out and when we do make any promises they are carreid out to the letter.

I will match tieup for tieup with Bell on any picture with satisfactory results to both parties concerned, the theatre and the merchant.

Let's canvass the Club and prove to Bell that the percentage of successful tieups are way in the majority, because all Round Tablers feel the same as I do about tieups—give the other fellow a break.—Frank Boucher, Paramount Theatre, Lynchburg, Va.

PSEUDO PUBLICISTS BLAMED FOR FLOPS

Theatre publicity being an intangible material often suffers glaring abuses, through untrained men. Bell's article a lesson to every theatre man and publicist who will read and accept it.

Field publicity men the great error. Being human, covering a large territory, getting into a town or city infrequently all lead to a shabby character in their work. Theatre men should, whenever possible, go along with a strange man, covering the contacts, and seeing that whatever is agreed upon is done completely. The reason for this being, the city, or town is yours, the man sent in is a stranger, he does not live with the people contacted, but you do; therefore with you along, you intelligently cannot create any bad-blood, and two heads are better than one.

Make Plan Fit Problem

My findings are, you must do just what you agree to do; otherwise you shall not be able to go back. You must use intelligence in the time, manner and presentation you offer any prospective. Making this clearer, do not go when he is busy. Flatter him, asking his opinion, and if possible in all matters agree with him; this will automatically lift you up in his estimation, and the road will be that much easier.

Have some reason for taking up his time, offer him something, have it in your mind so clearly or better still a rough sketch of the plan. And, also change this most readily to suit the man's particular problems.

Never Agrees to Lobby Displays

My opinion is, that the position of publicizing is one of the highest sales positions in the work today. You cannot fail all the time if you will first please the man contacted, deliver results to his store or department and acquit yourself with a brevity which will give you an entree again at any time. Remember, sell yourself, personal contact well done is better than all the printed copy in the plants, but, regretfully poorly done it becomes a liability, so study your man, his problems, and have in his mind this thought: this chap is a help. I have never agreed to any lobby displays. I agree with Bell, the merchant who wishes same is a conniver, and sooner or later the breach will come. My plan is, I sincerely believe a tie-up such as I at any time will work on, will, if followed, assist any contact, for is our business not one of the most widely discussed topics of the day, then how can a store but benefit through a tie-up with a glamorous star?—John McManus, Loew's Midland, Kansas City, Mo.

"Have You Contributed Lately?"

Segall's "Wanted" Cards

On "McFadden's Flats," I. J. Segall, at the Rivoli in Philadelphia, planted tack cards all over town with the word "wanted" at the top followed by "534 carpenters, 323 bricklayers and 219 plasterers at the Rivoli to see how McFadden's Flats were built on a million laffs."

YOU ARE INVITED TO JOIN UP

FRED R. FISHER
holds down the managerial reins of the Metropolitan Theatre in Winnipeg, Canada, having originally started his own theatres, one at Portage La Prairee, Manitoba, and the other at Regina, he finally gave them up and for the past six years has been managing his present house. Frank has worked for the Morton Circuit and Famous Players.

▽

AL LIPPE
is the publicity director of Loew's State, Newark, New Jersey, having started in show business as a runner in the home office. Later he was promoted to the publicity department, and after that handled the vaudeville department. Al was then sent to Jersey City to take charge of publicity and then on to his present assignment at the State.

▽

MACK WINARD
who manages the Coliseum Theatre in Brooklyn, N. Y., is another new member to join us from close by and we extend the same invitation to him that we did to all members, to drop in to see us whenever you are in the neighborhood of 1790. How about your next day off, Mack?

▽

LOU APPELBY
sends in his application blank from Toronto, Canada, where he is managing the Roxy Theatre. If you've followed our pages closely, Lou, you know how active our members from Toronto are, so we're hoping we'll have another active one to brag about from your fair city, and look forward to hearing from you.

▽

WILLIAM HERMAN
has grown up in the business, his parents owning a house and Bill acted as ushers, doorman, etc., etc., learning every angle of the business until today he is owner-manager of the Lincoln Theatre out in Rock Island, Ill. Bill says he remembers the good old silent days and maybe we could wheedle an article out of him on showbusiness in general.

▽

DENNIS RICH
manages the Cameo Theatre in Bristol, Conn., which isn't so terribly far from Club headquarters. What with vacations on us, what's chances of you dropping into the office to get better acquainted, Dennis, and we promise if we're up your way we will stop at the theatre.

▽

EL PERRUZZI
is out in Youngstown, Ohio, managing the Astor Theatre. Says he started in showbusiness at the tender age of eleven. About twenty years ago he ushered for his dad at the Market Street Theatre, which he later managed, wiring it for sound and changing the name to the Astor. This house was the first subsequent run to install sound. Later El spent two seasons on the road with his own company and then returned to his first love.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Absolutely No Dues or Fees!

J. B. SHEARER
starts his membership off in the proper way, by sending along a campaign he put over as manager and part owner of the State in Huron, S. D. "J. B." started in showbusiness at the Royal in Virginia, Minn., then on to various houses in South Dakota until a year ago, when he went to work for Publix and took over his present house.

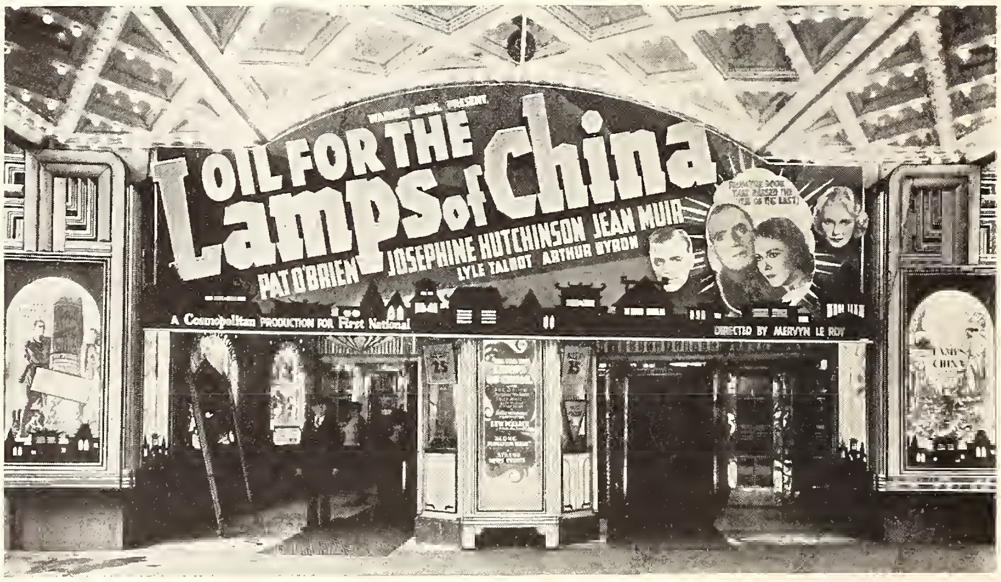
JACK DINER
up in the Bronx, manages the Avalon Theatre, a Consolidated theatre, and with his proximity to the office, there's no excuse for not coming in to get personally acquainted. We haven't heard from you since you "jined" up, Jack, which isn't the proper spirit, so with this little reminder, we are hoping to receive accounts of your recent activities.

▽

SIDNEY A. FALK
manages the Randforce Stone Theatre in Brooklyn. Sid seems to have run about twenty odd houses there, having opened the Stratford and managed the Carlton, Biltmore and Riviera. Previous to his Randforce connection he was supervisor for Fox in the Williamsburg section. Sid says as a boy he bicycled slides in the Ridgewood Theatre day after the sinking of the Titanic. He also adds the slides were of some other boat on her maiden voyage.

▽

LOUIS GIANAZZA
is another Consolidated theatreman to join us from the Forum Theatre in the Bronx. Louie said he assisted his father, who was in the business of building nickelodeons. His first job was as assistant of the Ideal Theatre, New York City; saw three years' service in the World War as Sergeant Major in the 55th U. S. Infantry, and returned to the Ideal, later managing the Times Square, Arena and Tivoli theatres, and thence to his present situation.

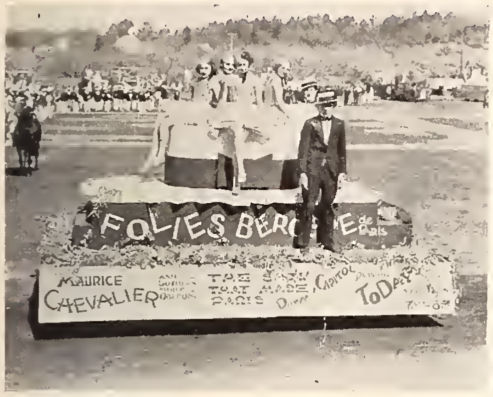

OIL FOR THE
Lamps of China
PAT O'BRIEN
JOSEPHINE HUTCHINSON JEAN MUIR
LYLE TALBOT ARTHUR BYRON
A Cosmopolitan PRODUCTION FOR First National
DIRECTED BY MERVYN LE ROY

Title was featured in above shot of the New York Strand front on "Oil for the Lamps of China" with the three words 'Oil for the' built up eight inches and faced in muslin painted in light yellow transparent colors. Remaining letters in title were covered similarly but painted in orange. Lamps were set in all letters for illumination.

Background was in two shades of green coming in rays from the plaque holding the clinch of O'Brien and Hutchinson. This panel was in relief, six inches from the background. Chinese buildings were set twelve inches off the base, with a row of lights masqued behind and flashed on and off. Photographic enlargements were used on the head, stars' names and incidental copy in raised letters.

Front was designed and executed by Sid Nagler as part of campaign put on by Zeb Epstin, manager, and Irving Windisch, publicity director.

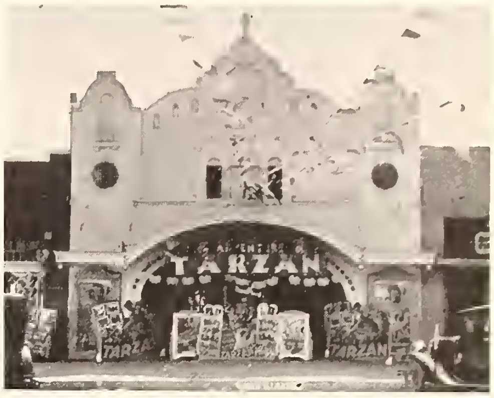
STUNTS AND FRONTS FROM AFIELD


FOLIES BERGERE PARIS
MAURICE CHEVALIER
THE MAN THAT MADE PARIS
CAPITOL
TODAY

Apples and Peaches in Kentville

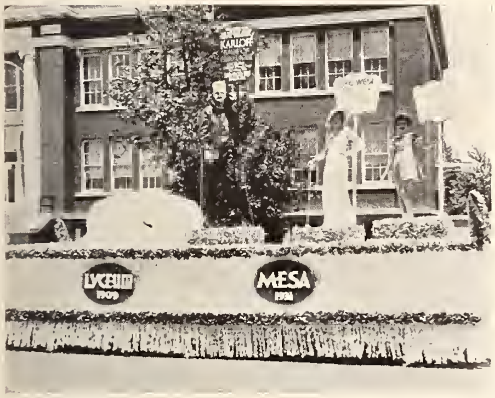
(Left) G. N. FIELDING, manager, Capitol Theatre, Kentville, Nova Scotia, created this tasty float on "Folies Bergere" for entry in the Apple Blossom Festival procession, Nova Scotia's big annual event. Float was awarded first prize of cup, Fielding receiving further cash prize.

(Right) JOHN D. JONES, city manager, R. J. R. Theatres, San Angelo, Tex., forwards this shot on "Adventures of Tarzan" constructed by manager M. E. COLE and artist F. H. HIGHSMITH. Banner across center was made of fishing poles cut in two and colored with watercolor paint.


ADVENTURES OF TARZAN
TARZAN
TARZAN

This Front Did the Business

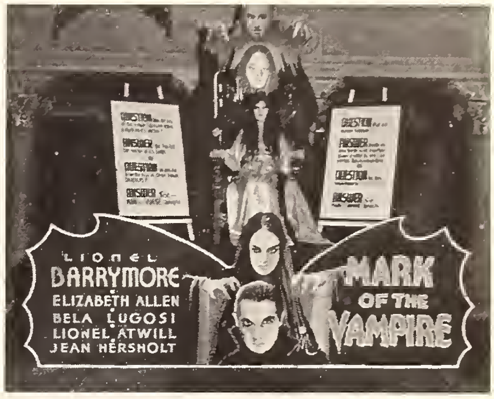
▽ ▽ ▽


KARLOFF
LYCEUM 1909
MESA 1931

Float Plugs Three Coming Dates

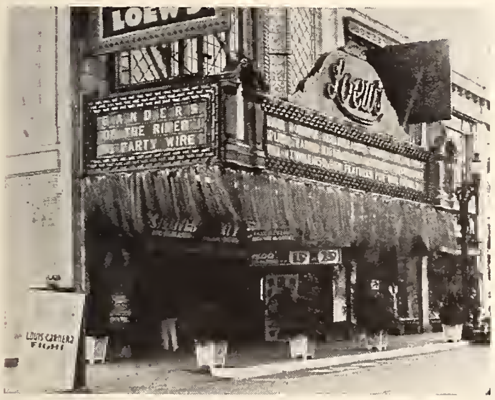
(Left) RUSSELL HARDWICK, manager, Lyceum and Mesa Theatre, Clovis, New Mexico, planted this snappy float in a local parade to plenty of bows. Note how cleverly the three coming attractions were advertised at both houses.

(Right) JOHN NEWKIRK, manager, Loew's Granada, Cleveland, Ohio, placed this living model gag as the center of his advance lobby set piece on "Mark of the Vampire". Gal was surrounded by cutouts of the various characters, with question and answer posters on either side of chair.


QUESTION
ANSWER
LIONEL BARRYMORE
ELIZABETH ALLEN
BELA LUGOSI
LIONEL ATWILL
JEAN HERSHOLT
MARK OF THE VAMPIRE

Live Girl Gag in Cleveland

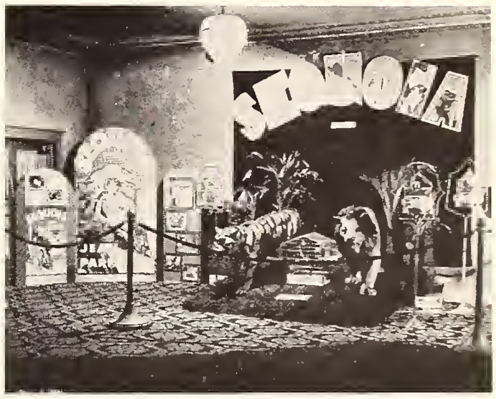
▽ ▽ ▽


LOEW'S
SANDERS OF THE RIVER
PARTY WIRE

Selling Coolness Plus Picture

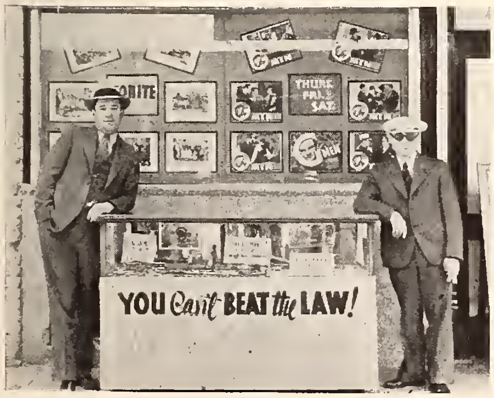
(Left) LES POLLOCK, manager, Loew's, Rochester, sold the comfortable coolness of his house as well as "Sanders of the River" with this atmospheric lobby. Shrubbery, hanging baskets and other breezy accessories helped to make up a very inviting front.

(Right) JULIUS LAMM, manager, Warner's Uptown, Cleveland, on "Sequoia", filled his lobby with life-size lions, tigers, artificial grass, birds, etc. Picture was further sold with huge double-winged set piece on which were affixed one and two sheets plus stills on the picture.



Entire Menagerie (Stuffed) in Cleveland

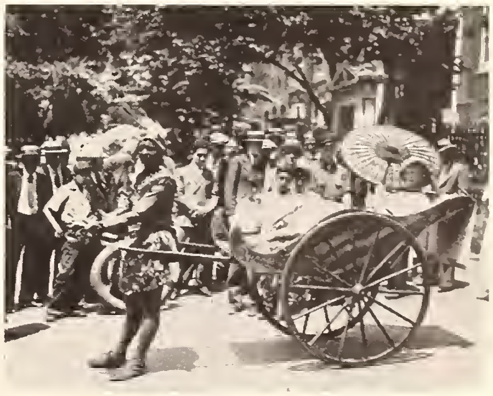
▽ ▽ ▽


YOU Can't BEAT the LAW!

Local Sheriff Aids Irvine

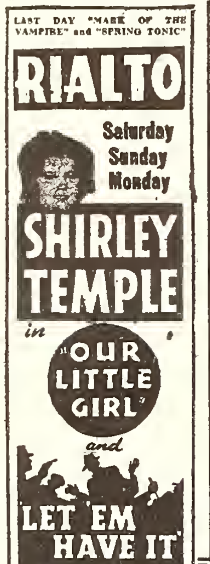
(Left) ROY C. IRVINE, manager, Ritz Theatre, Ritzville, Wash., promoted the local sheriff for a flock of guns, fingerprint charts, photos and other crime accessories gathered by the police from different jobs for "G Men". Exhibit was set up in lobby. That's Irvine on the right.

(Right) JOE DI PESA, publicity director, Loew's State and Orpheum, Boston, pulled this stunt on "Sanders of the River" at the State, on the downtown streets before and during the run of the picture. Joe says it was a bit of a shock to the staid old Bostonians.



Ricksha Street Stunt in Boston

WHAT THEY'RE SAYING IN PRINT

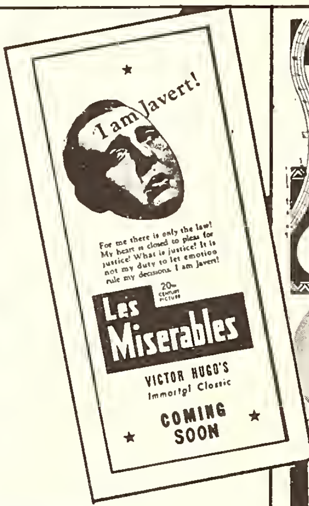


LAST DAY "MARK OF THE VAMPIRE" and "SPRING TONIC"

RIALTO

Saturday
Sunday
Monday

SHIRLEY TEMPLE
in
"OUR LITTLE GIRL"
and
"LET 'EM HAVE IT"



"I am Javert!"

For me there is only the law! My heart is closed to pleas for justice! What is justice! It is not my duty to let emotion rule my decisions. I am Javert!

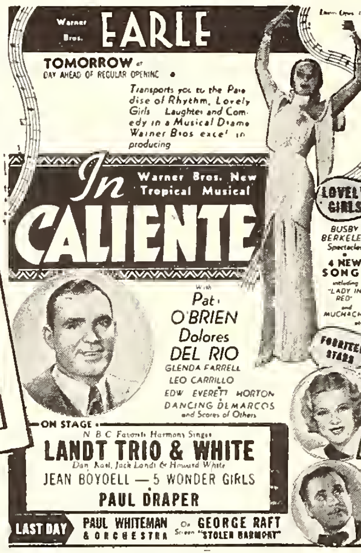
20th Century Picture

Les Miserables

VICTOR HUGO'S Immortal Classic

COMING SOON

PROVIDENCE



Warner Bros. EARLE

TOMORROW at DAY AHEAD OF REGULAR OPENING

Transports you to the Paradise of Rhythm, Lovely Girls Laughter and Comedy in a Musical Drama Warner Bros excel in producing

In CALIENTE

Warner Bros. New Tropical Musical

LOVELY GIRLS

BUSBY BERKELEY Spectacles

4 NEW SONGS including "LADY IN RED" and MUCHACHA etc

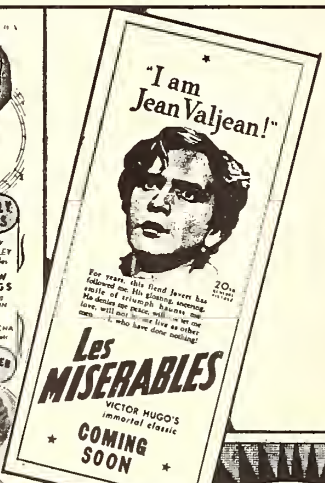
FOURTEEN STARS

with Pat O'BRIEN
Dolores DEL RIO
GLENDA FARRELL
LEO CARRILLO
EDW EVERETT HORTON
DANCING DeMARCOS
and Scores of Others

ON STAGE
N B C Favorite Harmony Singers
LANDT TRIO & WHITE
Dan, Karl, Jack Landt & Howard White
JEAN BOYDELL — 5 WONDER GIRLS
PAUL DRAPER

LAST DAY PAUL WHITEMAN & ORCHESTRA On Screen GEORGE RAFT "STOLEN HARMONY"

WASHINGTON D.C.



"I am Jean Valjean!"

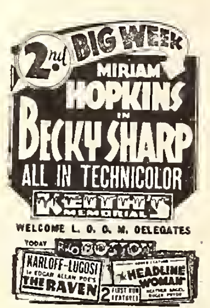
For years this fiend Javert has followed me. His gloating, sneering smile of triumph haunts me. He denies me peace, will not let me love, will not let me live as other men ... I, who have done nothing!

20th Century Picture

Les MISERABLES

VICTOR HUGO'S immortal classic

COMING SOON



2nd BIG WEEK

MIRIAM HOPKINS in BECKY SHARP

ALL IN TECHNICOLOR

KEITH'S MEMORIAL

WELCOME L. O. O. M. DELEGATES

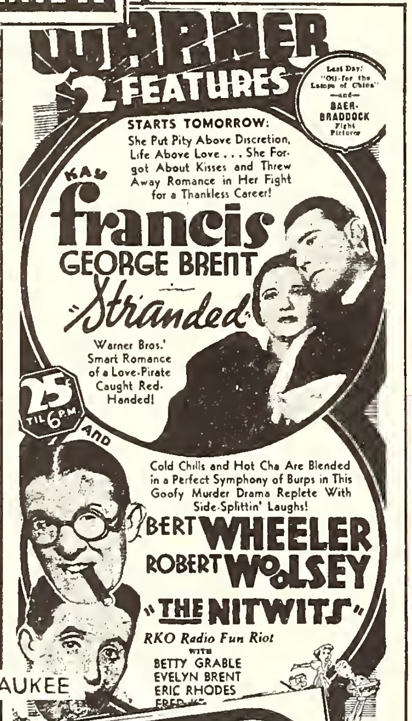
TODAY RKO BOSTON

KARLOFF-LUGOSI in EDGAR ALLAN POE'S THE RAVEN

2 FIRST RUN FEATURES

"HEADLINE WOMAN"

BOSTON



WARNER 2 FEATURES

Last Day! "Oil for the Lamps of China" —and— BAER-BRADDOCK Fight Pictures

STARTS TOMORROW: She Put Pity Above Discretion, Life Above Love ... She Forgot About Kisses and Threw Away Romance in Her Fight for a Thankless Career!

KAY francis
GEORGE BRENT
"Stranded"

Warner Bros.' Smart Romance of a Love-Pirate Caught Red-Handed!

25¢ TIL 6 P.M.

AND

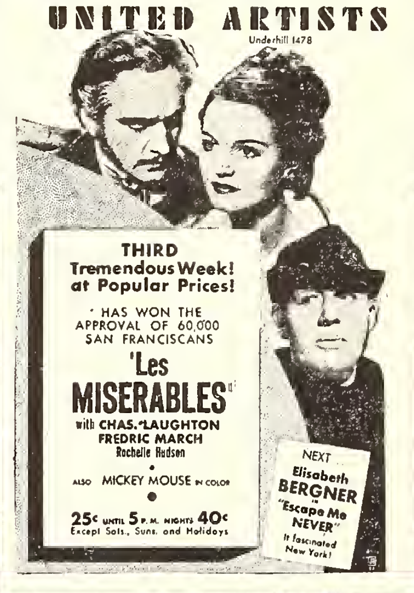
Cold Chills and Hot Cha Are Blended in a Perfect Symphony of Burps in This Goofy Murder Drama Replete With Side-Splittin' Laughs!

BERT WHEELER
ROBERT WOOLSEY
"THE NITWITS"

RKO Radio Fun Riot

WITH
BETTY GRABLE
EVELYN BRENT
ERIC RHODES
FRED KE

MILWAUKEE



UNITED ARTISTS
Underhill 1478

THIRD Tremendous Week! at Popular Prices!

HAS WON THE APPROVAL OF 60,000 SAN FRANCISCANS

"Les MISERABLES"

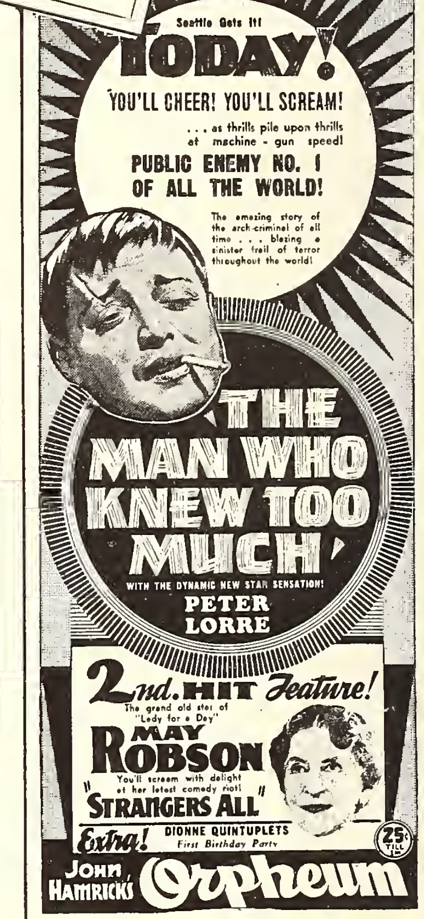
with CHAS. LAUGHTON
FREDRIC MARCH
Rochelle Hudson

ALSO MICKEY MOUSE IN COLOR

25¢ UNTIL 5 P.M. NIGHTS 40¢
Except Sats., Suns. and Holidays

NEXT
Elisabeth BERGNER in "Escape Me NEVER"
It fascinated New York!

SAN FRANCISCO



Seattle Gets It!

TODAY!

"YOU'LL CHEER! YOU'LL SCREAM!

... as thrills pile upon thrills at machine-gun speed!

PUBLIC ENEMY NO. 1 OF ALL THE WORLD!

The amazing story of the arch-criminal of all time ... blazing a sinister trail of terror throughout the world!

"THE MAN WHO KNEW TOO MUCH"

WITH THE DYNAMIC NEW STAR SENSATION!
PETER LORRE

2nd. HIT Feature!

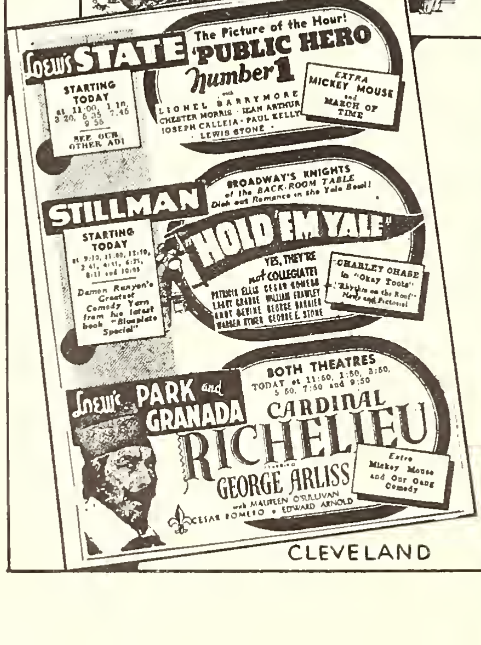
The grand old star of "Lady for a Day"
MAY ROBSON
You'll scream with delight at her latest comedy riot!
"STRANGERS ALL"

Extra! DIONNE QUINTUPLETS First Birthday Party

25¢ TILL 1 P.M.

JOHN HAMRICK'S Orpheum

SEATTLE



Loew's STATE

The Picture of the Hour!
"PUBLIC HERO Number 1"

with LIONEL BARRYMORE
CHESTER MORRIS · JEAN ARTHUR
JOSEPH CALLEIA · PAUL KELLY
· LEWIS STONE ·

STARTING TODAY at 11:00, 1:10, 3:20, 5:35, 7:46, 9:56

SEE OUR OTHER AD!

EXTRA MICKEY MOUSE and MARCH OF TIME

STILLMAN

BROADWAY'S KNIGHTS of the BACK-ROOM TABLE Dish out Romance in the Yale Bowl!

"HOLD 'EM YALE"

YES, THEY'RE not COLLEGIATE!

PATRICIA ELLIS · CESAR ROMERO
LARRY CRABBE · WILLIAM FRAWLEY
ANDY DEVINE · GEORGE BARBIER
WARREN HYMER · GEORGE E. STONE

STARTING TODAY at 9:10, 11:00, 12:10, 2:41, 4:51, 6:31, 8:11 and 10:05

Damon Runyon's Greatest Comedy Yarn from his latest book "Blueplate Special"

CHARLEY CHASE in "Okay Toots"
"Rhythm on the Roof"
News and Pictorial

Loew's PARK and GRANADA

BOTH THEATRES
TODAY at 11:50, 1:50, 3:50, 5:50, 7:50 and 9:50

CARDINAL RICHELIEU
starring GEORGE ARLISS
with MAUREEN O'SULLIVAN · EDWARD ARNOLD
CESAR ROMERO

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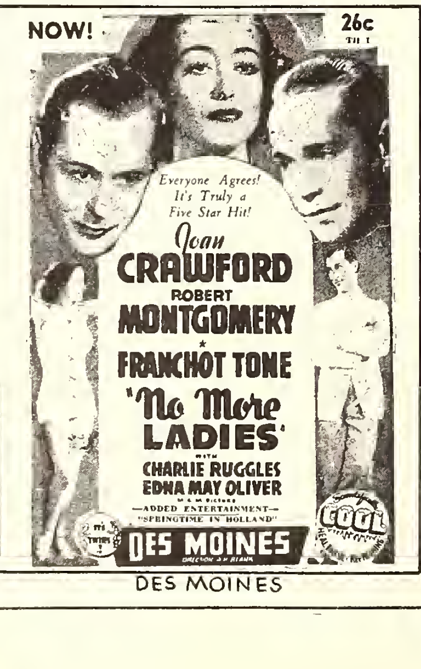

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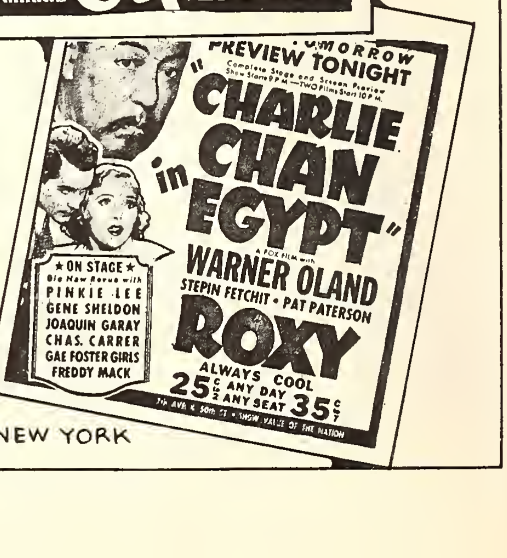

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NEW YORK

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Code of the Mounted	Kermit Maynard-Lillian Miles	June 8,'35		
Northern Frontier (G)	Kermit Maynard-Eleanor Hunt	Feb. 1,'35	57	Mar. 9,'35
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20,35		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13,'35	*58	Mar. 16,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard	Oct. 15,'35		
Timber War	Kermit Maynard	Sept. 15,'35		
Trails of the Wild	Kermit Maynard	Aug. 7,'35		

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence	Chick Chandler-Shirley Grey	Mar. 30,'35	68	
Shot in the Dark, A (G)	Charles Starrett-Marion Shilling	Feb. 15,'35	65	June 1,'35
Sons of Steel (G)	C. Starrett-Polly Ann Young	Dec. 15	64	Apr. 27,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl Who Came Back	Shirley Grey-Sidney Blackmer			
Happiness C.O.D.	Donald Meek-Irene Ware			
Song in My Heart				
Synthetic Lady				

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26,'35		
Air Hawks	Ralph Bellamy-Tala Birell	May 7,'35	70	
(See "Air Fury" "In the Cutting Room," Mar. 30,'35.)				
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20,'35	70	
Behind the Evidence (G)	Norman Foster-Sheila Mannors	Jan. 20,'35	57	Feb. 2,'35
Best Man Wins, The (G)	J. Holt-Florence Rice-E. Lowe	Jan. 5,'35	68	Jan. 5,'35
Black Room, The	Boris Karloff-Marian Marsh	July 15,'35		
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Florence Rice	Feb. 10,'35	75	Feb. 23,'35
Champagne for Breakfast	Joan Marsh - Hardie Albright - Mary Carlisle-Lila Lee	June 18,'35	68	
Death Flies East (G)	Florence Rice-Conrad Nagel	Feb. 28,'35	65	Mar. 9,'35
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11,'35	70	
(See "In the Cutting Room," Feb. 23,'35.)				
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 18,'35	58	May 25,'35
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20,'35	68	Apr. 6,'35
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8,'35	56	Apr. 13,'35
Justice of the Range	Tim McCoy-Billie Seward	May 25,'35	58	
Law Beyond the Range	Tim McCoy-Billie Seward	Feb. 15,'35	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1,'35	69	Mar. 23,'35
Love Me Forever	Grace More - Leo Carrillo - Robert Allen	June 27,'35	93	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15,'35	57	May 25,'35
Party Wire (G)	Jean Arthur-Victor Jory	Apr. 27,'35	69	Apr. 20,'35
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18,'35	57	
(See "Alias John Law" "In the Cutting Room," Dec. 8.)				
Riding Wild	Tim McCoy-Billie Seward	June 28,'35		
Square Shooter (G)	Tim McCoy	Jan. 21,'35	57	Mar. 9,'35
Swell Head	Wallace Ford-Barbara Kent	Apr. 8,'35	62	
Unknown Woman	Marian Marsh-Richard Cromwell	June 14,'35	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20,'35	65	May 11,'35
Whole Town's Talking, The (G)	Edw. G. Robinson-Jean Arthur	Feb. 22,'35	95	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Adventure	Nancy Carroll-Lloyd Nolan			
China Roars				
Crime and Punishment	Peter Lorre-Edward Arnold			
Depths Below				
Feather in Her Hat, A	Ruth Chatterton-Louis Hayward-Billie Burke	Sept. 15,'35		
Frisco Fury	Jack Holt			
Girl Friend, The	Ann Sothern - Roger Pryor - Jack Haley	July 31,'35		
Grand Exit				
If You Could Only Cook	Jean Arthur			
Lady Beware	Jean Arthur-George Murphy	Aug. 27,'35		
Lost Horizon	Ronald Colman			
Maid of Honor				
Modern Lady	Ruth Chatterton			
Rich Men's Daughters	George Raft-Joan Bennett			
She Married Her Boss	C. Colbert - Michael Bartlett - Jean Dixon - Melvyn Douglas	Aug. 31,'35		
Superspeed	Norman Foster - Florence Rice - Mary Carlisle	Sept. 30,'35		
Together We Live	Willard Mack-Ben Lyon-Sheila Mannors-Wera Engels	Aug. 16,'35		
(See "In the Cutting Room," Nov. 3.)				
West Beyond the Law	Ken Maynard-Lucille Brown			

COMMODORE PICTURES

Features

Title	Star	Rel. Date	Rnuning Time Minutes	Reviewed
Big Calibre	Bob Steele	Mar. 8,'35		
Brand of Hate	Bob Steele	Feb. 13,'35		
Cactus Kid	Jack Perrin	Feb. 26,'35		
Demon for Trouble	Bob Steele	Jan. 28,'35		
Fighting Hero	Tom Tyler	Jan. 28,'35		
Mystery Ranch	Tom Tyler	Apr. 12,'35		
Rawhide Mail	Jack Perrin	Jan. 28,'35		
Silver Bullet	Tom Tyler	May 11,'35		
Terror of the Plains	Tom Tyler	June 27,'35		
Tombstone Terror	Bob Steele	Apr. 25,'35		
Tracy Rides	Tom Tyler	Feb. 26,'35		
Western Justice	Bob Steele	June 14,'35		

DANUBIA PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cornflower (Hungarian Dialogue)	Irene Agai	Jan. 11,'35	80	
Father Knows Best (Hungarian Dialogue)	Szoke Szakall	Jan. 18,'35	80	
Hungaria (The Voice of Hungary) (English Titles)	Scenic	May 15,'35	54	
Hussar Romance (Hungarian Dialogue)	Irene Agai	Apr. 21,'35	75	
Rakoczy Marsch (German Dialogue)	Gustav Froehlich-Camilla Horn	Mar. 1,'35	82	

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 15,'35	85	May 18,'35
Don Quixote	Chaliapin-Sydney Fox	July 1,'35		July 8,'33
Dream of My People	Cantor Rosenblatt	June 1,'35		
Girl in the Case 5005	Jimmy Savo-Eddie Lambert-Dorothy Darling		60	
Last Wilderness, The (G)	Howard Hill	May 14,'35	63	May 25,'35
Man Who Changed His Name, The (A) 5036	Lyn Harding		65	Oct. 27
Marie 5043	Annabella	Jan. 1,'35	67	
Old Bill 5038	Anatole France story	Feb. 10,'35	70	
Viennese Love Song	Maria Jeritza		72	
World in Revolt	Graham McNamee	Mar. 1,'35		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Iceland Fishermen	Pierre Loti story	Sept. 1,'35		
Sans Famille	Robert Lynen	Aug. 1,'35		

FIRST DIVISION

(Releases First Division Production and in certain territories Monogram, Liberty, Chesterfield and Invincible pictures.)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Hei Tiki (G)	(All Native Cast)	Principal	Feb. 1,'35	86	Feb. 9,'35
Rainbow's End	Hoot Gibson-June Gale		June 10,'35	60	
Sunset Range (G)	Hoot Gibson-Mary Doran		May 1,'35	55	Mar. 9,'35
White Heat	Virginia Cherrill		Jan. 1,'35	64	Oct. 1

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18,'35	97	Apr. 6,'35
Case of the Curious Bride 879	Warren William	Apr. 13,'35	68	Apr. 13,'35
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4,'35	85	Apr. 27,'35
Girl From Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1,'35	69	June 1,'35
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20,'35	97	Mar. 23,'35
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16,'35	95	Mar. 23,'35
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May 25,'35	84	July 6,'35
Living On Velvet 859 (G)	Kay Francis - George Brent - Warren William	Mar. 2,'35	80	Mar. 16,'35
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27,'35	71	Apr. 27,'35
Maybe It's Love (G) 876	Gloria Stuart-Ross Alexander	Jan. 12,'35	62	Nov. 24
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8,'35	97	May 18,'35
Red Hot Tires (G) 878	Lyle Talbot-Mary Astor	Feb. 2,'35	66	Mar. 9,'35
Traveling Saleslady (G) 870	Joan Blondell	Apr. 8,'35	63	Apr. 6,'35
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9,'35	61	Mar. 9,'35
Woman in Red, The (G) 863	B. Stanwyck-Gene Raymond	Feb. 16,'35	58	Mar. 30,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backfire				
Broadway Joe 865	Joe E. Brown-Ann Dvorak	Aug. 31,'35		
(See "In the Cutting Room," June 8,'35.)				
Captain Blood 855	Errol Flynn-Olivia De Haviland			
Frisco Kid	James Cagney			
From This Dark Stairway	Kay Minaker-Ricardo Cortez			
Napoleon	Edw. G. Robinson-Bette Davis			
Singer of Naples	Enrico Caruso, Jr.			
Radio Jamboree of 1935	James Melton-Jane Froman			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baboona (G) 530	Mr. & Mrs. Martin Johnson	Feb. 8,'35	72	Jan. 26,'35
Black Sheep (A) 543	Edmund Lowe-Claire Trevor	June 14,'35	75	May 18,'35
Charlie Chan in Egypt (G) 544	Warner Oland-"Pat" Paterson	June 21,'35	72	June 8,'35
Charlie Chan in Paris (G) 526	Warner Oland	Jan. 25,'35	70	Jan. 5,'35
Cowboy Millionaire (G) 538	George O'Brien	May 10,'35	67	Apr. 27,'35
Daring Young Man, The (G) 528	James Dunn-Mae Clarke	May 24,'35	75	Apr. 27,'35
Doubting Thomas (G) 542	Will Rogers	June 7,'35	73	Apr. 20,'35
George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar. 29,'35	83	Apr. 6,'35
Ginger 545	Jackie Searl-Jane Withers	July 5,'35	74	
(See "In the Cutting Room," June 1,'35.)				
Great Hotel Murder (G) 532	Edmund Lowe-Victor McLaglen	Mar. 8,'35	70	Feb. 23,'35
Hard Rock Harrigan (G) 548	George O'Brien	July 19, 35	*65	July 6,'35
It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12,'35	71	Apr. 6,'35
Ladies Love Danger 540	Gilbert Roland-Mona Barrie	May 3,'35	69	
(See "Secret Lives" "In the Cutting Room," Mar. 30,'35.)				
Life Begins at 40 (G) 533	Will Rogers	Mar. 22,'35	79	Mar. 23,'35
Liliom (A)	Charles Boyer	Mar. 16,'35	90	Mar. 23,'35
Little Colonel (G) 531	Shirley Temple-L. Barrymore	Feb. 22,'35	80	Feb. 16,'35
Mystery Woman (G) 515	Mona Barrie-Gilbert Roland	Jan. 18,'35	69	Jan. 26,'35
One More Spring (G) 529	Janet Gaynor-Warner Baxter	Feb. 15,'35	87	Feb. 9,'35
Orchids to You (G) 546	Jean Muir-John Boles	July 12,'35	*75	June 22,'35
Our Little Girl (G) 539	Shirley Temple	May 17,'35	65	June 15,'35
Silk Hat Kid 547	Lew Ayres-Mae Clarke	July 19,'35		
(See "In the Cutting Room," July 6,'35.)				
Spring Tonic (G) 535	Lew Ayres-Claire Trevor	Apr. 19,'35	58	July 6,'35
$10 Raise (G) 537	Edward Everett Horton	Apr. 5,'35	70	Mar. 23,'35
Under the Pampas Moon (G) 541	Warner Baxter-Ketti Gallian	May 31,'35	78	May 25,'35
Under Pressure 521	Edmund Lowe-Victor McLaglen	Feb. 1,'35	69	Jan. 19,'35
(Reviewed under the title "Man Lock")				
When a Man's a Man (G) 527	George O'Brien	Feb. 15,'35	66	Mar. 2,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Curly Top 549	Shirley Temple	July 26,'35		
(See "In the Cutting Room," July 6,'35.)				
Dante's Inferno	Claire Trevor-Spencer Tracy	Aug. 30,'35		
(See "In the Cutting Room," Mar. 2,'35.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dressed to Thrill (G)	Clive Brook-Tutta Rolf	Aug. 23,'35	*75	July 13,'35
Farmer Takes a Wife, The	Janet Gaynor-Henry Fonda	Aug. 2,'35		
Gay Deception, The	Francis Lederer-Frances Dee	Aug. 9,'35		
Hard to Get	Warner Baxter-Jane Wyatt			
Here's to Romance	Nino Martini-Genevieve Tobin	Oct. 4,'35		
In Old Kentucky (G)	Will Rogers	Sept. 6,'35	*85	July 13,'35
Redheds on Parade	John Boles-Dixie Lee			
Steamboat Round the Bend	Will Rogers-Anne Shirley			
Thunder in the Night (G)	Edmund Lowe-Karen Morley		*72	July 13,'35
Way Down East	Rochelle Hudson-Henry Fonda			
Welcome Home	James Dunn-Arline Judge	Aug. 16,'35		

GB PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15,'35	72	June 15,'35
Jack Ahoy (G) 3404	Jack Hulbert	Feb. 8,'35	70	Feb. 16,'35
Lover Divine 3410	Marta Eggerth	Mar. 30,'35		Oct. 13
(Reviewed under the title "Unfinished Symphony")				
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June 15,'35	81	Feb. 16,'35
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15,'35	74	Dec. 29
My Heart Is Calling (G) 3409	Jan Kiepura	May 1,'35	90	Feb. 2,'35
My Song for You 3414	Jan Kiepura	June 1,'35	70	Nov. 10

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray		63	May 18,'35
Born for Glory 3508	Barry Mackay-John Mills		74	
King of the Damned 3504	Conrad Veidt-Helen Vinson			
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter		74	Apr. 13,'35
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1,'35	85	July 6,'35

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death from a Distance	Russell Hopton-Lola Lane	Apr. 30,'35		
Public Opinion	Lois Wilson-Shirley Grey	Mar. 15,'35	66	
Symphony for Living (G)	Evelyn Brent-Al Shean	Jan. 20,'35	75	July 6,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live				
Murder at Pinecrest				
Room and Board				
Society Fever	Lois Wilson - Lloyd Hughes - Grant Withers			

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble 1012	H. B. Warner-Onslow Stevens	July 10,'35	65	
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1,'35	73	
Once to Every Bachelor (A.) 1005	Marian Nixon-Neil Hamilton	Dec. 14	72	May 10
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Feb. 19,'35	73	Mar. 9,'35
Sweepstake Annie (G) 1009	Marian Nixon-Tom Brown	Mar. 5,'35	81	Feb. 23,'35
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15,'35	68	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10,'35	73	

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr. 15,'35	64	Mar. 30,'35
Mutiny Ahead (G)	Neil Hamilton-Kathleen Burke	Mar. 1,'35	63	July 13,'35
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10,'35	69	Dec. 1
Reckless Roads	Judith Allen - Regis Toomey - Lloyd Hughes	July 1,'35	66	

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Green Lights (G)	Norman Foster-Judith Allen	Mar. 11,'35	70	Mar. 23,'35
Burn 'Em Up Barnes (G)	Frankie Darro-Lola Lane	Dec. 18	70	Apr. 27,'35
Headline Woman (G)	Roger Pryor-Heather Angel	May 15,'35	70	May 18,'35
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22,'35	69	June 29,'35
Little Men (G)	Erin O'Brien-Moore-R. Morgan	Dec. 14	72	Dec. 22
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1,'35	65	May 11,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Harmony Lane	D. Montgomery-Evelyn Venable			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Office Hours (G)	C. Bennett-Clarke Gable	Feb. 22,'35	73	Feb. 16,'35
Age of Indiscretion (A)	May Robson-Madge Evans	May 10,'35	80	May 11,'35
Baby Face Harrington (G)	Charles Butterworth	Apr. 12,'35	63	Mar. 30,'35
Calm Yourself (G)	Madge Evans-Robert Young	June 28,'35	69	June 22,'35
Casino Murder Case (G)	Paul Lukas	Mar. 15,'35	84	Apr. 27,'35
Escapade (G)	William Powell-Luise Rainer	July 5,'35	89	July 13,'35
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17,'35	73	May 18,'35
Mad Love (A)	Peter Lorre-Frances Drake	July 12,'35	69	July 6,'35
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26,'35	60	Apr. 6,'35
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24,'35	70	May 18,'35
Murder Man, The	Spencer Tracy-Virginia Bruce	July 19,'35	70	
(See "In the Cutting Room," June 22,'35.)				
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29,'35	106	Mar. 2,'35
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14,'35	82	June 8,'35
One New York Night	Franchot Tone-Una Merkel	Apr. 5,'35	71	
(See "Mystery In Room 309" "In the Cutting Room," Mar. 16,'35.)				
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31,'35	89	May 25,'35
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19,'35	99	Apr. 13,'35
Sequoia (G)	Jean Parker-Russell Hardie	Feb. 1,'35	72	Nov. 17
Shadow of Doubt (G)	Ricardo Cortez-Virginia Bruce	Feb. 15,'35	75	Feb. 9,'35
Society Doctor	Chester Morris-V. Bruce	Jan. 25,'35	68	Jan. 12,'35
(Reviewed under the title "Only 8 Hours")				
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8,'35	69	Mar. 2,'35
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3,'35	75	June 22,'35
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1,'35	77	Feb. 23,'35
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22,'35	90	Mar. 16,'35
Winning Ticket, The (G)	Leo Carrillo-L. Fazenda	Feb. 8,'35	70	Jan. 19,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6,'35	*90	July 6,'35
Black Chamber, The	William Powell-Binnie Barnes	Oct. 4,'35		
Bonnie Scotland	Laurel and Hardy	Aug. 23,'35		
(See "In the Cutting Room," June 15,'35.)				
Broadway Melody of 1936	Jack Benny-June Knight			
China Seas	Clark Gable-Rob't Montgomery-Wallace Beery	Aug. 16,'35		
Here Comes the Band	Ted Lewis-Virginia Bruce	Aug. 30,'35		
Mala	Mala-Lotus Long			
Mutiny on the Bounty	Clark Gable-Charles Laughton-Franchot Tone			
Night at the Opera	Marx Brothers			
O'Shaughnessy's Boy	Wallace Beery-Jackie Cooper	Aug. 9,'35		
(See "In the Cutting Room," June 15,'35.)				
Pursuit	Chester Morris-Sally Eilers	Aug. 9,'35		
Robin Hood of El Dorado	Warner Baxter-Jean Parker			
Tale of Two Cities, A	Ronald Colman-Elizabeth Allan			
Tarzan Returns	Johnny Weissmuller - Maureen O'Sullivan			
Untitled	Joan Crawford-Brian Aherne	Sept. 20,'35		
(See "In the Cutting Room," July 13,'35.)				
Woman Wanted	Joel McCrea-Maureen O'Sullivan	Aug. 2,'35		
(See "In the Cutting Room," July 6,'35.)				

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	July 12,'35	*80	July 13,'35
Car 99 (G) 343	Fred MacMurray-Ann Sheridan	Mar. 1,'35	68	Feb. 16,'35
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21,'35	79	June 8,'35
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3,'35	80	Mar. 2,'35
Dr. Jekyll and Mr. Hyde 3459 (Re-issue)	Fredric March-Miriam Hopkins	July 5,'35		Dec. 26,'31
Four Hours to Kill (A)	Richard Barthelmess	Apr. 19,'35	74	Apr. 6,'35
Gilded Lily, The (G) 3426	C. Colbert-Fred MacMurray	Jan. 25,'35	80	Jan. 5,'35
Glass Key, The (G) 3444	George Raft	May 31,'35	77	May 25,'35
Goin' to Town (A) 3442	Mae West	May 17,'35	71	May 11,'35
Hold 'Em Yale (G) 3438	Patricia Ellis-Cesar Romero	Apr. 12,'35	63	Mar. 30,'35
Love in Bloom (G) 3434	Joe Morrison-Dixie Lee	Mar. 15,'35	75	Mar. 9,'35
McFadden's Flats (G) 3436	Betty Furness-Richard Cromwell	Mar. 29,'35	65	Mar. 9,'35
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28,'35	66	June 29,'35
Mississippi (G) 3433	Bing Crosby-Joan Bennett	Mar. 22,'35	74	Mar. 2,'35
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10,'35	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5,'35	83	June 1,'35
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24,'35	67	Apr. 6,'35
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19,'35	83	Mar. 2,'35
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary Boland-Charles Ruggles-Zasu Pitts	Mar. 8,'35	90	Feb. 16,'35
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7,'35	68	May 4,'35
Shanghai 3449	Charles Boyer-Loretta Young	July 19,'35		
(See "In the Cutting Room," June 1,'35.)				
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 26,'35	74	Apr. 27,'35
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	July 12,'35		
Virginian, The 3460 (Re-issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14,'35	83	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Farewell	Tom Brown-Sir Guy Standing			
Big Broadcast of 1936, The	Jack Dakie-Burns & Allen	Sept. 6,'35		
Bride Comes Home, The	Claudette Colbert-F. MacMurray			
Crusades, The	Loretta Young-Henry Wilcoxon			
(See "In the Cutting Room," Mar. 30,'35.)				
Every Night at Eight	George Raft-Alice Faye			
(See "In the Cutting Room," July 6,'35.)				
Here Comes Cookie	George Burns-Gracie Allen			
Last Outpost, The	Cary Grant - Gertrude Michael - Claude Rains			
(See "In the Cutting Room," July 13,'35.)				
Man on the Flying Trapeze, The 3451	W. C. Fields	July 26,'35		
(See "In the Cutting Room," June 22,'35.)				
Milky Way, The	Harold Lloyd-Adolphe Menjou			
Peter Ibbetson	Gary Cooper-Ann Harding			
(See "In the Cutting Room," June 22,'35.)				
Rose of the Rancho	John Boles-Gladys Swarthout			
Smart Girl 3450	Kent Taylor-Ida Lupino	July 26,'35		
(See "In the Cutting Room," July 6,'35.)				
So Red the Rose	Margaret Sullavan-R. Scott			
Two for Tonight	Bing Crosby-Joan Bennett			
Wanderer of the Wasteland	Gail Patrick-Dean Jagger			
Without Regret	Elissa Landi-Kent Taylor			

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Damozel 722	Anna Neagle-James Rennie	June 11	59	
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct. 19	69	Sept. 8
Return of Chandu, The (G) 300-312	Bela Lugosi-Maria Alba	Oct. 4	60	Apr. 27,'35

REPUBLIC PICTURES (Monogram)

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn Rider, The	John Wayne-Marion Burns	June 20,'35	57	
Desert Trail 3037	John Wayne-Mary Kornman	Apr. 22,'35	54	
(See "In the Cutting Room," Feb. 23,'35.)				
Flirting with Danger (G) 3023	Robert Armstrong-Marion Burns	Dec. 1	70	Nov. 17
Girl of the Limberlost (G) 3001	Marian Marsh-Ralph Morgan	Oct. 15	86	Sept. 1
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25,'35	72	Mar. 9,'35
Healer, The (G)	Ralph Bellamy-Karen Morley	June 15,'35	77	June 1,'35
Honeymoon Limited (G)	Neil Hamilton-Irene Hervey	July 1,'35	70	June 22,'35
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15,'35	76	Apr. 13,'35
Keeper of the Bees, The (G)	Neil Hamilton-Betty Furness	July 15,'35	76	June 15,'35
Lawless Frontier (G) 3035	John Wayne-Sheila Terry	Nov. 22	54	Feb. 2,'35
Lost in the Stratosphere (G) 3020	June Collyer-William Cagney	Nov. 15	64	Oct. 27
Million Dollar Baby (G) 3011	Arline Judge - Ray Walker - Jimmie Fay	Jan. 15,'35	65	Dec. 20
Mysterious Mr. Wong, The (A) 3022	Bela Lugosi-Wallace Ford	Jan. 25,'35	68	Jan. 19,'35
Mystery Man (G) 3025	Robert Armstrong	Apr. 25,'35	62	Feb. 18,'35
'Neath Arizona Skies (G) 3032	John Wayne-Sheila Terry	Dec. 5	52	Dec. 15
Nut Farm, The (G) 3003	Wallace Ford	Mar. 25,'35	65	Feb. 9,'35
Rainbow Valley (G) 3034	John Wayne-Lucille Brown	Mar. 15,'35	52	Mar. 16,'35
Reckless Romeos (G) 3019	Robt. Armstrong-Wm. Cagney			
Sing Sing Nights (A) 3014	Conway Tearle-Mary Doran	Dec. 15	60	Feb. 2,'35
Texas Terror 3038	John Wayne	Feb. 1,'35	51	
Women Must Dress (G) 3018	Minna Gombell-Gavin Gordon	Feb. 1,'35	77	Jan. 26,'35

(THE RELEASE CHART--CONT'D)

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd	Russell Hopton-Irene Ware	Aug. 5,'35		
(See "In the Cutting Room," June 8,'35.)				
Forbidden Heaven 3502	Charles Farrell-C. Henry	Sept. 15,'35		
(See "In the Cutting Room," July 6,'35.)				
Make a Million (G)	Charles Starrett-Pauline Brooks	July 25,'35	64	June 29,'35
Paradise Canyon (G)	John Wayne-Marion Burns	July 20,'35	52	May 18,'35
Westward Ho 3527	John Wayne-Sheila Mannors	Sept. 1,'35		
(See "In the Cutting Room." June 1,'35.)				

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizonian, The (G) 538	Richard Dix-Margot Grahame	Juna 28,'35	75½	June 8,'35
Becky Sharp (A) 4101	Miriam Hopkins	June 28,'35	75	June 22,'35
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31,'35	80	May 25,'35
Captain Hurricane (G) 523	James Barton-Helen Westley	Mar. 1,'35	72	Feb. 16,'35
Chasing Yesterday (G) 528	Anne Shirley	May 3,'35	77½	Apr. 6,'35
Dog of Flanders (G) 525	Frankie Thomas-Helen Parrish	Mar. 22,'35	72	Mar. 2,'35
Enchanted April, The (A) 520	Ann Harding-Frank Morgan	Feb. 1,'35	66	Dec. 15
Gigolette (G) 521	Adrienne Ames-Ralph Bellamy	Feb. 15,'35	67	June 1,'35
Grand Old Girl (G) 519	May Robson-Hale Hamilton	Jan. 18,'35	72	Jan. 12,'35
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14,'35	72	May 25,'35
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24,'35	91	May 4,'35
Laddie (G) 526	John Beal-Gloria Stuart	Apr. 5,'35	69½	Mar. 9,'35
Little Minister (G) 512	Katharine Hepburn-John Beal	Dec. 28	110	Dec. 22
Murder on a Honeymoon (G) 522	Edna May Oliver-J. Gleason	Feb. 22,'35	73½	Feb. 2,'35
Nitwits, The (G) 534	Wheeler and Woolsey	June 7,'35	81½	May 25,'35
Old Man Rhythm	Buddy Rogers-Betty Grable	July 19,'35		
(See "In the Cutting Room," June 8,'35.)				
People's Enemy (A) 527	Preston Foster-Melvyn Douglas	Mar. 15,'35	70	May 4,'35
Roberta (G) 524	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8,'35	105½	Feb. 23,'35
Romance in Manhattan (G) 518	Francis Lederer-Ginger Rogers	Jan. 11,'35	78	Dec. 1
She (G)	Helen Gahagan-Randolph Scott	July 12,'35	101	July 13,'35
Star of Midnight (G) 529	William Powell-Ginger Rogers	Apr. 19,'35	90	Apr. 6,'35
Strangers All (G) 531	May Robson	Apr. 26,'35	69½	Mar. 30,'35
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10,'35	80	June 29,'35
West of the Pecos (G) 516	Richard Dix-Martha Sleeper	Jan. 4,'35	69	Jan. 5,'35

Coming Attractions

Alice Adams	Katharine Hepburn-Fred MacMurray	Aug. 9,'35		
(See "In the Cutting Room," July 6,'35.)				
Freckles	Virginia Weidler	Aug. 23,'35		
Hot Tip	James Gleason-Zasu Pitts	Aug. 16,'35		
(See "In the Cutting Room," July 6,'35.)				
Jalna	Ian Hunter-Kay Johnson	Aug. 2,'35		
(See "In the Cutting Room." June 22,'35.)				
Last Days of Pompeii, The	Dorothy Wilson-John Beal	Aug. 30,'35		
Old Man Murphy	James Barton-Maureen Delaney			
Return of Peter Grimm, The	Lionel Barrymore-Helen Mack			
(See "In the Cutting Room." June 8,'35.)				
Three Musketeers	Margot Grahame-Walter Abel	Aug. 30,'35		
Top Hat	Fred Astaire-Ginger Rogers			
(See "In the Cutting Room," May 25,'35.)				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars (G)	Jack LaRue	Empire Films	Jan. 25,'35	67	Jan. 26,'35
Cowboy Holiday (G)	Big Boy Williams	Syndicate	Jan. 1,'35	57	Jan. 26,'35
Cyclone Ranger, The (G)	Bill Cody	Spectrum Pictures		60	Apr. 6,'35
Kliou (The Tiger) (G)		Bennett Pictures		*55	June 1,'35
Lost City, The (G)	Wm. Boyd - Claudia Dell	Regal Pictures	Feb. 14,'35	74	Mar. 9,'35
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10,'35
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1,'35	61	May 11,'35
Sangen Till Heine (G)	Martin Osman	Scandinavian		75	Mar. 16,'35
Struggle for Life (G)		Foy Productions	June 18,'35	53	June 29,'35
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15,'35	59	May 18,'35
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1,'35	58	July 13,'35

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20,'35	78	Apr. 13,'35
Cardinal Richelieu (G)	George Arliss	Apr. 28,'35	80	Mar. 30,'35
Clive of India (G)	Ronald Colman-Loretta Young	Jan. 25,'35	90	Jan. 26,'35
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27,'35	80	Apr. 20, 35
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22,'35	80	Feb. 23,'35
Kid Millions (G)	Eddie Cantor - Ann Sothern - Ethel Merman	Dec. 28	92	Oct. 27
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21,'35	105	Apr. 6,'35
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17,'35	95	June 8,'35
Might Barnum, The (G)	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce	Dec. 25	98	Dec. 1
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14,'35	75	July 14, 34
Runaway Queen	Anna Neagle-Fernand Graavey	Dec. 21		
Sanders of the River (G)	Leslie Banks - Paul Robeson - Nina Mae MacKinney	July 4,'35	95	Apr. 20,'35
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb. 8,'35	95	Jan. 26,'35
Thunder In the East	Charles Boyer-Merle Oberon	May 13,'35	79	Dec. 1
(Reviewed under the title, "The Battle.")				
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8, 35	90	Feb. 23,'35

Coming Attractions

Barbary Coast	Miriam Hopkins - Edward G. Robinson - Joel McCrea			
Call of the Wild, The (G)	C. Gable-Loretta Young		91	May 4,'35
Dark Angel, The	Merle Oberon - Fredric March - H. Marshall-Kath. Alexander			
(See "In the Cutting Room," July 13,'35.)				
Red Salute	B. Stanwyck-Robert Young			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27,'35	66	July 6,'35
Border Brigands 8085	Buck Jones	May 27,'35	56	
Bride of Frankenstein (A) 8009	Boris Karloff	May 6,'35	80	Apr. 20,'35
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20,'35	65	June 8,'35
Crimson Trail, The (G) 8083	Buck Jones	Feb. 11,'35	58	Mar. 16,'35
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18,'35	98	Feb. 9,'35
Imitation of Life (G) 7003	Claudette Colbert-W. William	Nov. 26	111	Dec. 1
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18,'35	66	Apr. 13,'35
I've Been Around (A) 8025	Chester Morris	Dec. 31	66	Dec. 22
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15,'35	65	July 6,'35
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec. 24	81	Dec. 8
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22,'35	69	Apr. 6,'35
Mystery of Edwin Drood (G) 8024	Claude Rains-Heather Angel	Feb. 4,'35	87	Mar. 30,'35
Night Life of the Gods (G) 8008	Alan Mowbray	Mar. 11,'35	73	Jan. 12,'35
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Jan. 21,'35	76	Jan. 19,'35
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1,'35	80	Mar. 30,'35
Rendezvouz at Midnight 8031	Ralph Bellamy	Feb. 11,'35	62	
(See "In the Cutting Room," Nov. 17.)				
Secret of the Chateau (G) 8033	Claire Dodd-Clark Williams	Dec. 3	69	Sept. 15
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15,'35	60	Apr. 20,'35
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan. 14,'35	73	Feb. 16,'35
Strange Wives (G) 8020	June Clayworth-Roger Pryor	Dec. 10	75	Dec. 8
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 4,'35	72	Mar. 23,'35
Werewolf of London (A) 8015	Henry Hull	June 3,'35	75	May 4,'35

Coming Attractions

Diamond Jim 9003	Edward Arnold-Binnie Barnes	Sept. 2,'35		
(See "In the Cutting Room," May 11,'35.)				
King Solomon of Broadway	Edmund Lowe-Dorothy Page			
Magnificent Obsession 8006	Irene Dunne			
Manhattan Moon 8026	Ricardo Cortez-Dorothy Page	Aug. 5,'35		
(See "In the Cutting Room," June 15,'35.)				
Outlawed Guns	Buck Jones-Ruth Channing	July 29,'35		
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22,'35	61	June 15,'35
She Gets Her Man 8018	Zasu Pitts-Hugh O'Connell	Aug. 12,'35		
Storm Over the Andes 9026	Jack Holt-Mona Barrie			
Stormy	Noah Beery, Jr.-Jean Rogers			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike 815	Joe E. Brown	June 15,'35	72	
(See "In the Cutting Room," Apr. 6,'35.)				
Dinky 824	Jackie Cooper-Mary Astor	May 11,'35	65	
(See "In the Cutting Room," Apr. 13,'35.)				
Don't Bet on Blondes 813	Warren William-Claire Dodd	July 13,'35		
(See "In the Cutting Room," May 25,'35.)				
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar. 30,'35	69	May 4,'35
Front Page Woman	Bette Davis-George Brent	July 20,'35	82	
(See "In the Cutting Room," May 25,'35.)				
Going Highbrow 818	Guy Kibbee-Zasu Pitts	July 6,'35	67	
(See "Crashing Society," "In the Cutting Room," Apr. 13,'35.)				
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar. 23,'35	63	May 25,'35
Stranded (G) 808	Kay Francis-Geo. Brent	June 29,'35	76	June 29,'35
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23,'35	95	Mar. 2,'35

Coming Attractions

Anchors Aweigh	Dick Powell-Ruby Keeler			
Broadway Gondolier (G) 804	Dick Powell-Joan Blondell	July 27,'35	98	July 6,'35
Case of the Lucky Legs, The	Warren William-Verree Teasdale			
Dr. Socrates	Paul Muni-Ann Dvorak			
Goose and the Gander	Kay Francis-George Brent			
(See "In the Cutting Room," Mar. 9,'35.)				
I Live for Love	Dolores Del Rio-E. Marshall			
Irish in Us, The	James Cagney-Pat O'Brien	Aug. 3,'35		
(See "In the Cutting Room," July 13,'35.)				
Little Big Shot	Rob't Armstrong-Glenda Farrell			
(See "In the Cutting Room," June 15,'35.)				
Living Up to Lizzie	Margaret Lindsay-Warren Hull			
Midsummer Night's Dream	All Star		135	
Money Man	Edw. G. Robinson-Bette Davis			
Page Miss Glory (G)	Marion Davies-Dick Powell	Aug. 24,'35	*90	July 13,'35
Payoff, The	James Dunn-Claire Dodd			
(See "In the Cutting Room," July 6,'35.)				
Present from Margate, A	Kay Francis-Ian Hunter			
Special Agent	George Brent-Bette Davis			
We're in the Money	Joan Blondell-Glenda Farrell	Aug. 17,'35		
(See "In the Cutting Room," June 15,'35.)				

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	B. I. P.		95	Apr. 13,'35
April Blossoms (G)	Richard Tauber	B. I. P.		85	June 1,'35
Avec l'Assurance (G)	Saint-Granier	Paramount	May 3,'35	83	May 18,'35
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1,'35
Czardas Duchess, The (G)	Marta Eggerth	Ufa	Apr. 24,'35	102	May 4,'35
Dance Band (G)	Buddy Rogers	Assoc. British		65	June 15,'35
Dandy Dick (G)	Will Hay	Assoc. British		70	Mar. 16,'35
Der Judas von Tirol	Fritz Rasp	86th St. Corp.	Apr. 26,'35	78	
Der Page vom Dalmasse-Hotel	Dolly Haas	86th St. Corp.	Mar. 22,'35	80	
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3,'35	80	
Die Unschuld vom Lande	Lucie Englisch	86th St. Corp.	May 10,'35	85	
Die vom Niederrhein	Lien Deyers	86th St. Corp.	May 17,'35	84	
Divine Spark, The (G)	Marta Eggerth-P.Holmes	Gaumont-British		82	July 13,'35
Drei vom der Kavallerie	Paul Hoerbiger	86th St. Corp.	Apr. 12,'35	90	
Elizabeth of England (G)	Matheson Lang	Assoc. British		95	June 1,'35
Heroes of the Arctic (G)		Amkino	May 23,'35	70	June 1,'35
In a Monastery Garden (A)	John Stuart	R & S	Mar. 12,'35	77	Mar. 30,'35
It's a Bet (G)	Gene Gerrard-Helen Chandler	British Int'l		80	Mar. 16,'35
La Crise Est Finie (G)	Albert Prejean	European Films	Mar. 12,'35	81	Mar. 30,'35
Les As Du Turf (G)	Pauley	Paramount	May 10,'35	99	May 18,'35
Men on Wings (G)	Koval-Samborsky	Amkino	June 7,'35	85	June 15,'35
Mimi (A)	Gertrude Lawrence-D. Fairbanks, Jr.	B. I. P.		98	June 8,'35
Moscow Laughs (G)	Leonid Utesov	Amkino	Mar. 21,'35	95	Apr. 27,'35
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75	Mar. 16,'35
Old Curiosity Shop	Elaine Benson	Assoc. British		85	Feb. 2,'35
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26,'35	86	July 13,'35
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr. 19,'35	67	Apr. 27,'35
Phantom Light, The (G)	Gordon Harker	Gaumont-British		75	Feb. 9,'35
Radio Parade of 1935	Will Hay - Helen Chandler	Assoc. British		85	Jan. 12,'35
Red Village, The (A)	S. Shkuret	Amkino	May 1,'35	90	May 18,'35
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28,'35	88	July 13,'35
Rosen aus dem Sueden	Paul Hoerbiger	86th St. Corp.	Apr. 19,'35	87	
Schwarzer Jaeger Johanna	Marianne Hoppe	86th St. Corp.	Mar. 29,'35	90	
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8,'35
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17,'35	118	
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27,'35
Song of Happiness (G)	M. Victorov	Amkino	Apr. 6,'35	90	Apr. 20,'35
Soviet Russia Today (G)		Amkino	Mar. 3,'35	67	Mar. 16,'35
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Apr. 6,'35	72	Apr. 27,'35
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70	Mar. 16,'35
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Gaumont-British		87	Mar. 9,'35
Youth of Maxim, The (A)	Boros Chirkov	Amkino	Apr. 17,'35	80	May 11,'35
Zigeunerbluth	Adele Sandrock	86th St. Corp.	Apr. 5,'35	82	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Apr. 27	8
Little Red Hen	May 18	7
Brave Tin Soldier, The	June 8	7
Puss in Boots	June 29	1 rl.
The Queen of Hearts	July 20	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 28	8
Jack Frost	Dec. 24	8
Little Black Sambo	Feb. 6,'35	8
Bremen Town Musicians	Mar. 6,'35	8
Old Mother Hubbard	Apr. 3,'35	7
Mary's Little Lamb	May 1,'35	7
Summertime	June 15,'35	1 rl.
Sinbad the Sailor	July 15,'35	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Alimony Aches Andy Clyde		
Captain Hits the Ceiling, The (All Star)		
Do Your Stuff (3 Radio Rogues)	June 15,'35	19
Gobs of Trouble (All Star)		
Gum Shoes (All Star)	Mar. 1,'35	21
His Bridal Sweet Harry Langdon	Mar. 15,'35	20
His Old Flame Charlie Murray	Jan. 25,'35	20
Hoi Polloi (3 Stooges)		
Horse Collars (3 Stooges)	Jan. 10,'35	20
I'm a Father Andy Clyde	Feb. 7,'35	20
Leather Necker, The Harry Langdon	May 9,'35	20
Old Sawbones Andy Clyde	Apr. 11,'35	17
Pop Goes the Easel (3 Stooges)	Mar. 29,'35	20
Restless Knights (3 Stooges)	Feb. 20,'35	16½
Stage Fright (All Star)	June 1,'35	19
Tramp, Tramp, Tramp Andy Clyde	May 22,'35	20
Uncivil Warriors (3 Stooges)	Apr. 26,'35	20
COLOR RHAPSODIES 1934-35		
A Cat, a Bell and Mouse	May 10,'35	7
Babes at Sea	Dec. 12	7
Little Rover	June 28,'35	9
Make Believe Revue, The	Mar. 22,'35	10
Shoemaker and the Elves	Jan. 20,'35	7
KRAZY KAT KARTOONS 1934-35		
4. Birdman	Feb. 1,'35	7
5. Hotcha Melody	Mar. 15,'35	7
6. King's Jester	May 20,'35	7
7. Garden Gaities		
8. Peace Conference, The	Apr. 26,'35	
LAUGHING WITH MEDBURY 1934-35		
At a County Fair	Dec. 7	10
Medbury in Hollywood	Jan. 11,'35	10
In the Old Days	Mar. 22,'35	10
LIFE'S LAST LAUGHS 1934-35		
No. 4—	Dec. 12	10
No. 5—	Jan. 4,'35	10
No. 6—	Feb. 1,'35	10
SCRAPPY CARTOONS 1934-35		
Gloom Chasers, The	Jan. 18,'35	7
Gold Getters	Mar. 1,'35	7
Graduation Exercises	Apr. 12,'35	7
Puppet Murder Case, The	June 21,'35	7
Scrappy's Big Moment		
Scrappy's Ghost Story	May 24,'35	7
SCREEN SNAPSHOTS		
No. 4—	Dec. 21	10½
No. 5—	Jan. 18,'35	10
No. 6—	Feb. 22,'35	10
No. 7—	Mar. 15,'35	10½
No. 8—	Apr. 12,'35	10
No. 9—	May 10,'35	10
No. 10—	June 6,'35	10
No. 11—		
SPICE OF LIFE 1934-35		
No. 3—	Dec. 31	10
No. 4—	Dec. 31	10
No. 5—	Jan. 20,'35	10
No. 6—	Mar. 1,'35	10
No. 7—	Apr. 25,'35	10
WORLD OF SPORT 1934-35		
Air Thrills	Mar. 1,'35	10
Flying Feet	May 3,'35	10
Hold That Shark	Mar. 29,'35	10
Pardon My Grip	Feb. 1,'35	10
Water Thrills	June 20,'35	10
When Men Fight	Jan. 4,'35	10

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Frankie and Johnny Charles Laughton	Oct. 1	8
Mire Unger	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making Frank Albertson	Oct. 1	17
Sword of the Arab Duncan Renaldo	Sept. 15	28
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
CORONET COMEDIES		
An Ear for Music	Mar. 8,'35	18
Easy Money	Feb. 8,'35	18
Grooms in Gloom	May 10,'35	17
FROLICS OF YOUTH		
Boosting Dad	Dec. 21	21
Campus Hoofer, The	Nov. 9	19
Educating Papa	Nov. 2	16
It Never Rains	May 24,'35	20
Little Big Top, The	Feb. 1,'35	21
MARRIAGE WOWS SERIES		
Dumb Luck	Jan. 18,'35	17
How Am I Doing?	Jan. 4,'35	20
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5,'35	2 rls.
Time Out	June 14,'35	20
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Hail Brother	Mar. 22,'35	19
SONG AND COMEDY HITS		
Hurray for Rhythm	Aug. 16,'35	1 rl.
Radio Rascals	Aug. 2,'35	1 rl.
SONG HIT STORIES		
Bounding Main, The	Nov. 16	10
Fireman's Day Off	Apr. 12,'35	10
Gay Old Days	Jan. 4,'35	10
Life of the Party, The	Apr. 26,'35	9
Old Camp Ground, The	Mar. 15,'35	9
Song Plugger	Jan. 18,'35	9
Way Down Yonder	Dec. 7	11
SPECIAL		
Wings Over Mt. Everest	July 19,'35	22
STAR PERSONALITY COMEDIES		
A Nose for News	Apr. 5,'35	17
Friendly Spirits	May 31,'35	20
Hayseed Romance	Mar. 15,'35	20
Light Fantastic, The	June 28,'35	18
Mr. Widget	Jan. 25,'35	21
Object Not Matrimony	Mar. 1,'35	18
One Run Elmer	Feb. 22,'35	19
Only the Brave	Apr. 19,'35	17
Tars and Stripes	May 3,'35	20
PAUL TERRY-TOONS		
Amateur Night	July 5,'35	6
Birdland	Aug. 23,'35	1 rl.
Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 8,'35	6
Chain Letters	July 26,'35	
Circus Days	Sept. 6,'35	1 rl.
Dog Show, The	Dec. 28	6
Fireman Save My Child	Feb. 22,'35	6
First Snow, The	Jan. 11,'35	6
Five Puplets	Apr. 19,'35	6
Flying Oil	Apr. 5,'35	6
Foxy-Fox, The	July 19,'35	6
Jack's Shack	Nov. 30	6
King Looney XIV	June 7,'35	6
Moans and Groans	June 28,'35	6
Modern Red Riding Hood, A	May 17,'35	6
Moth and the Spider, The	Mar. 8,'35	6
Old Dog Tray	Mar. 21,'35	6
Opera Night	May 31,'35	6
Peg Leg Pete, the Pirate	May 3,'35	6
South Pole or Bust	Dec. 14	6
What a Night	Jan. 25,'35	6
TREASURE CHEST		
Chums	Mar. 1,'35	9
Dog Days	July 12,'35	1 rl.
Harlem Harmony	Dec. 21	10
Personality and the Pen	May 10,'35	10
Ski-Scrapers	May 24,'35	8
Taming the Wild	Apr. 26,'35	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2,'35	2 rls.
Kiss the Bride	Sept. 6,'35	2 rls.
YOUNG ROMANCE		
All for One	June 21,'35	19
Love in a Hurry	May 17,'35	16
Moon Over Manhattan	Feb. 15,'35	17

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1,'35	
No. 2	Mar. 8,'35	
No. 3	Apr. 19,'35	
No. 4	May 31,'35	
MUSICAL MOODS (Technicolor)		
In a Monastery Garden	Nov. 1	
Mexican Idyll	Oct. 16	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4,'35	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave	Nov. 13	
(Black & White)		
Waltz in A Flat Major		
Dance of the Hours	Dec. 15	
Air for the G String	Nov. 3	
Liebestraum	Dec. 1	
6 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min. (Variable)
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family In America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
What's in a Name		8
RAIN SONGS		
Irving Kaufman-Lew White		
SPECIAL		
Take a Letter Please Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22	20
Fate's Fathead	Nov. 17	18
Four Star Boarder	Apr. 27,'35	20
Okay Toots	Feb. 2,'35	18
Poker at Eight	Mar. 9,'35	21
Southern Exposure	Apr. 6,'35	21
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20	19
Nosed Out	Sept. 15	18
Speaking of Relations		19
You Brings the Ducks	Nov. 24	16
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala	Feb. 23,'35	9
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Ireland, The Emerald Isle	Dec. 8	8
Los Angeles, Wonder City of the West	Mar. 16,'35	9
Rainbow Canyon	Feb. 2,'35	8
Zeeland, The Hidden Paradise	Jan. 5,'35	7
Zion, Canyon of Color	Nov. 10	8
GOOFY MOVIES		
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7	Sept. 8	10
No. 8	Oct. 6	9
No. 9	Nov. 3	10
No. 10	Dec. 1	10
HAPPY HARMONIES (Harman-Ising)		
4—Bosco's Parlor Pranks	Nov. 24	9
5—Toyland Broadcast	Dec. 22	8
6—Hey, Hey, Fever	Jan. 9,'35	9
7—When the Cat's Away	Feb. 16,'35	9
8—The Lost Chick	Mar. 9,'35	9
9—Calico Dragon	Mar. 30,'35	8
10—Good Little Monkeys	Apr. 13,'35	9
11—Chinese Nightingale	Apr. 27,'35	10
LAUREL & HARDY		
Fixer-Uppers	Feb. 9,'35	21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Tit for Tat	Jan. 5,'35	20
MUSICAL COMEDIES		
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	18
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Gypsy Night	Jan. 12,'35	18
Memories and Melodies	Feb. 16,'35	16
Star Night at the Cocoanut Grove	Dec. 1	21
What Price Jazz?		18
ODDITIES		
Chain Letter Dimes	Apr. 20,'35	7
Dartmouth Days	Nov. 17	11
Donkey Baseball	Mar. 2,'35	9
Fightin' Fish	Apr. 6,'35	9
Little People, The	May 4,'35	9
Motorcycle Cossacks	Jan. 12,'35	9
Prince, King of Dogs		9
Pro Football	Sept. 22	9
Rugby	Dec. 15	10
Sporting Nuts	Mar. 23,'35	9
Strikes and Spares	Oct. 20	9
Windy	Feb. 9,'35	9
OUR GANG		
Anniversary Trouble	Jan. 1,'35	18
Beginner's Luck	Feb. 23,'35	20
Teacher's Beau	Apr. 27,'35	20
Shrimps for a Day	Dec. 8	21
Sprucin' Up	June 1,'35	17
Wash-ee Iron-ee	Sept. 29	17
TODD-KELLY		
Bum Voyage	Dec. 15	20
Done in Oil	Nov. 10	18
Maid in Hollywood	May 19	20
Misses Stooge, The	Apr. 20,'35	19
One Horse Farmers	Sept. 1	18
Opened by Mistake	Oct. 6	19
Sing, Sister, Sing!	Mar. 2,'35	21
Three Chumps Ahead		2 rls.
Tin Man, The	Mar. 30,'35	15
Treasure Blues	Jan. 26,'35	19
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Jungle Jitters		7
Raslin' Round		
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		7

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 8,'35	7
Betty Boop's Prize Show	Oct. 19	7
Keep in Style	Nov. 16	7
Language All My Own, A	July 19,'35	
Little Soap and Water, A	June 21,'35	
No! No! A Thousand Times No!	May 24,'35	7
Stop That Noise	Mar. 15,'35	7
Swat the Fly	Apr. 19,'35	7
Taking the Blame	Feb. 15,'35	7
There's Something About a Soldier	Aug. 17	7
When My Ship Comes In	Dec. 21	7
COLOR CLASSICS		
Dancing on the Moon	July 12,'35	
Elephant Never Forgets, An	Dec. 28	7
Kids in the Shoe, The	May 10,'35	7
Little Dutch Mill	Oct. 26	7
Song of the Birds	Mar. 1,'35	7
HEADLINERS		
Cab Calloway's Jitterbug Party	May 24,'35	
Feminine Rhythm Ina Ray Hutton and Her Melodears	Feb. 8,'35	10
Hark Ye, Hark Ben Bernie-Grace Barry	Mar. 22,'35	10
Is My Face Black Molasses 'n' January	May 3,'35	10
Ladies That Play Phil Spitalny and His Musical Ladies	Dec. 7	10
Melody Magic Johnny Green and His Orchestra	Apr. 12,'35	10
Million Dollar Notes Red Nichols and His World Famous Pennies	Feb. 8,'35	11
Radio Announcer's Review	Sept. 14	10
Rhythm on the Roof Anson Weeks & Orchestra	Oct. 26	11
Song Writers of the Gay Nineties Pat Rooney	Mar. 1,'35	10
Yacht Club Boys Garden Party	Dec. 28	10
PARAMOUNT PICTORIAL NEW SERIES		
No. 6—Twilight Melody —Pets from the Wild—Howard Chandler Christy	Jan. 4,'35	10
No. 7—Queen of the Waters—Billy Blue Gum—Mericano	Feb. 1,'35	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist.		1 rl.
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29,'35	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 26,'35	10
No. 11—	May 24,'35	10
No. 12—	June 21,'35	
No. 13—	July 19,'35	
PARAMOUNT VARIETIS		
No. 7—	Feb. 1,'35	10
No. 8—	Mar. 1,'35	
No. 9—	Mar. 29,'35	
Broadway Highlights	May 17,'35	10
Broadway Highlights No. 2	June 28,'35	
Coo-Coo News	Jan. 25,'35	10
Famous People at Play	June 14,'35	
Jungle Antics	Feb. 22,'35	10
Manhattan Rhythm	May 3,'35	10
Monkey Shines	Nov. 16	10
Movie Sideshow	Jan. 11,'35	11
Nature Speaks	July 12,'35	
Nerve of Some Women, The	Nov. 2	10
No Motor to Guide Him	June 7,'35	
Old Kentucky Hounds	Sept. 7	10
Screen Souvenirs No. 1	Sept. 21	10
Screen Souvenirs No. 2	Nov. 30	10
Screen Souvenirs No. 3	Feb. 8,'35	10
Screen Souvenirs No. 4	Apr. 19,'35	10
Shorty on the Farm	Apr. 5,'35	9
Strings and Strains	Mar. 22,'35	10
Superstition of the Rabbit's Foot	Mar. 8,'35	9
Superstition of Three on a Match	Oct. 19	11
Superstition of Walking Under a Ladder	Dec. 28	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Be Kind to "Aminals"	Feb. 22,'35	7
Beware of Barnacle Bill	Jan. 5,'35	7
Choose Your "Weppins"	May 31,'35	7
Dance Contest	Nov. 23	7
Dizzy Divers	July 26,'35	
For Better or Worser	June 28,'35	
Hyp-Nut-Tist, The	Apr. 26,'35	7
Pleased to Me Cha!	Mar. 22,'35	7
Two Alarm Fire	Oct. 26	7
We Aim to Please	Dec. 28	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		

(THE RELEASE CHART--CONT'D)

GRANTLAND RICE SPORTLIGHTS (NEW SERIES)

Title	Rel. Date	Min.
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cocktail	Dec. 28	10
No. 7—King of the Everglades	Jan. 25,'35	10
No. 8—Feline Athletes	Feb. 22,'35	10
No. 9—Sporting Sounds	Mar. 22,'35	10
Ne. 10—Nerve Control	Apr. 19,'35	10
No. 11—Animal Intelligence	May 17,'35	10
No. 12—Top Form	June 7,'35	

TWO REEL COMEDIES

Title	Rel. Date	Min.
Making the Rounds Pallette-Catlett	July 6	21
New Dealers, The Pallette-Catlett	Apr. 6	20
News Hounds Pallette-Catlett	June 1	20
No More Bridge Leon Errol	Mar. 16	21
Oil's Well Chic Sale	May 4	22
Old Bugler, The Chic Sale	Jan. 5	20
Petting Preferred	Apr. 27	10
Up and Down Franklyn Pangborn	Mar. 2,'35	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32

CONFLICTS OF NATURE SERIES

Title	Rel. Date	Min.
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clown	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

REPUBLIC (Monogram)

PORT O' CALL SERIES

Title	Rel. Date	Min.
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

RKO RADIO PICTURES

BLONDE and RED HEAD SERIES

Title	Rel. Date	Min.
Dancing Millionaire	Dec. 14	19
Hunger Pains	Feb. 22,'35	17½
Pickled Peppers	June 7,'35	19½
Wig Wag	Apr. 12,'35	19½

CHICK CHANDLER COMEDIES

Title	Rel. Date	Min.
Big Mouthpiece	Nov. 9	20
Horse Heir	Feb. 1,'35	19½
Raised and Called	Mar. 22,'35	20
Unlucky Strike	Aug. 31	20½

CLARK & McCULLOUGH SERIES

Title	Rel. Date	Min.
Alibi Bye Bye	June 14,'35	21½
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19,'35	19
In the Devil Dog House	Feb. 2	21
In a Pig's Eye	Dec. 28	20½

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 9	Jan. 18,'35	5
No. 10	Feb. 1,'35	5
No. 11	Feb. 15,'35	5
No. 12	Mar. 1,'35	5
No. 13	Mar. 15,'35	5
No. 14	Mar. 29,'35	5
No. 15	Apr. 12,'35	5
No. 16	Apr. 26,'35	4
No. 17	May 10,'35	4½
No. 18	May 24,'35	5
No. 19	June 7,'35	5
No. 20	June 20,'35	5
No. 21	July 5,'35	

EASY ACES

Title	Rel. Date	Min.
Little New New York	June 14,'35	10
Pharaohland	Feb. 22,'35	9
Six Day Grind	July 26,'35	
Topnotchers	Apr. 19,'35	11

FOUR STAR COMEDIES

Title	Rel. Date	Min.
Fixing the Stew	Nov. 2	20
Hit and Rum	Apr. 26,'35	19
How to Break 90 at Croquet	Jan. 4,'35	15

HEADLINERS SERIES (1934-35)

Title	Rel. Date	Min.
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Jan. 25,'35	21½
No. 4—Simp Phoney Concert	Mar. 15,'35	21
No. 5—Drawing Rumors	July 12,'35	17

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Bric-a-Brac	Jan. 18,'35	19
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
Sock Me to Sleep	May 17,'35	
South Seasickness	Mar. 29,'35	20½
Wrong Direction	Nov. 16	21

MUSICALS

Title	Rel. Date	Min.
Everybody Likes Music	Mar. 9	19½
If This Isn't Love	Sept. 28	21½
Night at the Biltmore Bowl, A	June 21,'35	17½
Spirit of 1976	Feb. 15,'35	21½

MUSICOMEDIES SERIES (Ruth Etting)

Title	Rel. Date	Min.
An Old Spanish Onion	Mar. 1,'35	20
Bandits and Ballads	Dec. 7	18½
Ticket or Leave It	May 26,'35	21

PATHE NEWS

Released twice a week

PATHE REVIEWS (1933-1934)

Released once a month

PATHE TOPICS

Released seven times a year

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Hunters Are Coming	Aug. 9,'35	
Japanese Lantern	Mar. 8,'35	8
Merry Kittens, The	May 31,'35	7
Parrotville Post Office	June 28,'35	
Parrotville Old Folks	Jan. 25,'35	7
Picnic Panic	May 3,'35	9
Putting on the Dog	July 19,'35	
Spinning Mice	Apr. 5,'35	8
Sunshine Makers, The	Jan. 11,'35	8

SPECIALS

Title	Rel. Date	Min.
Century of Progress	June 15	22
A Day with the Dionne Quintuplets	Dec. 28	11½
Grand National Irish Sweepstakes Race, 1934	Apr. 2	10
La Cucaracha Steffi Duna-Don Alvarado (Technicolor)	Aug. 31	20½
A Trip Thru Fijiland	May 10,'35	14½

TODDLE TALE CARTOONS

Title	Rel. Date	Min.
A Little Bird Told Me	Sept. 7	5

VAGABOND ADVENTURE SERIES

Title	Rel. Date	Min.
Fakeers of the East	Dec. 7	18½
Isle of Spice	Jan. 11,'35	10½
Jamaica	May 17,'35	9½
Quebec	Aug. 9,'35	
Red Republic	Sept. 21	10
Roumania	June 28,'35	11
Saar, The	Mar. 22,'35	11

STATE RIGHTS

Title	Min.
CARTOON EXHIBITOR	
Of All Things	4
CENTRAL	
Child of Mother India	30
Hindu Holiday	9
METROPOLITAN LIFE	
Once Upon a Time	10
METROPOLIS-TAPERNOUX	
Bolero	14
Sorcerer's Apprentice, The	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
9. The Dognappers	Nov. 10	
10. Two-Gun Mickey	Dec. 25	8
11. Mickey's Man Friday	Jan. 17,'35	7
12. Band Concert (Color)	Feb. 23,'35	
13. Mickey's Service Station	Mar. 15,'35	9
14. Mickey's Kangaroo	Apr. 20,'35	9
15. Mickey's Garden (Color)		

SILLY SYMPHONIES

Title	Rel. Date	Min.
10. The Golden Touch	Mar. 21,'35	8
11. Robber Kitten	Apr. 18,'35	9
12. Cookie Carnival, The	May 23,'35	8
13. Cock of the Walk		
14. Who Killed Cock Robin?		

UNIVERSAL

CARTUNE CLASSICS

Title	Rel. Date	Min.
No. 2—Toyland Premiere	Dec. 10	9
No. 3—Candyland	Apr. 22,'35	1 rl.
No. 4—Springtime Serenade	May 27,'35	1 rl.
No. 5—Three Lazy Mice	July 15,'35	1 rl.

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 6	Jan. 14,'35	9
No. 7	Feb. 18,'35	9
No. 8	Mar. 25,'35	11
No. 9	May 27,'35	10
No. 10	June 17,'35	10
No. 11	July 1,'35	1 rl.
No. 12	July 22,'35	1 rl.
No. 13	Aug. 19,'35	1 rl.

OSWALD CARTOONS

Title	Rel. Date	Min.
At Your Service	July 8,'35	1 rl.
Bronco Buster	Aug. 5,'35	1 rl.
Do a Good Deed	Mar. 25,'35	7
Elmer The Great Dane	Apr. 29,'35	1 rl.
Hill Billy	Feb. 1,'35	9
Robinson Crusoe Isle	Jan. 7,'35	9
Towne Hall Follies	June 3,'35	8
Two Little Lambs	Mar. 11,'35	8½

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 5—Novelty	Dec. 17	9
No. 6—Novelty	Jan. 28,'35	8
No. 7—Novelty	Mar. 4,'35	8
No. 8—Novelty	Apr. 1,'35	10
No. 9—Novelty	Apr. 22,'35	10
No. 10—Novelty	June 3,'35	10
No. 11—Novelty	June 24,'35	1 rl.
No. 12—Novelty	July 15,'35	1 rl.
No. 13—Novelty	Aug. 19,'35	1 rl.

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
Bring 'Em Back a Lie Sterling Holloway	Aug. 14,'35	2 rls.
Desert Harmonies (Mentone No. 12-A)	Apr. 10,'35	10
Doin' the Town (Mentone No. 9-A)	Jan. 30,'35	18
Double Crossed (Van Ronkel No. 5)	July 3,'35	2 rls.
Father Knows Best Sterling Holloway	Feb. 20,'35	2 rls.
Henry's Social Splash Henry Armetta	Dec. 19	21
Here's the Gang (Mentone No. 13-A)	May 8,'35	20
His Last Fling (Van Ronkel No. 6)	July 31,'35	2 rls.
Hollywood Trouble	Jan. 9,'35	20
Knickerbocker Knights Mentone	Dec. 12	20
Meet the Professor (Mentone No. 10-A)	Feb. 13,'35	19
My Girl Sally Sterling Holloway (Van Ronkel No. 5)	June 5,'35	2 rls.
Oh! What a Business (Mentone No. 5-A)	Nov. 26	2 rls.
Old Age Pension Henry Armetta	Mar. 27,'35	20
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16,'35	17
Telephone Blues (Mentone No. 11-A)	Mar. 13,'35	19
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26	20
Would You Be Willing? (Van Ronkel No. 4)	May 22,'35	2 rls.

VITAPHONE SHORTS

BIG V COMEDIES 1934-35

Title	Rel. Date	Min.
Get Rich Quick Allen Jenkins	Apr. 20,'35	20
His First Flame Shemp Howard-Daphne Pollard	Mar. 9,'35	19
Old Grey Mayor, The Bob Hope	Apr. 6,'35	19
Vacation Dazo Jenkins & Donnelly	Jan. 19,'35	2 rls.
Peach of a Pair, A Shemp Howard-Daphne Pollard	Dec. 29	2 rls.
Once Over Lightly Roscoe Ates	Jan. 12,'35	20
Radio Scout El Brendel	Jan. 26,'35	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4,'35	2 rls.
Pretty Polly Polly Moran	June 1,'35	19
Serves You Right Shemp Howard	June 15,'35	20
Husband's Holiday Hobart Cavanaugh	July 6,'35	2 rls.
High, Wide and Hansom Herb Williams	July 20,'35	2 rls.
Watch the Birdie Bob Hope	Aug. 10,'35	2 rls.

BROADWAY BREVITIES 1934-35

Title	Rel. Date	Min.
Gypsy Sweetheart Winifred Shaw-Phil Regan (Technicolor)	Mar. 30,'35	20
What This Country Needs Nick Lucas	Dec. 1	2 rls.
Hear Ye! Hear Ye! Vera Van and the Yacht Club Boys	Dec. 22	2 rls.
See, See, Senorita Tito Guizar-Armida	Jan. 12,'35	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5,'35	21
Soft Drinks and Sweet Music George Price-Sylvia Froos	Dec. 8	20
Radio Silly Cross & Dunn	Jan. 19,'35	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2,'35	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 23,'35	20
Mr. & Mrs. Melody Ilomay Bailey-Lee Sims	Mar. 16,'35	20
Shoestring Follies Eddie Peabody	Feb. 16,'35	21
Singing Silhouettes, The Olga Baclanova	Mar. 30,'35	20
Castle of Dreams, The Morton Downey	Apr. 6,'35	20
Cure It with Music Fifi D'Orsay	Apr. 13,'35	2 rls.
In This Corner Roscoe Ates	Apr. 27,'35	2 rls.
Main Street Follies Hal Le Roy	May 11,'35	20
Love Department, The Bernice Claire	May 18,'35	20
$50 Bill Eleanore Whitney-12 Aristocrats	May 25,'35	20
Better Than Gold Fifi D'Orsay	June 8,'35	20
Springtime in Holland Dorothy Dare-Felix Knight (Technicolor)	June 22,'35	20
Revue Ray Perkins	June 29,'35	
Surprise Duncan Sisters	July 27,'35	2 rls.
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3,'35	2 rls.

LOONEY TUNES (1934-1935)

Title	Rel. Date	Min.
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express	Mar. 9,'35	1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World	May 18,'35	1 rl.
No. 8—Buddy's Bug Hunt	June 22,'35	7
No. 9—Buddy Steps Out	July 20,'35	1 rl.
No. 10—Buddy, the "G" Man	Aug. 24,'35	1 rl.

MELODY MASTERS 1934-1935

Title	Rel. Date	Min.
Richard Himber and His Orchestra	Nov. 3	10
Will Osborne and His Orchestra	Dec. 1	10
A & P Gypsies Harry Horlick	Jan. 26,'35	10
Charlie Davis and Band	Feb. 16,'35	10
Rimac's Rhumba Orchestra	Apr. 13,'35	10
Barney Rapp and His New Englanders	Mar. 16,'35	10
Freddy Martin and His Orchestra	May 11,'35	1 rl.
Dave Apollon and His Band	June 8,'35	10
Borrah Minevitch and His Harmonica Rascals	July 6,'35	10
Rubinoff	Aug. 10,'35	1 rl.

MERRIE MELODIES 1934-35 (In Color)

Title	Rel. Date	Min.
No. 6—Along Flirtation Walk	Apr. 6,'35	7
No. 7—My Green Fedora	May 4,'35	1 rl.
No. 8—Into Your Dance	June 8,'35	1 rl.
No. 9—Country Mouse, The	July 13,'35	7
No. 10—Merry Old Soul, The	Aug. 17,'35	7

SEE AMERICA FIRST E. M. NEWMAN

Title	Rel. Date	Min.
No. 4—Remember the Alamo	Dec. 29	10
No. 5—Trail of the '49ers	Jan. 19,'35	10
No. 6—Dixieland	Feb. 9,'35	10
No. 7—Blue and the Gray	Mar. 2,'35	10
No. 8—The Mormon Trail	Mar. 23,'35	10
No. 9—Westward Bound	Apr. 13,'35	10
No. 10—Remember the Maine	May 4,'35	10
No. 11—The Yanks Are Coming	June 1,'35	
No. 12—Boom Days	June 22,'35	
No. 13—Forward Together	July 13,'35	1 rl.

PEPPER POT 1934-35

Title	Rel. Date	Min.
Songs That Live Gus Edwards	Nov. 10	9
Good Badminton	Nov. 24	1 rl.
Stuffy's Errand of Mercy	Dec. 15	9
Listening In Radio Reel No. 2	Dec. 8	10
Vaudeville Reel No. 2	Dec. 29	10
Harry Von Tilzer	Jan. 5,'35	10
Chas. Ahearn	Jan. 19,'35	10
A Trip Thru a Hollywood Studio	Feb. 2,'35	9
We Do Our Part Radio Reel No. 3	Feb. 9,'35	1 rl.
Vaudeville Reel No. 3	Feb. 16,'35	1 rl.
Guess Stars Radio Ramblers	Mar. 2,'35	10
Billy Hill	Mar. 16,'35	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30,'35	11
Some Bridge Work Easy Aces	Apr. 13,'35	10
Vaudeville Reel No. 4	Apr. 27,'35	1 rl.
Kings of the Turf	May 11,'35	9
Two Boobs in a Balloon Edgar Bergen	May 25,'35	9
Moving Melodies J. Fred Coots-Lillian Shade	June 8,'35	10
All Colored Vaudeville Adelaide Hall	June 22,'35	10
Rah, Rah, Radio Ralph Kirbery	July 6,'35	10
What's the Idea? Lew Pollack	Aug. 17,'35	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN ENTERPRISES

Title	Rel. Date	Min.
New Adventures of Tarzan, The Herman Brix	June 10,'35	2 rls.

FIRST DIVISION

Title	Rel. Date	Min.
Young Eagles Boy Scouts	July 1	2 rls.

MASCOT

Title	Rel. Date	Min.
Burn 'Em Up Barnes Jack Mulhall - Frankie Darro - Lola Lane	June 16	2 rls. (each)
Law of the Wild Rex, Rin Tin Tin, Jr., Ben Turpin, Bob Custer	Sept. 5	2 rls. (each)
Miracle Rider Tom Mix	May 18,'35	1st episode, 5 rls. (followed by 14 two-reel episodes)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23,'35	2 rls. (each)

PRINCIPAL

Title	Rel. Date	Min.
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1	(Seven-reel feature followed by eight two-reel episodes)

UNIVERSAL

Title	Rel. Date	Min.
Call of the Savage Noah Beery, Jr.	Apr. 15,'35	20 (each)
Roaring West Buck Jones (15 episodes)	July 8,'35	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21,'35	20 (each)
Tailspin Tommy Maurice Murphy-Noah Beery, Jr.	Oct. 29	20 (each)

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WANT TO BUY — WANT TO SELL? THOUsands of theatre owners will see this advertisement, just as you are. Motion Picture Herald's Classified Advertising Section gets results! If you have anything to sell—or want to buy—new or used—contact them through these classified columns which gives you the greatest coverage at minimum cost. Write, wire or phone MOTION PICTURE HERALD, 1790 Broadway, New York City.

CASH FOR PROJECTORS AND USED EQUIPment. Box 2221, Memphis, Tenn.

CASH PAID FOR SIMPLEX, POWERS, ARC lamps, rectifiers, lenses, portables . Stocks liquidated. Strictly confidential. BOX 554, MOTION PICTURE HERALD.

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WANTED LEASE THEATRE—TOWN 2,500 TO 6,000—advance 6 months rent. BOX 56, Walterboro, S. C.

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"PREFER AGAIN BUYING S. O. S.," writes Adamson, State Theatre, Glennville, Ga. "My old Cinemaphone sound given very satisfactory results." Free trial. Write S. O. S., 1600 Broadway, New York.

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10,000 SHORT, PRECISE BIOGRAPHIES OF MOtion picture personalities—thousands of pertinent facts about every phase of the motion picture industry—the book to have at your hand every minute of the day—Motion Picture Almanac, the industry's book of facts. 1935-36 edition now in preparation. Order your copy early. $3.00. QUIGLEY PUBLISHING CO., 1790 Broadway, New York City.

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IF YOU WANT TO REPLACE ANY TYPE OF equipment with brand new material we will be glad to make an allowance on your old equipment and a better price on new equipment. Let us know what you need and what you want to exchange and we will send complete details on our proposition. EQUIPMENT EXCHANGE, care of MOTION PICTURE HERALD, 1790 Broadway, New York City.

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100 WINDOW CARDS, 14 x 22, THREE TO SIX colors, $3.00. TRIBUNE PRESS, Fowler, Indiana.

BIG NEWS

WITHOUT a doubt Super X Panchromatic Negative is the big news of the year as far as raw film is concerned. Its unprecedented speed . . . its fine grain . . . the improved photographic quality cameramen are getting with it under greatly varying working conditions . . . these factors point to Super X as 1935's major film advance. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

carl brisson
a paramount star

CARL BRISSON'S first picture
for Paramount in 1935-36
will be "ROUGH ON DAMES"

Paramount Pictures

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

Special Audience Drives Open New Field of Profit

Public Relations Experts of Distributors See Millions in Revenue Awaiting Exhibitors Through Directional Campaigns » » »

Los Angeles Zoning Plan Offered As Model System

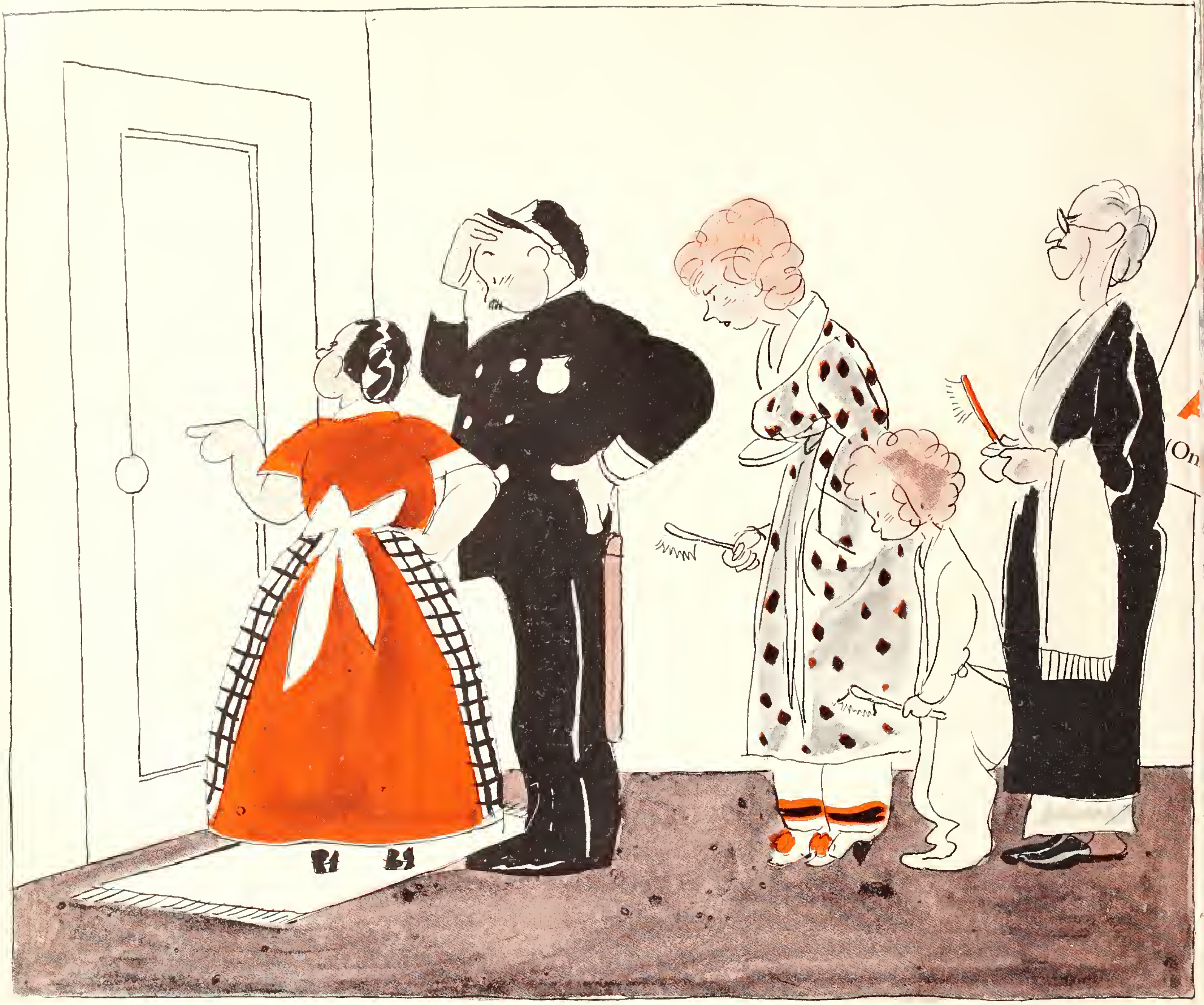
Fox West Coast Decides to Continue Use of Clearance Schedule Formulated under Code Authority, Now Closing Books » » »

Spoor Plans New Circuit To Show 70 mm. Pictures

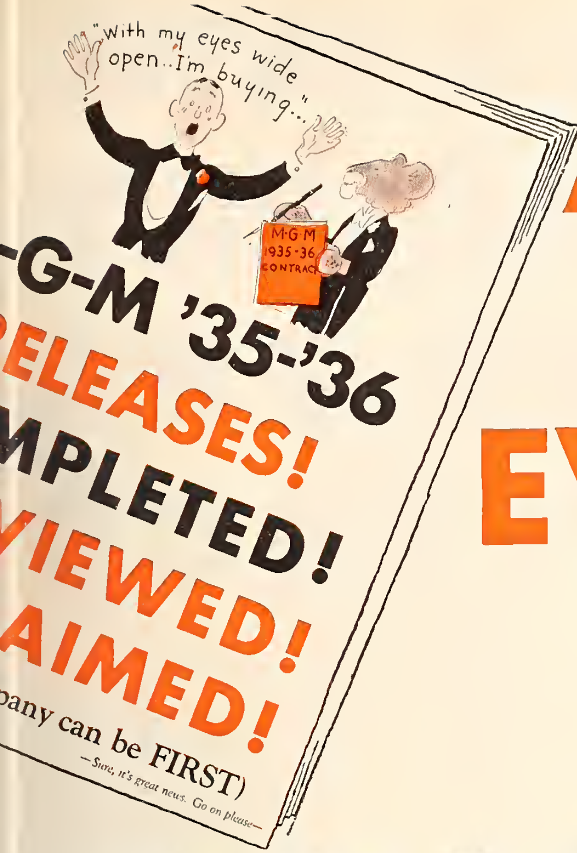
Inventor Who Founded Essanay Would Produce "Third Dimension" Pictures to Be Exhibited in Key Theatres to Be Leased in Six Cities

Two Sections — Section One

OL. 120, NO. 4 *Entered as second-class matter January 12, 1931, at the Post Office at New York, N. Y., under the act of Mar[illegible] ished weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single cop[illegible]* JULY 27, 1935



"HE'S BEEN IN THERE FOR AN HOUR!"


"With my eyes wide open..I'm buying..."
M-G-M 1935-36 CONTRACT
-G-M '35-'36
ELEASES!
MPLETED!
VIEWED!
AIMED!
pany can be FIRST)
—Sure, it's great news. Go on please—

A MESSAGE *that* EVERYBODY'S READING!

HIGHLIGHTS OF M-G-M'S FALL HARVEST—

(August, September, October, November —happy days you'll long remember!)

Clark GABLE, Jean HARLOW, Wallace BEERY *in* "CHINA SEAS" (Giant hit, previewed, acclaimed, nationally advertised)

GARBO, Fredric MARCH, Freddie BARTHOLOMEW *in* "ANNA KARENINA" (Coast critics hail it as Garbo's greatest. Nationally advertised.)

Wallace BEERY, Jackie COOPER *in* "O'Shaughnessy's Boy"

RONALD COLMAN and Great Cast *in* "Tale of Two Cities"

"THE BISHOP MISBEHAVES". Stage Triumph. Big Cast.

Joan CRAWFORD *in* "Glamour" with Brian Aherne

"BROADWAY MELODY of 1936" (Giant Musical with Jack Benny heading cast of 15 electric light names)

Clark GABLE, Charles LAUGHTON, Franchot TONE, *in* "Mutiny on the Bounty"

JOAN CRAWFORD'S great picture introducing CLIFTON WEBB (Title to come)

Jeanette MacDONALD, Nelson EDDY *in* "Let Freedom Ring"

MARX BROTHERS *in* "Night at the Opera"

Bill POWELL's new Secret Service Drama

Warner BAXTER *in* "ROBIN HOOD OF ELDORADO"

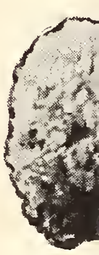
(That's just part of the Harvest Party)

If by any chance you missed last week's big M-G-M advertisement in the trade press ask your Branch Office for a copy. We've never had such an enthusiastic reaction in all our history. M-G-M showmen are set for their biggest year. And we're spending a quarter of a million dollars in promotion to help them.

There's another MESSAGE for you on PAGE 45

"THANK YOU, WARNER BROS., FOR A LOVELY SUMMER," SAY THE TRADE CRITICS

"We'll never forget the wonderful hours we've spent previewing your 1935 summer product! Even in the kind of weather we've been having it's a real pleasure to review and write about shows like 'Page Miss Glory', 'Front Page Woman', 'Broadway Gondolier' and 'We're In The Money'. And we've just had the most delightful time of all at



'THE IRI

S

JAMES CAGNEY

FRANK McHUGH • ALLEN JENKINS • OLIVI

Variety Daily

"Grand, heart-stirring... fine, unashamed sentiment, gusty comedy, homely reality and slap-bang action, all geared for the greatest amount of entertainment for the greatest number of folk and a sure sock at the box-office! . . . Terrific suspense build-up. Cagney has never had a better role. Pat O'Brien gives one of his top performances ...Mary Gordon will probably start an Irish mother screen cycle. Olivia de Havilland . . . unquestionably is going places. Lloyd Bacon has done a grand job of direction."

S
A
REVIEWS
THAT BR
SHOWM

SEE 'G-MAN' JIMMY SOCK PAT ON HIS WILD IRISH NOSE

Here's mud in yer eye...and hair on yer chest ...and the back o' yer hand to any man who says this isn't the fastest, funniest, jaw-jabbin,' girl-chasin' shindig ever staged by these two fightin' divils of 'Here Comes The Navy!'"

SH IN US"

ng

nd PAT O'BRIEN

DE HAVILLAND • Directed by LLOYD BACON

RE
'S
E THESE
OUT THE
IN US!

Motion Picture Daily

"Here is one to raise the roof with audience mirth. Comedy and sentimentality mingle for a wild Irish hit. Mary Gordon scores as the waddling, sweet, peppery mother . . . Allen Jenkins draws howls as a dim wit fighter who starts to slug every time he hears the bell. McHugh causes three tidal waves of laughter. Olivia de Havilland looks like a coming bet . . . Sure box-office material emphasized for laughter and sentiment by Director Lloyd Bacon. You can go the limit on this. It should keep 'em howling."

THE MOST IMPORTANT ANNOUNCEMENT OF THE SEASON STARTS ON PAGE 19

MOTION PICTURE HERALD

Vol. 120, No. 4 July 27, 1935

"A MIDSUMMER NIGHT'S DREAM"

MANY a year after Professor Langley's dreamcraft to take man into the air was built, after the old professor had been gathered to his fathers, not quite a success in aviation, Mr. Glenn Curtiss put a new motor in the device and took it into the air, a success.

In somewhat analogous fashion it seems that Warner Brothers have today put a breath of new life into the classic dramatic fantasy, "A Midsummer Night's Dream," which flowered in the mind of William Shakespeare in the remote year of 1595.

There is promise of exciting adventure in the impingement of the new technology of the motion picture upon the time hallowed Shakespearean masterpiece and the creative skill of the world famous Dr. Max Reinhardt.

A re-reading of the lines of "A Midsummer Night's Dream" will bring to any picture-minded person a realization that after all, the screen, with its infinite elasticity and capacity of defying the limitations of the stage, and with that inexplicable glamouring quality of the camera, is a better instrument for the telling of the tale than Shakespeare had.

There is in fact within the production itself a gay burlesque of the dramatic technique of the sixteenth century, sufficient to reveal, caricature fashion, what the stage was like in 1595—sufficient to show that Warners have put in the hands of Dr. Reinhardt a better tool than Shakespeare had.

It may be promised, too, that there presently will be revealed upon the screen a vastly better performance of "A Midsummer Night's Dream" than Shakespeare ever saw — his dream revealed to human vision for the first time—a work of art three and a half centuries in the making and completed only yesterday in Hollywood.

△ △ △

TURKEY, it seems, does not like the prospect that M-G-M is to make a screen version of "The Forty Days of Musa Dagh," the novel by Mr. Franz Werfel which so considerably and dramatically concerned itself with the subject of the treatment of the Armenians by the Turks. The American picture is being rapidly reduced to the necessity of selecting villains and bearers of unpleasant roles solely among our own nationals. What if the Americans should not happen to like it, either?

△ △ △

MR. JOHN HAY WHITNEY—or perhaps it is just his publicity department—has been asking critics across the land if "Hamlet" should be made in color, also if it should be made at all. Personally, we think the cause of color would be helped more by making a good western. "Hamlet" has been dead quite a while.

THE MATURE CHAPLIN

THE growing up of Mr. Charles Chaplin, who evolved on the screen from a knock-about comedian of English music hall calibre into unparalleled stardom and thence into a philosopher, is one of the most significant personal stories of the motion picture.

It is currently announced that the title of his long contemplated picture known in Hollywood as Production No. 5, to be released in October, will be "Charlie Chaplin in Modern Times." The title is indicative of Mr. Chaplin's introspective approach, and mayhap his measure of himself and his career. This is probably the first occasion on which a star's name has been made a part of a title—and there is to be sure only one Chaplin. His work these many years has been a sort of amplification, with variations, of his primary theme of the triumph of the boob, the pathetic victories of patient inconsequence.

Because Mr. Chaplin has been so much a definition and personification of a quality of social attitude, and since he has been long meditating, and mayhap mellowing, in his reflections on Life and the Times, there will be a special challenge to his considerable audience among the cognoscenti in this title, and it is to be hoped in the picture, too.

Mr. Chaplin is exceedingly aware of himself. Not so long ago he received a proposal from a lavish radio advertiser to go on the air in a campaign addressed at children. He waved it away with the quoted observation: "You are thinking about another generation."

A vast curiosity will await his new expression.

△ △ △

IT'S A SYSTEM

JUST to picture his persistence, they used to tell a story on William Fox. As the yarn went, he was on the golf course with an instructor. He sliced into the rough, and thereupon picked up the ball and carried it to a favorable spot on the fairway.

"You can't do that, Mr. Fox—it's against the rules," the professional cried out.

"Against the rules?" returned the player. "Well, I do it anyway—and you can sue me."

It's an old bit of fiction, but it so reminds one of the way the New Dealers operate.

Of course Mr. Fox became a good golfer—hence the parallel ends about there.

△ △ △

Our contemporary, *Motion Picture Daily*, records in bold-faced type that Mr. S. Charles Einfeld, impelled by current interest, is "thigh-deep in Shakespeare and ideas." We consider the term evasive.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S NEWS SUMMARY COVERING THE SCREEN WORLD

Selecting Audiences

The exhibitor who overlooks the special audience groups in planning his campaigns is depriving himself of much patronage, declare public relations experts who advocate direct exploitation apart from the usual channels. These classes, they say, must be sought out and made aware whenever there is product on exhibition that they have been demanding.

RKO, Paramount, Warner, MGM, Universal, United Artists and Republic are conducting specialized campaigns. RKO has contacted thousands of communtiy groups, educational and religious leaders and others on 11 pictures on its 1934-35 release list.

The reasons for the campaigns, both national and local, and their effect at the box office are detailed on page 13.

NRA Legacy

Officially laid to rest this week, the Code Authority of the Motion Picture Industry leaves a legacy—the Los Angeles clearance and zoning schedule and the general provisions therein which were to have been incorporated in other key city plans awaiting approval when the U. S. Supreme Court brought the activity to an end.

Retiring Code Authority members consider the general provisions as worthy of attention when exhibitors in a few months again find it necessary to set up clearance and zoning.

The provisions, which West Coast exhibition factors, both circuit and independent, are retaining, can be considered as a foundation upon which local interests in any territory can erect an equitable workable clearance and zoning structure, in the opinion of the retiring Code Authority.

While the clearance and zoning perennial issue is dormant at the moment because territories are following precedents laid down by local boards, the Code Authority and established custom, there exist many problems which require attention, particularly in Kansas City and New Orleans.

A digest of the "model" general provisions, together with the national picture, is found on page 15, and the complete text of the provisions starts on page 16.

Jersey City Arises

Jersey City folk have turned to swatting distribution policies instead of mosquitoes, now that the *Jersey Journal,* of which A. D. Mackie is dramatic editor, is making the populace first-run conscious.

The city "desires to get out of the 'hick' class when it comes to presenting films," says a letter sent to the film companies, and "feels that it is the only city of its size (300,000) in the United States which is compelled to show 'second run' features.

First to endorse the movement was George P. Skouras, who with his brothers Spyros and Charles Skouras is operating the Fox Metropolitan Playhouses as well as theatres of their own.

Mr. Skouras said he had been fighting for this privilege since he took charge of the State theatre in Jersey City. Story is on page 43.

Spoor Emerges

George K. Spoor, who 40 years ago made his first appearance on the scene cinematic when he financed the projection device of Edwin Hill Amet, and went on with G. M. Anderson to form Essanay Film Manufacturing Company, is planning to return to production and exhibition.

According to announcement by Edward H. Barron, attorney for the Spoor family in Chicago, a new producing and exhibiting company will open negotiations in a few weeks for long-term leases of key theatres in six large cities.

In these theatres will be shown productions to be made under Mr. Spoor's supervision, employing his large film—"third dimension" process, a Spoor projector and his patented sound board. The story appears on page 14.

Also . . .

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The Cutting Room Page 57
What the Picture Did for Me Page 73
Showmen's Reviews Page 48
Managers' Round Table Page 77
Asides and Interludes Page 25
Technological Page 63
Productions in Work Page 61
Letters from Readers Page 64
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Again, "Nell Gwyn"

From time to time during the past year British newspapers, magazines and the London trade press have become exceedingly agitated over the American Production Code Administration having laid profane hand on the British picture, "Nell Gwyn." The incident, seemingly, only missed becoming subject for a debate in Parliament by a narrow margin. The PCA, it appears, thought the picture could take to advantage a little cleaning up in spots.

Hence, quite interesting is the information at hand from the censorship authorities of the Province of Ontario, Canada, which advises that "Nell Gwyn" has been rejected in toto. Reason: "While admitting the historical accuracy of this picture, the evidence is clearly demonstrated that King Charles II was already supporting one mistress at the time he commenced to support Nell Gwyn, which renders this picture unsuitable for Ontario."

The Costly Law

Leading corporation lawyers, receivers and trustees and others face the prospect that their 51 specific claims aggregating $3,222,315 for services in connection with the bankruptcy and reorganization of Paramount Publix Corporation, will be sharply pared.

That impression was left by Judge Alfred C. Coxe in the U. S. district court in New York last week as he pointedly questioned attorneys who pleaded fairness and reasonableness of their claims. The court commented many requests were high and others did not seem justified.

Thus encouraged, the opposition, in the person of former Federal Judge Thomas D. Thacher, special counsel for Paramount, was prepared at the resumed hearing Thursday to challenge many of the applications and ask that some be disallowed entirely. The account of the court hearing on claims is on page 39.

Paramount Earnings

Evidence that Paramount is responding to reorganization doctoring and that the company is headed for a substantial profit this year is seen in net earnings of $2,411,414 for the first quarter of 1935, as reported to the U. S. district court by counsel for the trustees.

This compares with a net of $5,469,512 for 1934, $5,076,317 for 1933 and a loss of $19,945,569 in 1932. Cash on hand June 22 was in excess of $20,000,000. Story and table on pages 41 and 42.

Collection Method

The distributors in Great Britain, to close all loopholes against sidestepping of full accounting by exhibitors under percentage showings, have just issued a warning that "removal from the barred list (for violations) is not a necessary consequence of a change of proprietorship."

The Kinematographs Renters' Society pointed out that cases have arisen in which "barred" halls have changed hands, and so the Society thus advises exhibitors intending to purchase theatres to make certain that the owner has a clean slate.

The Society "bars from future trading" any individuals making false returns or retaining a six-day booking for Sunday. The story is told on page 62.

Zanuck at Helm

With a new trade name, Twentieth Century-Fox, production of that company moved in expected fashion this week under the supervision of Darryl F. Zanuck, following last week's resignation of Winfield Sheehan. Mr. Zanuck and Joseph M. Schenck, board chairman, took over complete charge of production.

Characteristically, Mr. Zanuck went into immediate production action, contracting players and writers, bringing his production staff from Twentieth Century to the Fox lot and planning to devote his attention to the schedule as a whole. See page 37.

Stage Not Dead

The legitimate theatre is not dead, in the opinion of Brock Pemberton, a leading New York stage producer, in an interview with Burns Mantle, dramatic critic of the New York *Daily News* last week.

"In spite of the ululations of countless calamity howlers, the theatre is not dead," said Mr. Pemberton. "Its economic pains prostrated it for a few years, but it is on the road to recovery. The vitality of the past two seasons and the promise of even greater vigor the coming year should confound its detractors into silence. It is my observation that the only thing dead in the theatre is the individual who proclaims it so. If I were dictator, those who, departing to the cinema or some other field, maligned the theatre, would never be allowed to return."

In Mr. Pemberton's opinion the theatre "will be allowed to stage its comeback" without the aid of the government. He declared that little has been done toward government aid to date despite a sympathy and willingness to help. He pointed out that work relief on a broader scale and a charter for a national theatre are the only forward steps thus far undertaken by the government. He declared that the national theatre probably will mean nothing to the stage.

Hal Horne Resigns

Hal Horne, for several years director of advertising and publicity for United Artists, announced his resignation on Wednesday. The announcement said "he will immediately organize and head a new advertising and publicity company in New York."

Monroe W. Greenthal, exploitation manager with United Artists since 1931, will succeed Mr. Horne, it is understood.

Mr. Horne went to United Artists after serving as general manager of Far West Theatres, Los Angeles, before which he was a production executive with Mayflower Productions and other companies.

One of Mr. Horne's best known campaigns was one which introduced "Palooka," for which he was voted the 1934 *American Spectator* award for the best advertising in any field.

Group Monopoly

A sensational declaration was made this week at Toronto, when, in summing up the evidence at the inquiry into the activities of the Canadian Performing Rights Society at the closing session before Judge James Parker, Joseph Sedgwick of the Ontario Auditor-General's department charged the society with being a combination in restraint of trade.

He argued that the evidence obtained by the federal commission was sufficient to bring the organization within the scope of the Combines Investigation Act for legal prosecution.

NRA Refund

Its affairs liquidated, the Code Authority of the Motion Picture Industry announced this week that a surplus of almost $24,000 remaining in its treasury will be returned to exhibitors and producer-distributors, in the ratio in which assessments were paid.

Contributions from code members since the start of operations on December 7, 1933, amounted to $341,880.37. Close to 9,000 exhibitors paid assessments the first year.

Records of the Code Authority and of local administrations may be requested by the new NRA in an expected survey of the industry which will go back to its very inception and cover its development, introduction of new processes, plant obsolescence, distribution and other problems. See page 47.

On 'Buying Audiences'

A policy under which an exhibitor actually "pays the public to come and view a motion picture program" which has cost hundreds of thousands of dollars to produce is nothing short of insane, writes William Hatch, publicity and art director of the Hayward theatre at Hayward, California, in an uncompromising attack upon giveaways.

"This giveaway creed may be the reason why showmanship is becoming a lost art," says Mr. Hatch. He blames the widespread prevalence of Bank Nights, Bargain Nights, Cash Nights, and What-Not Nights to shortsighted follow-the-leader exhibition. His comment appears on page 26.

Ad Code Echoes

The motion picture industry's Advertising Code seems to have been the forerunner to similar strivings in other business groups, for Paul E. Murphy, chairman of the sales promotion division of the National Retail Dry Goods Association, warns that legislative censorship of all advertising will be brought about by public pressure unless restraint is practised.

A national standard for censoring copy in all media is needed, said Mr. Murphy, the while praising the regulations of some of the leading newspapers barring advertising that is dishonest, misleading and in bad taste. See page 38.

Theatre Canvass

A second census of theatres, covering activities of the current year and providing data comparable with that obtained by the amusement census of 1933, will be undertaken by U. S. Census Bureau next January.

In the 1935 census, according to Bureau officials, information on every theatre will be sought, under schedules planned to reduce the possibility of error. The canvass will be made by relief roll workers under supervision of experienced Bureau men.

Flinn to Variety

John C. Flinn, executive secretary of the NRA Code Authority, will assume an executive editorial post on the weekly theatrical and radio publication, *Variety*, on August 1, it was announced Tuesday.

Mr. Flinn has had wide experience in executive positions in the industry over a period of years, most recently as executive secretary of the NRA Code Authority.

This Week in Pictures

COMEDIENNE. One of the best known in England, Cicely Courtneidge, of Gaumont-British, here for an American film debut in MGM's "A Perfect Gentleman."

ENTERTAINED. At a Metro studio luncheon recently was Governor Harry Nice of Maryland, by Louis B. Mayer (right) and Jeanette MacDonald, star, on a Coast visit by the governor.

DANCING. Jimmy Ormonde, signed by Educational to direct a new dancing group.

FUNSTERS. The story department of the Harman-Ising studio, producer of "Happy Harmonies," cartoon concoctions in animated color for MGM release. Standing at the head of the table are the bosses of the fun-makers, Hugh Harman and Rudolf Ising, both enjoying the joke.

PRESENTATION. From W. Hurworth (left), Paramount general sales manager in Australia, to Acting Prime Minister of the Commonwealth, Dr. Earle Page, of a print of King George's Jubilee Celebration.

HORSEMEN. Are Sol Lesser (center), producer, son Bud Lesser, 20, and young Bobby Breen, 8, Mr. Lesser's recently acquired child singing star, out for a morning canter on the ranch.

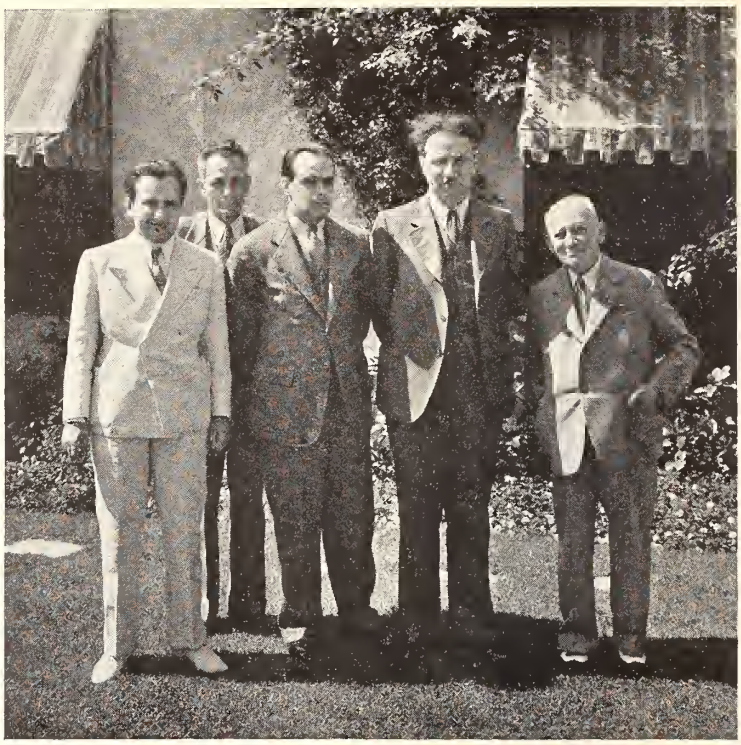
ABSENTEE. Sidney Fox, returning to the screen after an absence of more than a year, to appear in "Sweet Surrender," produced by Broadway Productions for Universal.

VOICE. Of Lorraine Bridges, Oklahoma girl, which was discovered, then signed by MGM.

AMBITION. About to be filled, as Ronald Colman discusses with director Jack Conway the role of Sydney Carton in the MGM-Selznick film of Dickens' "A Tale of Two Cities."

DAUGHTER. Daddy is Jack Benny, of the radio and Metro's forthcoming "Broadway Melody of 1936," mother is also known as Mary Livingstone of the radio, and daughter is Joan Naomi, 11 months, taking a turn at the mike, as the parents look more than pleased and proud.

PLAYWRIGHT. Luigi Pirandello, Italian author and 1934 Nobel Prize winner in literature, visiting Radio City Music Hall on his arrival from abroad, en route to the Coast, where at least some of his noted works are to be adapted to the screen. He displayed a lively interest in the operation of the Music Hall.



VISITORS. At Universal City recently were the heads of the Soviet film industry on an inspection trip in this country. From the left: Carl Laemmle, Jr., A. Aberson, Amkino; Vladimir I. Virlinsky, Amkino president; Boris Z. Shumiatsky, head of Russian industry; Carl Laemmle, Universal president.

VETERAN. G. E. Battersby, paymaster of the Philadelphia zone for Warner, honored for 25 years of service, as zone circuit manager Ted Schlanger presents him with a gold watch. In the picture are: Lester Krieger, Skip Weshner, A. J. Vanni, Mr. Schlanger, Mr. Battersby, Herman Maier, Ellis Shipman, Leonard Schlesinger, Harry Goldberg, Lou Schwartz and Lou Brager. The "young" motion picture industry yet is able to boast of real veterans who have spent a quarter of a century and more in the service of the motion picture. Mr. Schlanger earlier had honored a Philadelphia theatre manager for his record in a general business drive.

CAMPAIGNS FOR SPECIAL AUDIENCES FOUND ROAD TO INCREASED PROFITS

Public Relations Experts of Distributors Say Millions in Revenue Await Exhibitors Tying In on Special Appeal Films

Millions in potential revenue are to be collected by exhibitors by carefully cultivating the patronage of elements in the community who demand socalled better films, and pictures of special appeal, in the opinion of some of the public relations experts in the industry who have observed box-office reaction to campaigns directed at these prospective theatregoers. It is emphasized that to make patrons out of these prospects the exhibitor must use advertising and publicity methods off the beaten path.

Many theatre men, say advertising promotion directors, fail to take into account that certain classes attend a film theatre only when there is a picture that interests them, and that these must be sought out and informed when there is on exhibition a picture to their liking.

Distributors Specialize Campaigns

Such distributors as Radio, Paramount, Warner, MGM, United Artists, Universal, Republic, are taking these factors into consideration when building campaigns on certain pictures, and where the product is found suitable for this sort of handling extraordinary methods are employed. One method commonly used is the School Study Guide. It is recognized that those who pick their entertainment with high discrimination are not susceptible to every-day campaigns. And it is emphasized by those who have charted the results of specially-directed advertising and publicity messages that they have proved good box-office.

There are, in fact, three tangible results cited:

1. Such campaigns develop a keener appreciation of the better motion pictures as a medium for entertainment and educational and cultural advancement—an appeal, incidentally, over which certain groups voice enthusiasm.

2. They enhance the institutional prestige of the screen.

3. They develop closer relations between the exhibitor and important community forces; they bring him in contact with special groups, all to the benefit of his goodwill and box-office.

The elements to which the exhibitor must direct his special campaign are the various social organizations and clubs, church leaders, schools and the like.

Warner has retained Dr. Richard Burton, literary authority, to contact special groups in a campaign on "A Midsummer Night's Dream." MGM has sent an elaborate booklet to 35,000 teachers, noting educational points in 1935-36 product.

In the home office of the RKO Distributing Corporation in New York is an index file of results on showings to which exhibitors have given the extra effort needed to bring the more discriminating into the theatre. A typical case is that of "The Little Minister," on which Frank Fielding, who contacts the different groups in the field, reports as follows:

BRONXVILLE, N. Y.: "Little Minister" grossed within 10 per cent of "Little Women" and "Roberta" and above all other films.

SUFFERN, N. Y.: The film grossed higher than all except "Little Women," which ran twice as long, despite snow blocked roads. The big draw primarily was due to high school interest aroused by an essay contest.

EAST ORANGE, N. J.: The head of the English department in the local high school arranged for whole classes to attend with no price cut. Gross was 20 per cent higher than "Little Women" and 225 per cent greater than the average special.

MORRISTOWN, N. J.: "Little Minister" played here four months after release and after all adjacent spots, instead of the usual protection because of delayed signing of contract. The theatre turned patrons away on Saturday matinee and had the largest gross of any RKO picture playing three days.

Mr. Fielding represents the company's New York exchange in working with local exhibitors on campaigns of this sort, following up with local groups in a more direct way than could be done through the contacts maintained nationally by RKO. That company has pioneered in public relations activities designed to benefit the box office, and for the last two years has maintained activity under the direction of Leon J. Bamberger, sales promotion manager.

Called "Tremendous Force"

Creative campaigns of this nature are a "tremendous force" in obtaining support for fine pictures that otherwise would fail commercially, Mr. Bamberger said.

"The influence of public relations activities on the box office is one of those intangibles almost impossible to measure," he explained. "However, we can draw certain deductions from the figures of general motion picture attendance and from statistics on the total potential motion picture audience unemployed.

"In 1929 and 1930 it was generally conceded that the average weekly motion picture attendance in the United States approximated 115,000,000 people. In the two ensuing years that figure dropped to somewhere between 55,000,000 and 60,000,000. There is no reason to believe that this marked decrease in attendance was caused by any factor other than loss of employment, and the general depression.

"The American Federation of Labor says the amount of unemployment has remained almost constant since 1929. Motion picture attendance, in contrast, has made steady gains every year since 1931. It would be hazardous to guess whether the weekly attendance at the present time is 77,000,000 or 85,000,000.

"It is reasonable, I believe, to attempt to seek an explanation of this increase in theatre attendance, other than a return of part of the fan audience which unemployment and poverty took away from the theatres.

"What actually has happened is that the increase has come almost entirely from an element of the population which, up to 1931, had sought its entertainment elsewhere than at 'the movies.'

"Our function has been to reach the more cultured people who would appreciate fine entertainment, through channels other than those normally developed by our publicity and advertising departments. That we have somewhat succeeded in doing this is evident from the change in the character of mail we have received. It is not only that the suggestions sent in with regard to new productions ask for a higher type of drama, but criticism and appreciation alike evidence an interest in the treatment of story material, and in the direction.

Big Gains in Receipts Recorded After Directional Drives at Community Groups; School Study Guides Also a Factor

"Letters on pictures which have lent themselves to this type of treatment have been sent to the General Federation of Women's Clubs, alone representing 3,000,000 women in the United States; to the national Catholic, Protestant and Jewish organizations; to groups interested in child welfare, and so on.

Where Ordinary Advertising Fails

"The success of these campaigns depends largely on the tieup of the local theatre with the local branches of these organizations. The value of an endorsement we get from the national headquarters of the Boy Scouts of America, or Girl Scouts, the Junior League, YWCA or other typical groups depends on the extent to which the local exhibitor brings this endorsement to the attention of the local groups and gets their cooperation in word of mouth or other advertising. In turn, the extent to which local theatre men capitalize on their opportunity depends on the emphasis our publicity men and sales forces in the field place upon it."

"It has been found," continued Mr. Bamberger, "that many fail to react to the usual type of theatre advertising, especially since in so many instances the name of a book or play is changed and the title gives no inkling of the nature of the picture."

Many of the RKO branch managers follow through locally on what is started by the home office in the way of direct campaigns, Mr. Bamberger said. As examples he said that Fred McNamee in Philadelphia makes it a point to address the Women's Forum coincidentally with the release of a suitable picture, and that Jack Osserman in Chicago, Stan Jacques in Cincinnati and T. R. Thompson in Kansas City, among others, make special efforts to inform local groups.

School Study Guides Prepared

He said that M. A. Lightman of Malco Theatres in Memphis has been highly successful in this respect, working hand-in-glove with the Better Films Council, which represents 79 club groups, 11 Catholic schools, 14 private schools, the DAR and Catholic women's organizations. Monthly approved film lists are posted in the schools and libraries, and the Council is so organized that within a few hours it can reach 10,000 Memphis homes by means of a chain telephone system, if prompt action in support of a showing is needed.

Indicative of RKO's special campaigns is that 615,000 bulletins have been sent out to various groups and community leaders on 11 selected pictures on the 1934-35 release schedule, averaging 12,000 letters a week on special letter heads. Signed comments by preview groups or motion picture chairmen usually are attached. The size and direction of the campaigns vary with the picture, depending on whether it is a family type program, educational, historical and so on. School study guides prepared by the National Education Association have been distributed through high school English departments on various pictures.

SPOOR TO RETURN TO PRODUCTION AND EXHIBITION WITH OWN CIRCUIT

Founder of Essanay Will Supervise Pictures Using 70mm. "Third Dimension" Process and Other Spoor Patents

New Company Will Negotiate for Leases of Key Theatres in Six Large Cities as Starter, Says Attorney

George K. Spoor, who four decades ago stepped gingerly into the business when he financed—for $65—the launching of a newfangled contraption for projecting motion pictures and went on to the heights and to millions with Essanay, thence into Chicago lake shore real estate, is returning to exhibition and production.

Within a few weeks a new producing and exhibiting company will open negotiations for long-term leases of key theatres in six large cities, according to announcement.

In these cities will be shown productions made under Mr. Spoor's supervision and employing several patent features developed in the Spoor laboratories in Chicago but which are said to have been rejected by the large producers because of the cost that would have been entailed in substitution of new equipment.

The pictures will be made on large size film, a part of the "third dimension" process which Mr. Spoor has been developing for a decade or so. They will be projected by Spoor's special projector and the sound will be thrown to the audience from Spoor's patented sound board.

The project was made known by Edward H. Barron, personal attorney for the Spoor family, in Chicago. Mr. Barron at the same time said he expected that a trust agreement which has controlled the major Spoor properties for the last three years would be concluded and dissolved in about six weeks.

In the past week the following "Legal Notice" has appeared in the trade press: "George K. Spoor, Chicago, Illinois, under date of November 1, 1932, conveyed all his real estate and personal property to Albert W. Malone, Trustee. Any negotiations for the acquisition of stories, plays or any of said conveyed property must, therefore, be with or through said Trustee."—The notice carried the name of Lowell M. Birrell, Esq., as attorney for Mr. Malone.

"Friends of Mr. Spoor will be pleased to know that he is in better circumstances today than at any time in the last six years, and has associated with him in this new project some of the most able and influential men in the business," said Mr. Barron. He did not name Mr. Spoor's associates in the enterprise.

Placed Patents in Trusteeship

It was at the instance of the Continental Bank of Chicago and on the advice of friends, Mr. Barron said, that Mr. Spoor in 1932 had placed his patents and other properties, except such personal holdings as his home, bank account and personally owned effects, in a friendly trusteeship, with Mr. Malone, his one-time bookkeeper and certified public accountant, as the trustee. Mr. Barron estimated the assets at $3,500,000 and liabilities at $80,000.

"It was just too much for an individual to handle," said Attorney Barron. "There were accrued taxes on real estate and some foreclosure proceedings. John J. Berggren had an interest in the third dimension process which was not definite. J. F. Lindberg had a 25 per cent interest in the sound board. We let the State street leaseholds go and also the Fort Dearborn hotel. The major part of the realty holdings have been kept, however, and everything is just about straightened out. I expect that it will be wound up in from four to six weeks."

The sound board, Mr. Barron said, is a device to eliminate distortion by throwing the sound to the side and then the rear and thence back to the audience, instead of directly to the audience.

Cites Radio Parallel

A situation parallel to that which radio faced after it had been perfected today is being confronted by Mr. Spoor and his inventions, Mr. Barron said. Radio had to wait, he said, because the banks had millions invested in the phonograph business—hence the stop-gap introduction of the crystal set.

Application of the Spoor patents, he pointed out, would require an expenditure of millions in new equipment, from the camera through to the projector, as well as expensive remodeling or abandonment of hundreds of theatres with proscenium arches too small to accommodate the larger screen.

Mr. Barron said that in England there is more of a possibility of immediate utilization of the patents and that Mr. Spoor could get between eight and ten millions outright, but that he believes a greater return is to be had eventually in the United States, as he has patent protection meanwhile in England, France and Germany.

Mr. Spoor's original plan was to establish his special theatres in twenty cities, but on protests from production and distribution companies he had decided to limit the initial activity to half a dozen cities, said the attorney. The new company is awaiting a charter and approval of the Securities and Exchange Commission.

Entered Business in 1895

It was in about 1895 that George K. Spoor first ventured into the motion picture business. He was operating a one-night roadshow at the Opera House in Waukegan, Ill.—he had a newsstand and lunchroom at the Northwestern Station in Chicago—when a certain Edwin Hill Amet came to the ticket window, in search of $65 to finance a projection machine he was inventing. Out of his decision that night Mr. Spoor went on to an accumulation of seven to ten million dollars. From his exhibition of pictures with the Magniscope came contact with George Kleine and William N. Selig,—and the birth of Essanay.

From Vitagraph had gone G. M. Anderson, to join Colonel Selig. Mr. Spoor had the Kinodrome Circuit, showing motion pictures in Orpheum vaudeville theatres, and became proprietor of the National Film Renting Company in Chicago. Anderson and Spoor organized Essanay Film Manufacturing Company in February of 1907 and started production. There followed a decade of warfare, with Spoor, Kleine and Selig standing shoulder to shoulder, with Edison, in defending the Patents Company, formed in the winter of 1908-09. Then William Swanson, Chicago exchangeman, and Carl Laemmle precipitated the rebellion that changed the entire scene.

The Chaplin Episode

On October 5, 1910, came announcement of The American Film Manufacturing Company, with 20 production experts, all called "formerly of Essanay." An injunction was obtained by Mr. Spoor to stop further raiding. Essanay took Charles Chaplin away from Keystone, only to lose him later to Mutual. Now Essanay began to fade. Mr. Spoor bought out Anderson, but an ill-fated attempt of the KESE combination—Kleine, Edison, Spoor and Essanay—to build up Max Linder to compensate for the loss of Chaplin, met its end with the suicide of Linder in 1925. However, Mr. Spoor had made his millions, which he placed in Chicago real estate.

Mr. Spoor continued with his interest in inventions in the field of the motion picture, however. One outstanding effort was with the socalled "third dimension" pictures, entailing use of 70 millimeter film. In 1929 at RCA-Victor's Gramercy studio, with the Spoor-Berggren process was made a full-length feature, "Danger Lights," starring the late Louis Wolheim. The project, and the experimental production, immediately ran into the obstacle of costs that would have been necessitated in making over studio and theatre equipment. Now Mr. Spoor hopes to solve that problem with a circuit of his own.

No Cultural Depression, Declares David Sarnoff

"There is no cultural depression in America," declared David Sarnoff, president of the Radio Corporation of America, in an address at Atlantic City last week to RCA Victor distributors, in which he discussed the increasing demand for those devices which contribute to cultural progress.

"Great economic upheavals may actually stimulate cultural progress," he said. "This has happened in America." He noted the marked advances in the appreciation of music in the past five years as indicative of the nation's cultural growth. He called the radio a contributing influence.

Allied Regionals Planned

A series of regional meetings will be held by Allied States Association through New England, beginning August 4 at White River Junction, Vt. Nathan Yamins is expected to accompany the group of national officials on their trip through the territory.

LOS ANGELES CLEARANCE SCHEDULE OFFERED AS MODEL TO OTHER AREAS

Code Authority, Closing Its Books, Reports Plan Being Continued by Fox West Coast —Accepted by Independents

General provisions of the schedule of clearance and zoning for the Los Angeles exchange territory, which were to have been made a part of systems for other areas had not the supreme court invalidated the NRA, now are offered by members of the Code Authority, closing its books this week, as a model for sectors which may desire to draft clearance agreements. (Complete text of the general provisions of the Los Angeles schedule appears on the following pages).

The Authority regards the Los Angeles plan as the only tangible result of two years of striving toward self-regulation under a code of fair practice and of more than a year's actual effort toward evolving a set of clearance and zoning rules that would be equitable, workable and acceptable.

The Los Angeles schedule entailed a tremendous amount of work, and in its final form is the consummation of a long series of conferences harmonizing the ideas of conflicting local interests and conforming local recommendations with the thoughts of the Code Authority. Five drafts were prepared before one finally was approved by the national board, and that was revised by the Authority before it went into effect.

FWC Continues Plan

After an initial test of two months, the plan is being continued voluntarily by Fox West Coast with one or two exceptions, and it also is reported to be working out to the satisfaction of a majority of independents. By realigning availability, the schedule has had the effect of increasing admission scales to a level commensurate with draw possibilities, and hence has jumped theatre revenue to a point where many exhibitors are showing a profit for the first time in several years. This, in turn, it is reported in New York, has increased distributors' income by several hundred thousands of dollars for the year, through the higher rentals which the exhibitors are able to pay.

Many subsequent runs in the Los Angeles sector which charged an admission of 15 or 20 cents have increased the tariff to 40 cents, because the schedule drastically sets back low-price houses in product availability.

Besides Los Angeles, the schedule is for the territory comprising southern California, Arizona, Nevada and New Mexico, embracing 214 cities and towns and affecting 450 exhibitors.

Local Board Precedents Followed

Generally throughout the country, clearance and zoning prevails, as far as legally and practically possible, in accordance with the precedents established through decisions of the local boards in hearing individual complaints and the decisions and principles laid down by the Code Authority. The usual dominant values—such as admission price, class of theatre and locality—still control, and there are no limitations, with the single exception that the distributors are continuing the cardinal principle promulgated by the Code Authority—that clearance is governed by the exhibitor's ability to bargain for product. In other words, while availability may be regulated by the admission price, the clearance in individual zones is a matter of buying power.

While the national situation is reported tranquil and is expected to continue so for a few months, it is anticipated that clearance and zoning again will come to the fore as a controversial issue early next year when the large circuits begin to negotiate new season contracts. The amount of protection a distributor is willing to grant a dominant circuit usually has a definite bearing on product deals, and the circuits not infrequently use this point to play one distributor against another.

It is when exhibitors in the field begin to discuss the drafting of clearance and zoning plans that the general provisions in the Los Angeles document will prove their usefulness, believe members of the retired Code Authority.

General Provisions as Basis

Not all the general provisions may actually square with all local conditions, but the proponents believe they are broad enough and reasonable enough to cover practically all situations. They were designed as the foundation, and the local interests were to work from there.

It is provided that the run a theatre shall have is "solely a matter of negotiation" between the theatre and distributor. A "continued first-run" is defined as one that upon its closing in one theatre is without lapse of time continued in another theatre having the same admission scale, within the same city, town or zone. The clearance is figured from the end of the run in the theatre last exhibiting the picture.

As to clearance within a zone, any subsequent-run theatre is permitted seven days' clearance over the next subsequent-run in every competitive theatre within the same zone. To obtain this clearance, a theatre must complete the run within 14 days after availability or within 14 days of the first date of exhibition. If these conditions are not fulfilled, the seven-day period of clearance is shortened commensurately.

Competition Defined

All theatres within a subsequent-run zone are deemed competitive, except those specifically designated as non-competitive, and no distributor is entitled to grant any clearance over non-competitive theatres. No clearance is permitted for any theatre outside of a particular zone. Admission prices, for the purpose of the schedule, shall be the net charge, exclusive of taxes or other fees.

Theatres are classified according to admission price, and it is provided that a theatre charging 40 cents or more as evening adult admission and not less than 30 cents matinee adult admission, is classified as a "forty cent or more theatre." Similar definitions range down to theatres charging less than 10 cents for anyone at any time, which are classified as "five cent theatres."

It is stipulated further that if a theatre lowers its price its classification shall be changed, even though lower admissions are practiced as a temporary measure, and its date of availability is set back for at least four weeks following the week in which the theatre's classification is placed in a lower bracket. In order to gain the benefits of a higher admission, the exhibitor must have the distributor's consent in writing to be placed in the higher category. However, the exhibitor is not prevented from increasing his price at his own will.

Admissions Reported Increased Under Plan with Exhibitors Showing Profit and Distributors Greater Rentals as Result

Can Purchase Any Run

Regardless of admission price, the exhibitor is given the right to purchase any run he may be able to buy in his zone, and the distributor is privileged to sell his product to any theatre for any run.

The general provisions conclude with a section specifying that nothing in the schedule shall be construed as obligating the distributor to have available a greater number of feature prints than was generally carried prior to adoption of the schedule, and that all dates of availability and their allocation to exhibitors remain at the discretion of distributors.

After a period of voluntary observance in principle by the exchanges during the time the schedule for Los Angeles was being drafted, the completed and approved plan legally went into effect May 15th. However, there was to be a 28-day interval before it would affect the first subsequent-runs, and the supreme court's NRA decision was handed down May 27, before the schedule could be practically enforced or officially published.

Made to Fit Code

The Los Angeles schedule was made to fit the NRA code, the Code Authority's rulings and the 12 principles enunciated by the Authority last September for guidance of local boards in the preparation of clearance and zoning rules. In a word, the schedule sets down for the first time all the procedure and decisions under the code as defined, refined and crystallized at the time the Blue Eagle was nullified.

The restrictions imposed by the Code Authority no longer hold, of course, including the one specifying that "the period of clearance shall not be affected by reason of any theatres using a double bill policy or stage shows." The distributors now can freely indulge in contractual clauses penalizing the showing of dual features, or anything else not specifically prohibited by law or court decisions.

As probably an afterthought to the general provisions, the Code Authority inserted a clause in the preface to the schedule to the effect that the local board should make such reasonable reduction of clearance as might be proper in the event of a reduction in admission prices by any first-run theatre.

This, it is generally conceded, would have solved the problem of low admission prices at first-runs as obtains in Kansas City and some other key cities. The Kansas City clearance and zoning board had approved this measure and asked the Code Authority to make it a part of the contemplated schedule for that territory.

After conferences with exhibitor factors in Kansas City and a survey of the theatre situation there, John C. Flinn, executive secretary of the Code Authority, reported to the board that the midwest center had one of the worst clearance and zoning situations in the country,

(Continued on following page, column 3)

TEXT OF LOS ANGELES ZONING PLAN

GENERAL PROVISIONS

For the purpose of maintaining at all times a fair, just, reasonable and equitable schedule of Clearance and Zoning throughout the Los Angeles Exchange territory, the following general provisions shall be binding upon all distributors and exhibitors operating within the territory, and shall, unless otherwise expressly stated, govern the distribution, licensing for exhibition and exhibition of only feature length motion pictures:

Section 1. Effective Date of Schedule

(a) This schedule is hereby approved to become effective within such reasonable time as shall be fixed and published by the Local Clearance and Zoning Board for the Los Angeles territory.

(b) After such effective date, no feature motion picture shall be distributed, licensed for exhibition or exhibited within the Los Angeles Exchange territory, otherwise than in accordance with this Clearance and Zoning schedule.

Section 2. Definition of Terms

(a) The term **"clearance,"** as used herein, shall be deemed to refer to that interval of time between the conclusion of the exhibition of a motion picture at a theatre licensed to exhibit such motion picture prior in time to its exhibition at another theatre or theatres and the commencement of exhibition at such other theatre or theatres.

(b) The term **"zone,"** as used herein, shall be deemed to refer to any definite geographical area or areas embraced within the Los Angeles Exchange territory; and the area or areas of the various zones herein established are hereinafter defined, either by designating the name of a city or town or community, or by listing the theatre or theatres comprising the zone. Each theatre now operating within the Los Angeles Exchange territory and not specifically listed herein shall be deemed to be in that zone, as herein designated, comprising the area in which such theatre is situated.

(c) The terms **"feature length motion picture," "feature picture,"** or **"feature,"** as used herein, shall each be deemed to refer to any motion picture of a length, as nationally released, of thirty-five hundred (3,500) feet or more.

(d) The term **"short subject,"** as used herein, shall be deemed to refer to any motion picture of a length, as nationally released, of less than thirty-five hundred (3,500) feet.

(e) The term **"adult admission price,"** as used herein, shall be deemed to refer to any price charged at any time for the admission to any theatre of any person twelve (12) years of age or over.

(f) The term **"evening,"** as used herein, shall be deemed to refer to that period of time commencing at the hour of 5 o'clock p. m. of any day and ending at the hour of 8 o'clock a. m. of the following day.

(g) The term **"matinee,"** as used herein, shall be deemed to refer to that period of time commencing at the hour of 8 o'clock a. m. of any day and ending at the hour of 5 o'clock p. m. of such day.

(h) All other terms employed in this schedule and not elsewhere herein expressly defined, are used and intended to be understood and construed to have the meaning in which such terms are now commonly accepted and understood by motion picture producers, distributors, exhibitors and the trade generally.

Section 3. New Theatres

All existing theatres not now in operation, other than those of such theatres as are specifically listed herein, and all new theatres hereafter constructed, shall apply to the Local Clearance and Zoning Board for the Los Angeles Exchange territory for determination of proper zoning classification. Such application and prompt designation may be made at any time.

Section 4. Runs and Clearance

(a) The run which a theatre purchases from a distributor shall be designated in such theatre's license agreement and shall be solely a matter of negotiation between such theatre and such distributor.

(b) The number of days clearance between first run in any city and the subsequent run or runs shall be determined and regulated by this schedule.

Section 5. Continued First Runs

(a) A "continued first run" is hereby defined for all purposes of this schedule to be a run that starts in one theatre and upon the closing thereof in such theatre, is without lapse of time continued in another theatre operating under the same scale of admission prices as the prior theatre within the same city, town or zone.

(b) As to each picture which shall be exhibited on a "continued first run," pursuant to the provisions of this Section 5, clearance shall be dated from the termination of the exhibition thereof in the theatre last exhibiting such picture on such run; and such termination shall be deemed to be the "first run closing" of each such picture.

Section 6. Clearance within Zone

(a) Any theatre operating within any subsequent run zone established within the area of any city shall be permitted seven (7) days' clearance over the next subsequent run in every competitive theatre operating within the same zone. Any such theatre, in order to enjoy such seven (7) days' clearance must:

(1) Complete the run within fourteen (14) days after availability as determined by the annexed price of admission schedule, or

(2) Within fourteen (14) days of the first date of exhibition as such date is determined by the availability of the positive print pursuant to Section 12, of this schedule.

Where the run is not completed within fourteen days as above defined, (1) and (2), the seven (7) day period of clearance shall be shortened one (1) day for each day by which the completion of the run exceeds such fourteen (14) day period.

(b) All theatres within each subsequent run zone established within the area of any city, shall be deemed **competitive** for all purposes of this schedule, excepting those theatres specifically designated in this schedule as **"non-competitive."**

(c) All theatres within each subsequent run zone established within the area of any city, which have been determined by this Board, for all purposes of this schedule, to be non-competitive to one or more theatres within the same zone, are hereinafter designated as non-competitive to such one or more theatres; and no theatre operating within any such zone shall be entitled to buy or otherwise acquire, and no distributor shall be entitled to sell or otherwise grant to any such theare, any clearance over any other theatre or theatres, as to which such theatre is herein declared to be **non-competitive**, within the **same** zone.

Section 7. Clearance Outside of Zone

Except as otherwise expressly provided herein, no theatre operating within any subsequent run zone established within the area of any city shall be entitled to buy or otherwise acquire, and no distributor shall be entitled to sell or otherwise grant to any such theatre, any clearance over any theatre operating in any **other** subsequent run zone established within the area of the same city.

Section 8. Admission Taxes

Wherever an admission price is mentioned in this schedule, the amount stated shall be deemed to refer to the **net** admission price, exclusive of any tax or other charge of any governmental or administrative agency.

Section 9. Theatre Classifications

1. Any theatre charging forty cents (40c) or more evening adult admission price for each adult admission sold, and not less than thirty cents (30c) matinee adult admission, is hereby classified as a "forty cent (40c) or more theatre."

2. Any theatre charging forty cents (40c) or more evening adult admission price for each adult admission sold, and not less than twenty-five cents (25c) matinee adult admission, is hereby classified as a "thirty-five cent (35c) theatre."

3. Any theatre charging less than forty cents (40c) but not less than thirty-five cents (35c) evening adult admission price for each adult admission sold, and not less than thirty cents (30c) matinee adult admission, is hereby classified as a "thirty-five cent (35c) theatre."

4. Any theatre charging less than forty cents (40c) but not less than thirty-five cents (35c) evening adult admission price for each adult admission sold, and not less than twenty-five cents (25c) matinee adult admission, is hereby classified as a "thirty-cent theatre."

5. Any theatre charging less than thirty-five cents (35c) but not less than thirty cents (30c) evening adult admission price for each adult admission sold, and not less than twenty-five cents (25c) matinee adult admission, is classified as a "thirty cent (30c) theatre."

6. Any theatre charging less than thirty cents (30c) but not less than twenty-five cents (25c) evening adult admission price for each adult admission sold and not less than twenty cents (20c) matinee adult admission price is classed as a "twenty-five cent (25c) theatre."

7. Any theatre charging less than twenty-five cents (25c) but not less than twenty cents (20c) evening adult admission price, and not less than fifteen cents (15c) matinee adult admission is a "twenty cent (20c) theatre."

8. Any theatre charging less than twenty cents (20c) but not less than fifteen cents (15c) adult admission price for each adult admission sold at any time, either matinee or evening, for any seat, either balcony or lower floor, is classified as a fifteen cent (15c) theatre."

9. Any theatre charging less than fifteen cents (15c) but not less than ten cents (10c) adult admission price for each adult admission sold, at any time, either matinee or evening, for any seat, either balcony or lower floor, is classified as a "ten cent (10c) theatre."

10. Any theatre charging less than ten cents (10c) admission price for each admission sold, either adult or child, at any time, either matinee or evening, for any seat, either balcony or lower floor, is hereby classified as a "five cent (5c) theatre."

Section 10. Determination of Classification

In determining the classification, for the purposes of this schedule, of any theatre charging at any time two or more different evening adult admission prices, or two or more different matinee adult admission prices, the low-

(Continued on following page, column 1)

INDEPENDENTS REPORTED FAVORABLE

Text of Clearance and Zoning System

(*Continued from preceding page*)

est evening adult admission price charged, and the lowest matinee adult admission price charged, at any time, shall govern.

Section 11. Change of Classification

(a) In order to avoid the "booking" confusion (both to distributors generally and to those exhibitors with theatres dating clearance from other theatres), necessarily resulting from "special" reductions in admission prices which may serve from time to time to place theatres resorting to such practices temporarily in a lower classification, it is hereby provided that:

Every theatre in the Los Angeles Exchange territory which shall, at any time after the effective date of this schedule, by reason of an change in its admission prices, be placed in a lower price of admission classification than that in which such theatre previously occupied in accordance with the provisions of this schedule, shall be deemed to *remain* in such lower price of admission classification, for all purposes of this schedule, and shall be accorded the clearance herein permitted for theatres of such lower classification, for and during the entire period in which each such change of price shall continue in effect, and *in all events* for and during the period of four (4) weeks next following the week in which such theatre shall have been placed in such lower classification.

(b) It is further provided that any theatre in the Los Angeles Exchange territory which shall at any time after the effective date of this schedule, by reason of an increase in its admission price, be entitled to be placed in a higher price of admission classification than that in which such theatre was previously placed, in accordance with the provisions of this schedule, shall remain in such prior price of admission classification for the pictures of such distributor who shall not have agreed in writing with such exhibitor for such higher price of admission classification. Nothing in the foregoing shall at any time prohibit an exhibitor from increasing his admission prices at the will of such exhibitor.

(c) Nothing in this schedule shall deny the right to any exhibitor regardless of his admission price, to buy any run that he may be able to purchase from any distributor in his competitive zone, nor shall it deny the right of any distributor to sell his product to any theatre for any run in any competitive zone, regardless of the admission price charged by such theatre.

(d) A subsequent run theatre charging the same or lower admission price than its competitor and buying a prior run, shall have a maximum of seven (7) days clearance over such competitor.

Section 12. Prints

Nothing contained in this schedule shall be construed as an obligation on the part of any distributor in the Los Angeles Exchange territory to have in his possession and available for exhibition, a greater number of positive prints of feature pictures than such distributor generally carried prior to the effective date of this schedule, pursuant to normal and generally accepted daily business practices of such distributor. All dates of availability in this schedule shall be subject to availability of positive prints and the allocation thereof to exhibitors in the sole discretion of distributors.

MUSIC LEADS RADIO PROGRAMS

The National Broadcasting Company, as the result of a survey of network programs during the first half of 1935, discovered that a larger part of broadcasting time is occupied by discussions of governmental matters than ever before, but that music still leads the parade of types of programs by a wide margin.

The percentage analysis of NBC network programs for the half year is as follows:

Type of Program	*Percentage*
Music	63.4
Literature	13.5
Lectures	7.6
Outstanding Events	0.8
Current Topics	3.1
Women's	1.6
Children's	3.3
Physical Training	0.9
Religion	1.3
Reports	0.5
Novelty	4.0
	100.0

Showings of Films of Mines Bureau Increase

Motion pictures of the United States Bureau of Mines were shown on 61,002 occasions during the fiscal year ended June 30, 1935, according to figures just compiled. The total attendance at the bureau's films during the year was 4,970,000. The number of showings represents an increase of 23 per cent over last year and the attendance shows a gain of 22 per cent. The bureau has in its library 2,771 reels of film, according to M. F. Leopold, supervising engineer of the motion picture production section of the bureau.

Chicago Killing Laid To Local Union Fight

Chicago police last week declared that the recent killing of Louis Alterie was a sequel to the murder of Tom Maloy, head of the local projectionists' union, and was the result of a quarrel for control of the operators' and janitors' unions. All other theories relative to the killing were discarded.

Fish U. A. District Head

Ben Fish, former representative for Samuel Goldwyn, has been appointed West Coast district manager by Al Lichtman, president of United Artists. He will supervise exchanges in Seattle, San Francisco, Los Angeles, Salt Lake City and Denver.

Ricketson Signs Contract

Rick Ricketson has signed a five-year contract in Denver as manager of the Fox Intermountain Corporation.

Los Angeles Plan Offered As Model

(*Continued from page 15*)

and that the problem would not be solved until Loew's raises the scale at the Midland, the city's largest theatre. Mr. Flinn said this week that the Midland's scale of 15 cents for 1,400 balcony seats to 6 p. m. and 25 cents in the balcony after 6, is holding down tariffs at the other first-runs and is militating against price increases at the subsequent and neighborhood houses. The neighborhoods and subsequents, said Mr. Flinn, cannot be expected to charge more than 15 cents when pictures of a major caliber are exhibited at a theatre such as the Midland at a subnormal price.

The Kansas City clearance and zoning board attempted to effect stabilization and adopted a provision to be incorporated in the schedule providing that any first-run showing below 25 cents was to lose its protection and that the protection was to be increased if the price was raised. Loew's objected to these terms, and the Code Authority subsequently vetoed the plan.

●

Neighborhoods Blame Midland

The low tariff at Loew's Midland is blamed by the Kansas City neighborhoods for having to resort to extraneous box-office stimulators, such as bank nights, to hold their trade, and for the spread of 10-cent admissions. Loew's and other first-runs in turn justify their practices by the situation in the neighborhoods. A solution may be found in the fall when the circuits again may attempt to force up first-run tariffs.

New Orleans is considered another situation that requires attention. There, the first-runs have 60 days' clearance, and the drop next to the first-run top of 50 cents is the price of 15 cents uniformly in effect at all neighborhood theatres. Trouble began when the city was divided into zones, and United Theatres, an unaffiliated circuit having one or two theatres in every subsequent-run zone, obtained 50 days' clearance for its first-run in a zone and 60 days for its second-run. Individual operators are now forced to play as many as 250 days behind first-run in the city. The first-runs are not concerned, however, as they have no affiliated subsequent-run houses.

Systems in 12 Territories

In 12 of the 31 exchange territories in the field there are in effect by unanimous consent more or less uniform systems of run and clearance, whereby all theatres are subject to the same availabilities according to admission price.

In Detroit such a plan was upset by the distributors after several years of operation, but the city today is regulated almost by the same system as a matter of custom. Chicago zones follow this method as a matter of informal acceptance but not by official adoption. Kansas City and Omaha are other places which base run and clearance on admission prices under the plan generally known as the "week of release" system.

Operation of the local clearance and zoning boards had one effect admittedly beneficial to subsequent-runs. Through complaints filed by individual exhibitors and their later adjudication, clearance in many cities has been reduced to 7 or 14 days between neighborhood theatres. In a majority of key cities 14 days has been established as the maximum period between runs subsequent to first city runs.

Norton Sees Value In MPPDA Plan On English Scripts

The machinery set up in the east by the Motion Picture Producers and Distributors of America for expediting the handling of British scripts and completed productions that are intended for this market was described as having "enormous value" to British producers seeking an outlet here, by Captain Richard Norton, executive and board member of British and Dominions Film Corporation, Ltd.

Captain Norton returned to London Saturday morning on the *Ide de France*. He had traveled to New York for a three-day discussion of policies and product with officials of United Artists, distributors of B. and D. product in this country.

Admittedly repeating the views of the Film Group of the Federation of British Industries, Captain Norton declared he was in complete disagreement with those London motion picture executives who have belittled the efforts of the MPPDA to aid British producers to effect conformity with American motion picture standards as set down by the industry's Production Code.

Nor does Captain Norton approve of the views of British producers and their representatives who, in their zealousness to arrange for distribution of product in this country, have eulogized *all* British pictures while at the same time they denounced *all* of Hollywood's product. "I do not believe that any one should come over here and 'demand' a market for his product," he added.

"Such outbursts are sour grapes," declared Mr. Norton.

"My own company feels that any help that is given to us by the MPPDA, or by any other American organization that will aid us in distributing our product in this country by suggesting how we might meet the full requirements both of the censors and the industry's own standards, has a very definite benefit and should not be snickered at, as it has been snickered at by some individuals."

According to Captain Norton, production in England has increased to such a marked degree within the past few months that there is practically no unoccupied studio space available. The number of independent producers in the field is greater than ever before, he said, and indicated the total of English pictures offered to the American market will be larger than ever, since most producers are working with the American market in mind.

"Unfortunately," said Capain Norton, "these independent producers probably will run into difficulties over here because of a lack of distributors for their product. Their distribution in England will be taken care of, however." Captain Norton said his company plans production of eight pictures for release in this country through United Artists.

Film Outing Scheduled

The annual outing of the New Haven, Conn., film industry will be held at Castle Inn, Saybrook, on August 8. Jack Bryne heads the committee in charge.

REDUCE CODE APPROVAL SEAL

The Motion Picture Producers and Distributors of America has announced that in the interest of uniformity the seal of approval of the Production Code Administration will appear on all features after August 1 in the same form as now employed on short subjects. The seal will appear as part of an introductory frame instead of on a separate frame as before, thus eliminating the additional running time.

Illness of William Fox Delays Court Examination

William Fox was temporarily excused from further questioning early this week in Nassau County supreme court at Mineola, Long Island, in an examination before trial of a stockholders' suit for an accounting pending against him. District Attorney Alvin N. Edwards, as official referee, was informed that illness made it impossible for Mr. Fox to submit to further questioning at present. Mr. Edwards agreed to an adjournment until next Monday, indicating he would appoint a physician to examine into Mr. Fox's condition.

Cravath, de Gersdorff, Swayne and Wood, attorneys, announced last week that action will be taken to attach the Woodmere, Long Island, estate of William Fox to satisfy a judgment of $297,412 filed against him in the county clerk's office in Manhattan and in Nassau County. The judgment is in connection with a breach of lease action brought by lessors of the Fox, Los Angeles. Mr. Fox confessed to the judgment in federal court last week. The Capital Company of San Francisco filed the confession of judgment in the United States district court, New York.

To Make "Lawrence of Arabia"

"Lawrence of Arabia," Inc., has been organized in Hollywood by British production people to produce a feature titled "Lawrence of Arabia," to be based on the activities of the late Colonel T. E. Lawrence in the Near East during tthe World War. The announcement was made by Hirsh, Newman, Reass and Becker, attorneys for William Fox.

"March of Time" Staff Is Increased

The production staff of the "March of Time," has been enlarged by Roy E. Larsen, president. New cameramen are Charles W. Herbert, Richard W. Maedler and Beverly Jones. D. Y. Bradshaw and Kenneth Hawk, sound men, have been added, and the personnel of the assignment desk, news desk and research and script departments has been increased.

McNutt Fox Producer

Patterson McNutt, screen and magazine writer, has been named a Fox producer, his first assignment, "Fly by Night," going into work this week. His brother, William Slavens McNutt, had worked on the script.

Most Theatres In Kansas City Using Giveaways

In Kansas City, probably 90 per cent of the theatres are giving away something, but outside the city not more than five per cent are using the business stimulating devices, in the opinion of R. R. Jersey, representing the Aluminum Goods Manufacturing Company in Kansas City. The use of the giveaways will increase during the next two years, he believes. In the Kansas City area Bank Night appears to lead the way among various devices, including Cash Night, Screeno, Jack Pot, Buck Night, Grab Bag and others which have become a definite element of exhibition in almost all sections of the country.

Mrs. A. Baier, operator of the Lindbergh, a suburban Kansas City theatre, declares she is the only suburban run exhibitor in her territory not employing giveaways, and that business is better now than it was at the same time a year ago.

Screeno has been ruled a lottery in United States district court, Milwaukee, and therefore illegal. Milton Harmon, manager of the local Saxe's Garfield has been fined $10 and costs for using Screeno.

The hearing of testimony on the appeal of the Fountain Operating Company, Cleveland, from the recent decision of Common Pleas Judge Frederick Walther denying a petition for an injunction to stop Bank Night at the Haltnorth theatre, was concluded last week. The court of appeals will reconvene to hear the case. Meanwhile seven Cleveland theatres are using Bank Night without interference. Cleveland Heights, exclusive residential suburb, has passed an ordinance prohibiting all forms of games of chance under penalties up to $500. A proposed use of Bank Night inspired the ordinance.

The Common Pleas court in Youngstown, Ohio, last week dissolved the temporary injunction against Bank Night at the State theatre, the stimulator having been resumed. Six local houses had filed a complaint charging unfair competition.

Jacob Schreiber, owner of the Colonial in Detroit, and George Buckley, employee, must stand trial on charges of operating a lottery in violation of state law in their policy of raffling cash prizes. Judge Thomas Cotter ruled there was cause of action, in reviewing the complaint.

George P. Hundling, owner of the Capitol, Newton, Iowa, has been convicted of violating the state lottery law in advertising Bank Night.

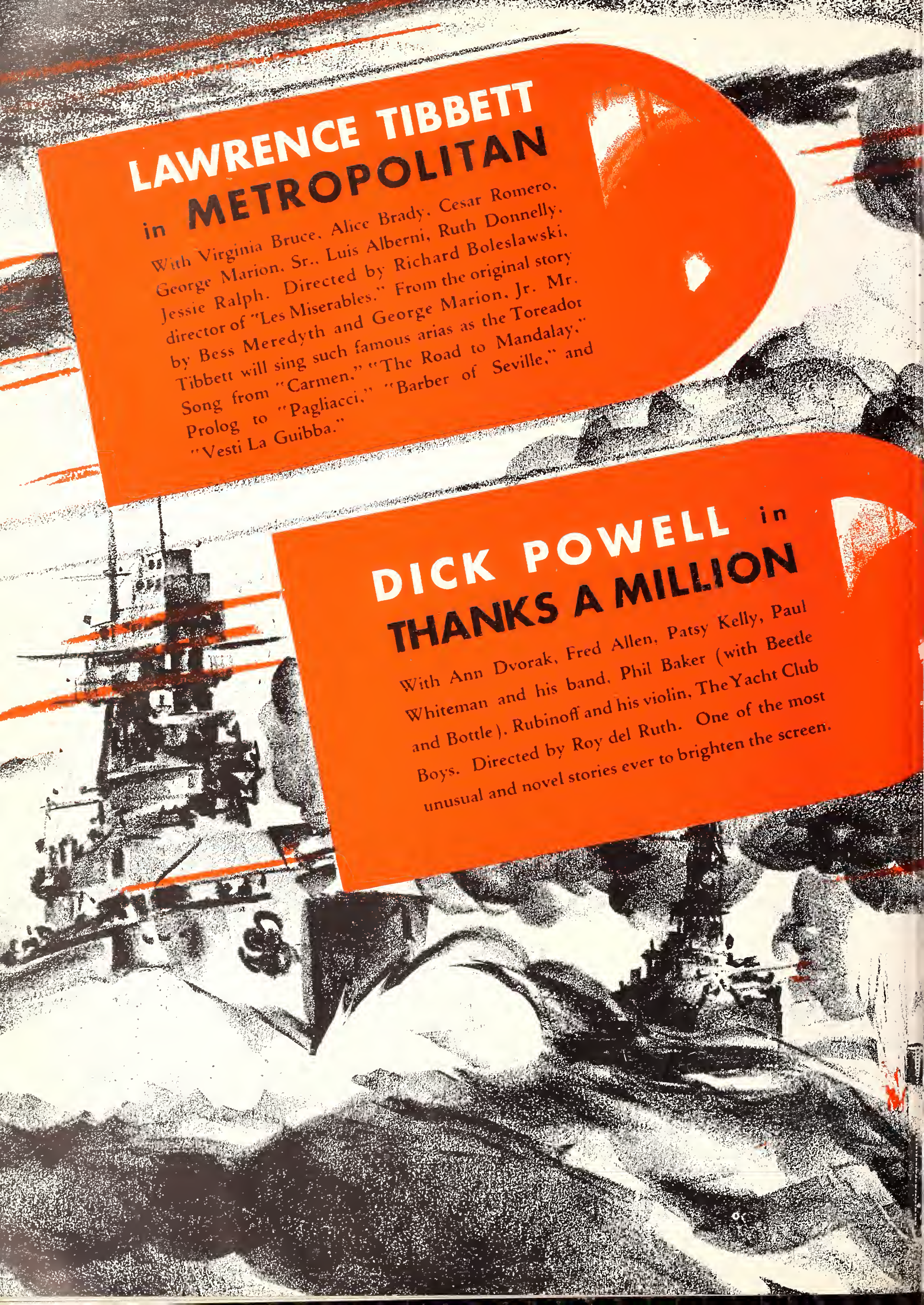
Advertisements and stories about giveaways are appearing in Denver papers, the *Rocky Mountain News* and the *Denver Post*.

The case brought by Bank Night in Boston against Gold Mine, another form of stimulator, for alleged infringement, starts this week. It was hinted by Federal Judge Brewster that the action may result in the outlawing of all cash giveaways in the area.

Bank Night has been started among the second run houses of Birmingham, Ala., and the Galax, first run, is using weekly jackpot drawings.

nd now the big guns roar!

Announcing
that
JOSEPH M. SCHENCK
presents
DARRYL F. ZANUCK'S
first group of
20TH CENTURY PICTURES
for the
SEASON OF 1935-36
Distributed by
Fox Film Corporation

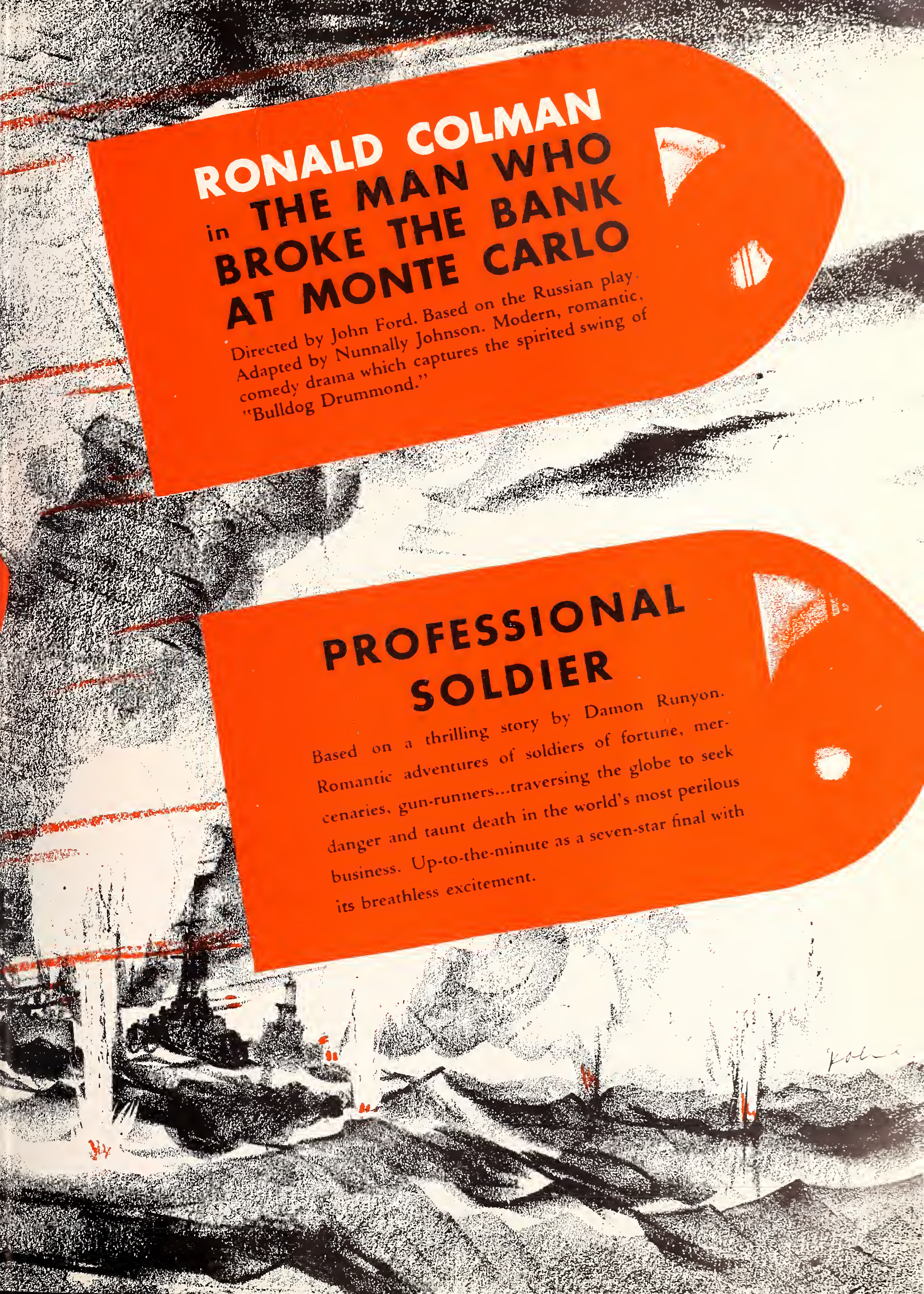


LAWRENCE TIBBETT
in METROPOLITAN

With Virginia Bruce, Alice Brady, Cesar Romero, George Marion, Sr., Luis Alberni, Ruth Donnelly, Jessie Ralph. Directed by Richard Boleslawski, director of "Les Miserables." From the original story by Bess Meredyth and George Marion, Jr. Mr. Tibbett will sing such famous arias as the Toreador Song from "Carmen," "The Road to Mandalay," Prolog to "Pagliacci," "Barber of Seville," and "Vesti La Guibba."

DICK POWELL in
THANKS A MILLION

With Ann Dvorak, Fred Allen, Patsy Kelly, Paul Whiteman and his band, Phil Baker (with Beetle and Bottle). Rubinoff and his violin, The Yacht Club Boys. Directed by Roy del Ruth. One of the most unusual and novel stories ever to brighten the screen.

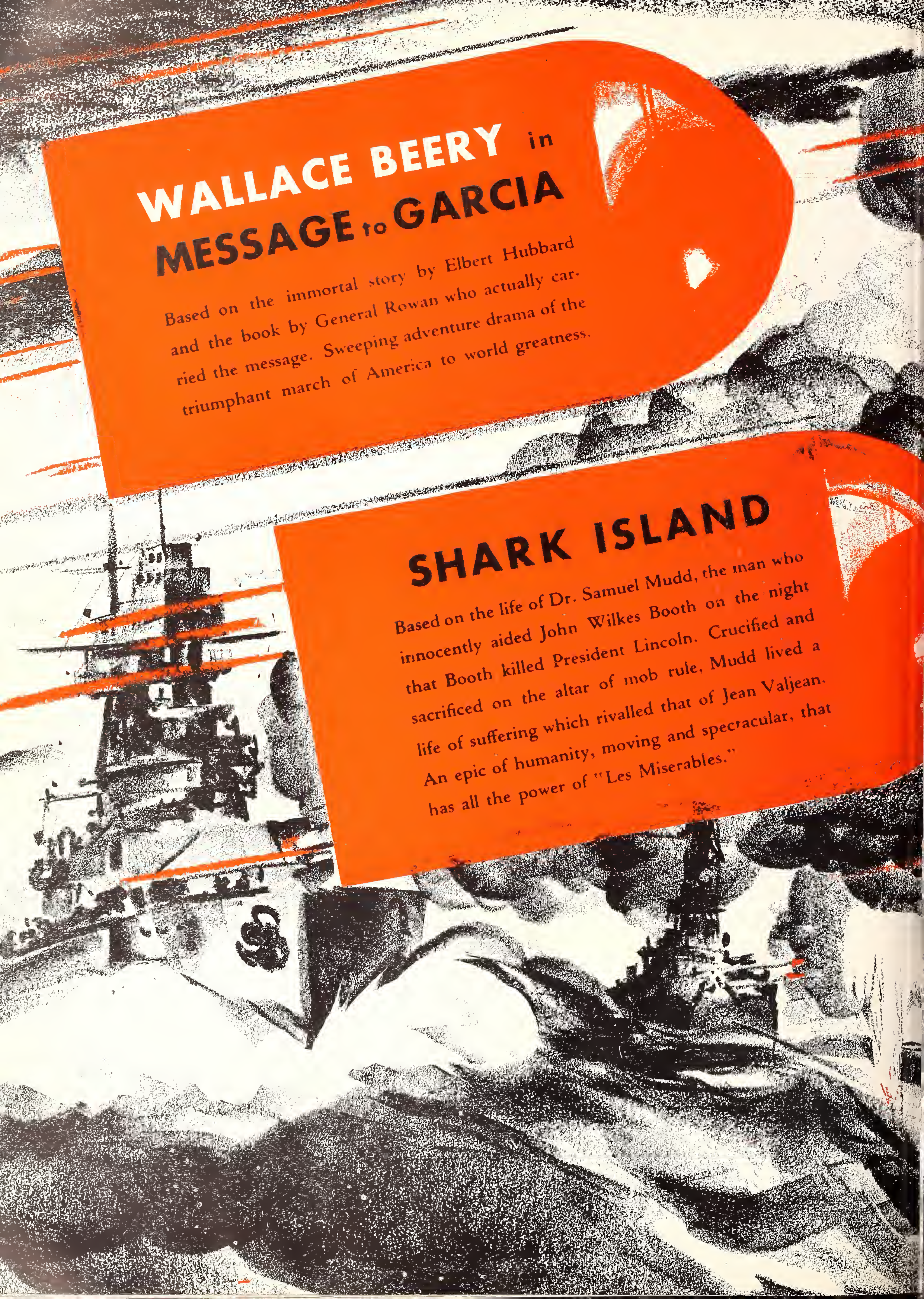


RONALD COLMAN in THE MAN WHO BROKE THE BANK AT MONTE CARLO

Directed by John Ford. Based on the Russian play. Adapted by Nunnally Johnson. Modern, romantic, comedy drama which captures the spirited swing of "Bulldog Drummond."

PROFESSIONAL SOLDIER

Based on a thrilling story by Damon Runyon. Romantic adventures of soldiers of fortune, mercenaries, gun-runners...traversing the globe to seek danger and taunt death in the world's most perilous business. Up-to-the-minute as a seven-star final with its breathless excitement.

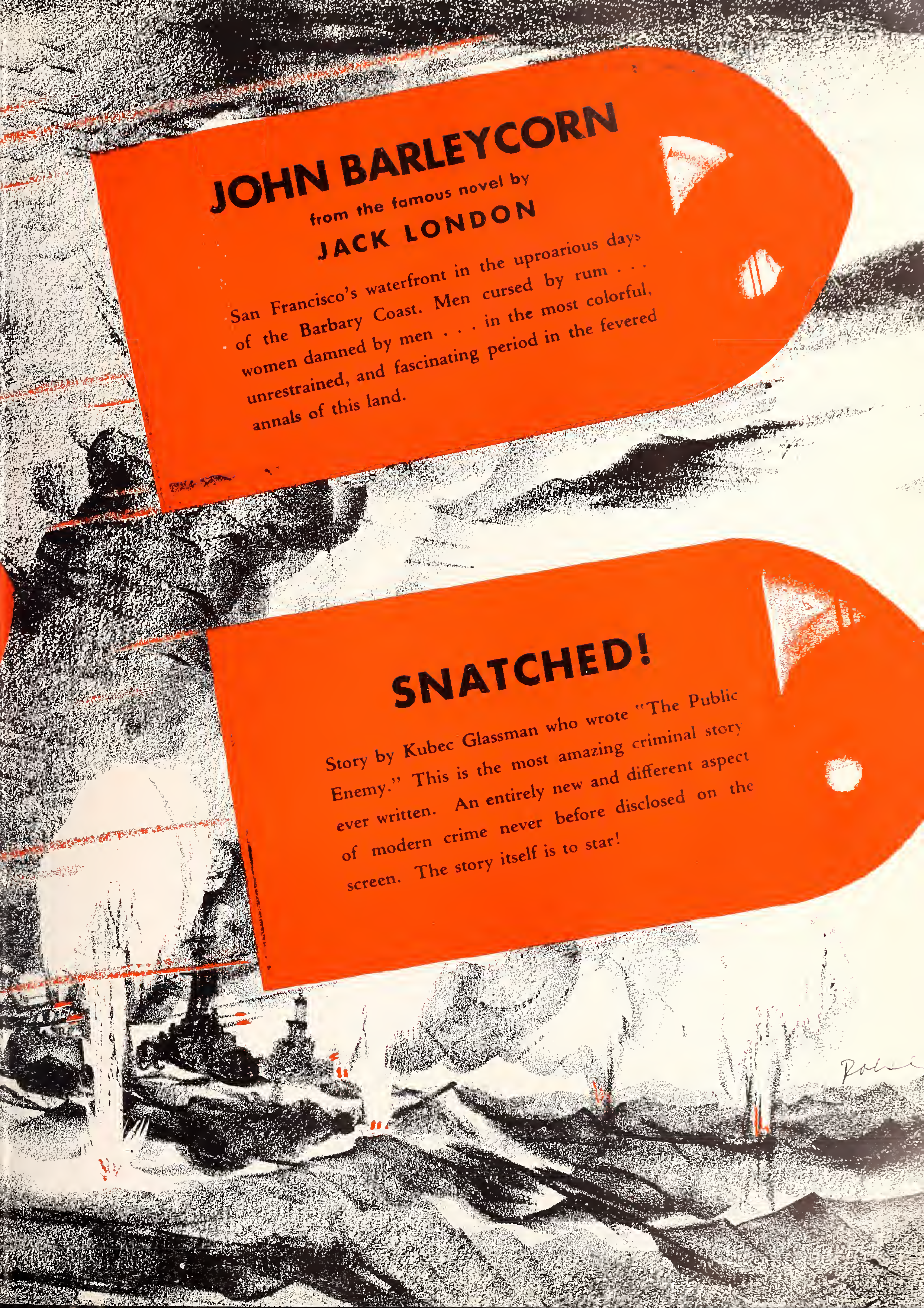


WALLACE BEERY in MESSAGE to GARCIA

Based on the immortal story by Elbert Hubbard and the book by General Rowan who actually carried the message. Sweeping adventure drama of the triumphant march of America to world greatness.

SHARK ISLAND

Based on the life of Dr. Samuel Mudd, the man who innocently aided John Wilkes Booth on the night that Booth killed President Lincoln. Crucified and sacrificed on the altar of mob rule, Mudd lived a life of suffering which rivalled that of Jean Valjean. An epic of humanity, moving and spectacular, that has all the power of "Les Miserables."



JOHN BARLEYCORN

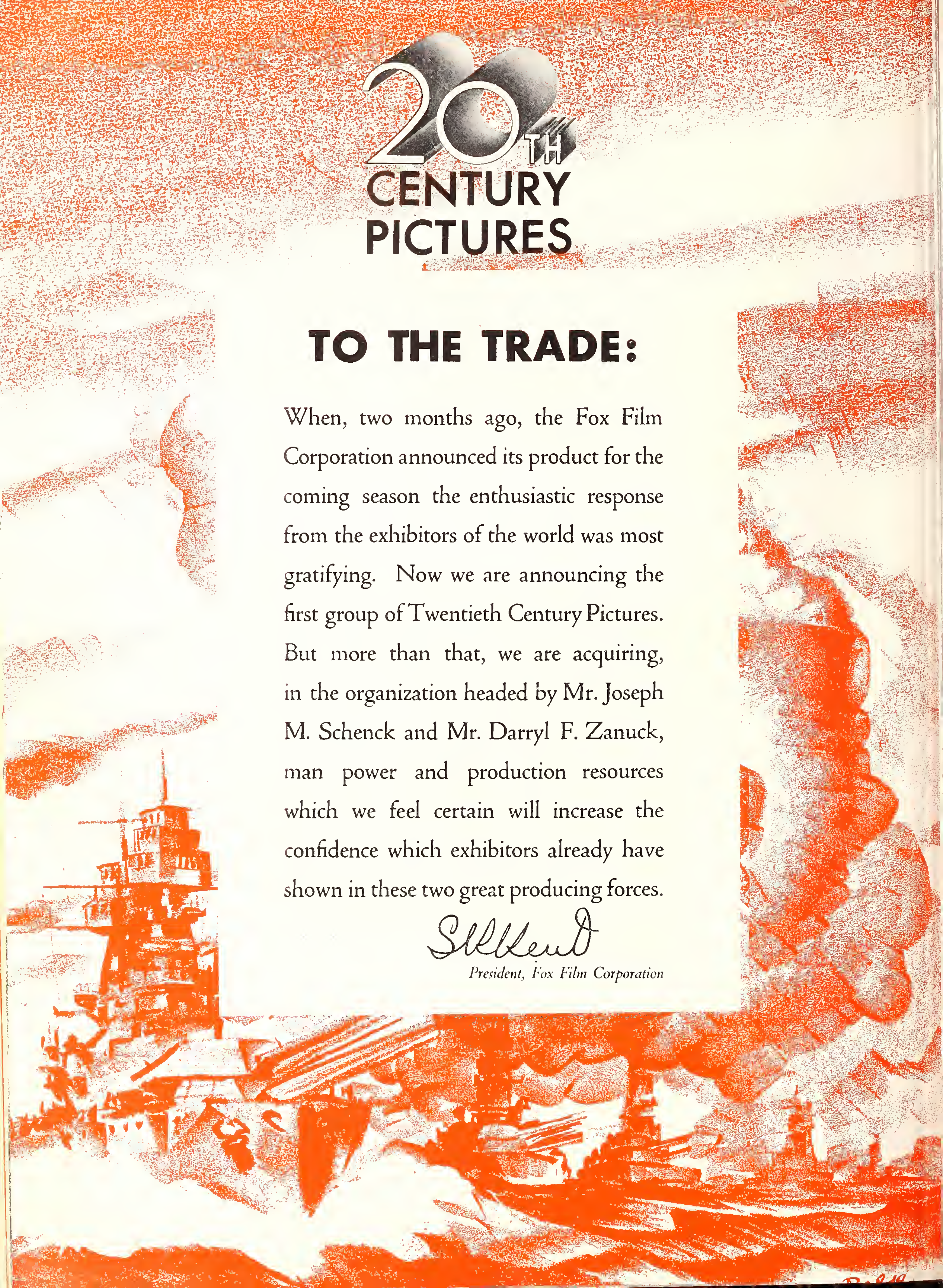
from the famous novel by

JACK LONDON

San Francisco's waterfront in the uproarious days of the Barbary Coast. Men cursed by rum . . . women damned by men . . . in the most colorful, unrestrained, and fascinating period in the fevered annals of this land.

SNATCHED!

Story by Kubec Glassman who wrote "The Public Enemy." This is the most amazing criminal story ever written. An entirely new and different aspect of modern crime never before disclosed on the screen. The story itself is to star!



20TH CENTURY PICTURES

TO THE TRADE:

When, two months ago, the Fox Film Corporation announced its product for the coming season the enthusiastic response from the exhibitors of the world was most gratifying. Now we are announcing the first group of Twentieth Century Pictures. But more than that, we are acquiring, in the organization headed by Mr. Joseph M. Schenck and Mr. Darryl F. Zanuck, man power and production resources which we feel certain will increase the confidence which exhibitors already have shown in these two great producing forces.

SRKent

President, Fox Film Corporation

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

The press has devoted much space to the hobbies of hobbyists. Some papers have even ventured forth with features about individuals who have established successful financial enterprises from an obscure hobby. Now comes Louis Shimon, assistant manager of Milwaukee's Garden theatre, with a 15-year hobby of collecting humor. And it's all clean!

Having been associated with the motion picture theatre for a decade and a half, from usher to manager, advertising manager and whatnot, Mr. Shimon has had the opportunity of compiling quite a collection. He has taken down in shorthand the cream de cream of Orpheum Circuit vaudeville acts, many editions of musical shows, also the best of what's been on the air the past six years.

Judging from the lack of quality of some of the jokes we've been hearing lately we at first suspected that Mr. Shimon's collection of humor would not be extensive, but he writes us that it really is large, sufficient for a book which he says he's going to publish.

* * *

About six o'clock in the sweltering heat of last Thursday evening, in the stuffy old post office building at Park Row in New York, grueling examination by the federal court of attorneys seeking to support their claims for $3,600,000 *allowances and fees in the Paramount reorganization was proceeding, and the swarm of lawyers seemed exhausted and ready to quit.*

One of the lawyers, called to present his claim, addressed the court as follows: "I would suggest we postpone this hearing, because my talk will take at least one-half or three-quarters of an hour; and since this has been a strenuous day, and the temperature is high, and the hour late, I suppose your honor is anxious to get home to his family after leaving this court room."

Whereupon white-haired Judge Alfred C. Coxe, perched upon the mahogany bench, retorted, with a twinkle in his eye: "I refuse to be cross-examined as to where I will go after I leave this court room." The pleadings continued.

* * *

The other day in Brooklyn, J. A. (S.O.S.) Tanney noticed this marquee oddity:

BLOCK AND SULLY
MISERABLES

* * *

"Just a race of palm-whammers. Vociferous approvers. Vehement applauders." That's what California's John Hanlon calls us.

"Possessing all the *racial* cultural appreciation of a vast aggregation of Andalusian yak-yaks," Mr. Hanlon says "we haven't the foggiest conception of the artistic merit of the unknown and unheralded, but *how* we do take to our bosoms the publicized and the ballyhooed. Just let (through the columns of the press) the lads and lassies whose business it is to put us straight concerning such matters, just let those boys and girls once tell us that so-and-so is *good,* and we will forthwith proceed to out-appreciate any cockeyed race of mortals on the face of the globe."

"As a result," he continues, "there appears a new 'crying need' of the nation—theatres with bigger and better swinging distance between seats. We culture-pursuers are, as an audience, too congested. That's our big handicap. We can't do our best work all jammed together as we are. We haven't anything *like* the swinging space we require for really effective palm-crashing. And in our assiduous approval we are constantly back-hand bashing one another in the pan."

Mr. Hanlon should appeal to Mr. Hays.

WE WERE PLEASED, although not surprised, to read last week in MOTION PICTURE HERALD the reportorial account of Douglas Churchill of the improvement in motion pictures at the end of the first year of the Production Code.

The improvement over the old order was more forcibly brought out when, on the very day of the Code's anniversary, *Pictorial Review* magazine sent forth an announcement that Shirley Temple, age six—she probably can't even spell "cat"—had WRITTEN her autobiography for publication therein, and in this connection they disclosed this excerpt:

> "When I made my screen test I had to stand in front of the camera in my panties (you see, the pictures they were going to make were called Baby Burlesks and the whole cast—all little children—had to wear panties), and smile, and wink my eye, and shake my shoulder two or three times in a dance, and then say, 'Oui, mon cherie!' Can you imagine!) The first words I ever spoke before a camera were French!"

Can you imagine such a condition existing today!

* * *

After viewing the following billing on the marquee of the Embassy Newsreel Theatre on Broadway:

52 NEWS EVENTS
AIR CONDITIONED

A-Mike Vogel remarked, "Well, some of them certainly need it."

* * *

A great calamity is about to befall the American theatre. M. S. Huntington Watts, self-admitted actor and blue-blooded—*very* blue-blooded—descendant of William the Conqueror, a Park Avenueite at heart, threatens to leave the stage flat, thus deflating it forever. He had tried his hand at summer stock on Long Island as a beginner and he apparently just couldn't begin.

"I may say in all frankness," said Huntington to Geraldine Sartain, news writer, "that I feel I really have something to offer the theatre, something in the way of presence, in the way of culture, diction, a certain experience gained through travel and association with people who mean something today.

"I feel somehow that I am just not wanted in the American theatre. That public does not really appreciate me or understand my art. Therefore I believe I shall turn my face away from the theatre."

Summer stock folk were emerging from the dressing rooms at Charles Carey's little theatre at Whitestone. A voice, evidently that of the director, came through the night:

"Now, Watts, you have your lines up by tomorrow night! Hear me? We don't want to have to drop half the last act again, as we did tonight."

Watts dropped his lines and they dropped Watts.

* * *

Indicative of the evasiveness and elusiveness of Howard Hughes, Robert M. Savini, long-drawling southerner, acquired distribution rights to a flock of already-used Howard Hughes productions, for reissue, without having once seen the oil millionaire. The closest Bob ever got to him was on the telephone—and that alone is quite an accomplishment.

* * *

Florida Motor Lines announces that since the appearance of the motion picture, "It Happened One Night," the number of its women passengers has increased 20 per cent.

Campbell Soup Company has engaged Lionel Barrymore for five years to enact each Christmas Day the role of "Scrooge" in Dickens' "Christmas Carol," starting next Dec. 25 on a nation-wide VBS hook-up.

Through the unusual contract, the actor will vie with Santa Claus for the public's attention each Yuletide. The contract came as a result of his portrayal of the cantankerous Dickens' character in the Nash Motors Company's "Christmas Party" program last year, broadcast over WABC and 90 stations of the Columbia network.

Commenting on his new contract, Lionel Barrymore remarked that the Campbell Soup Company was doing its Christmas shopping early.

* * *

Eugene Burr passes along the story about the embarrassing experience of Etiore Verna, who, twice during the singing of the leading tenor role of "Rigoletto" at the Boston Opera House, last week, sang himself out of his pants. Grasping his trousers firmly in one hand, Verna continued to sing valiantly. Then he forgot—or maybe he was immersed in his role. Anyway, down went the pants again. But Verna, a true artist, gathered them up and sang until the act curtain spared his further blushes.

* * *

There'll be many a heated argument over the authorship of "The Dark Angel" when Sam Goldwyn shows, soon, that remake of the old silent success. While both are from the identical story, Mr. Goldwyn's will credit Guy Bolton, whereas oldtimers will remember that R. B. Trevelyan received credit as author of the silent.

It seems that when the first one was made Mr. Bolton thought the story was a "palooka" and so used the nom de plume of R. B. Trevelyan.

* * *

Dr. William M. Marston, psychologist, writes about his new gadget, "a machine that reads your inmost thoughts," in Sunday syndicated rotogravure sections, telling about the "infallible record" he obtains thereby of the mind in action—its brainstorms, truths, falsehoods, health or illness.

The last time we heard from Dr. Marston was some seven years ago when Carl Laemmle's Universal Pictures employed him to analyze the potential psychological reaction of plots on audiences, and had invented a gadget for the purpose. The li'l ol' box office still is the best gadget.

* * *

When Universal bought the Eric Hatch story, is was known as "1011 *Fifth." When* Liberty *bought it as a magazine serial, they published it as "Irene, the Stubborn Girl." When Little, Brown publishes it as a novel in the fall, it will be called "My Man, Godfrey." Author Hatch is wondering what Carl Laemmle will call it.*

* * *

"Dialogue is a great bone of contention," observes Paul Gerard Smith, writer. "Most of it is what is commonly called 'stilted.' The reason for this is that 90 per cent of the people think because they talk in dialogue they must necessarily be experts at it. The trouble is when they sit down to write it, they write what they *think* they say, rather than what they actually do say. Once upon a time I submitted a manuscript to a very fine Broadway producer. He read it.

"'It's good,' he observed, 'all but the dialogue. For instance, right here. You've got a line, 'I ain't going to do it.'

"What's wrong with that?" I inquired.

"Bum grammar. People don't say ain't. It ain't right."

Giveaways Called Direct Road To Cemetery of Showmanship

Paying patrons to view a program that cost hundreds of thousands is branded as insanity

By WILLARD HATCH

Publicity and Art Director

Hayward Theatre, Hayward, Cal.

The past few years will go down in motion picture history as The Era of the Great Change. I am just as certain that history will record it as a crisis which beset the pathway of sensible showmanship. I am referring to the policy of a goodly number of our brethren, the policy that demands that the public receive some remuneration for their trouble in coming to see their entertainment. I wonder what some of the older showmen think of that belief. I wonder if they don't think that we're all just a little bit daffy. I do.

It seems pointless to pay people to come and see product of the industry which is, as a whole, fine entertainment—and cost hundreds of thousands of dollars to conceive. It seems incredible that we should place such valuable product (which we are supposed to be in the business of selling), secondary to a comparatively cheap article of merchandise used to induce people to come and see the program. To me it's insane.

This giveaway creed may be the reason why showmanship is becoming a lost art. A lot of us are content to sit back and say, "What's the use of selling this picture—they'll come in to get their piece of chinaware." Besides, we are giving away so much money that we can't afford to spend anything on good, healthy advertising. Motion pictures have been indefinitely relegated to the back seat.

Follow-the-Leader

What was its cause? The depression is the most popular reason blamed for its start. Still, even prizes can't induce people to spend something they haven't got. It seems to be just another instance of follow-the-leader—wherein we all were afraid that someone would get the jump on us, and we all know the results.

What will we do when the present systems are passé? Even the latest innovations in giveaways are some day going to become overdone—what then? I predict that some enterprising (?) individual will find something to give. He'll have to. Otherwise he'll be forced to go back to the now old-fashioned system of selling pictures.

It is a most fantastic situation. But it was created by us and it is up to us to squelch it—if we be so inclined. After all, product which is so extensively and expensively exploited by its producers is worthy of more effort in its sale than that which it is getting in the hands of these prize-hounds. With double features what they are, we are offering to pay our patrons to come and see three or more hours of entertainment. I can't understand it!

The giveaway, whether it's cash or "a comparatively cheap article of merchandise," has an uncompromising enemy in Willard Hatch, publicity and art director of the Hayward Theatre at Hayward, Cal., one of the Golden State Theatre Circuit properties. Not only is the Prize Night undermining showmanship but it is cheapening product, raising a crop of disgruntled patrons—the 4,999 losers in a 5,000 to 1 lottery, writes Mr. Hatch, in the accompanying article.

Unconsciously we are cheapening our films in the eyes of the public. Nine times out of ten patrons believe that if you are giving them something you are also cheating them in the matter of entertainment. This is one of the many objections I have to "Prize Nites." Even if you pack them in on the night, many are the adverse comments you will receive about your show. This type of advertising is surely not going to do your theatre any good. It doesn't.

Cash Night Costly

Another bit of cost occurs on the Cash Event Nights. It isn't a visible one, and in all likelihood the majority of exhibitors won't believe it—but ask any advertising man about the effect of psychology and suggestion. We'll say, for example, that you are giving one hundred dollars on this particular night. You pack them in. Not even standing room on the sidewalk out front. Comes the drawing; expectancy hushes your house until you could hear a pin drop. The whole audience is breathless with hope and wonder. And then the winner.

One person out of that mob is satisfied—the rest subconsciously, are cursing their luck, and probably a few are murmuring something about "such things are put up jobs," or some similar phrase. Whether they admit it or not—way back in their minds they are disappointed and let down—dissatisfied with the whole thing.

They can't help it—perhaps they have been standing in your lobby, cramped and uncomfortable, for hours. They are bound to have a feeling that they have been "gypped." And believe me, nine times out of ten they will proceed to go out and tell everyone they know just how they suffered and how poor the pictures were. That is one of the benefits (?) derived from the Cash Night. And add to that the habit you are teaching the patrons, a habit which, when broken off, is bound to have unsatisfactory results. When you teach people to expect something and then suddenly cease giving them that something you are going to get into hot water.

For an example of selling pictures and only pictures, I give you my own case. The manager and I have always been firm in the belief that we were in the business of selling the people entertainment plus certain services and comforts, and that is exactly what we have done. And we have generally met with success. We have implanted firmly in the minds of our patrons that at our theatre they could expect only the best entertainment that we could give them.

Public Pays the Theatre

We have convinced them that at the Hayward we give them something in service and comforts that they were not getting elsewhere. And most important of all, they have become Hayward Theatre minded because we do our level best to live up to every statement we make. We give them plain facts about our show—no exaggeration—no stretching of the truth. We have proved to them that we honestly want them to feel that we are here to see that they are entertained and served by us to the best of our ability. They come to our show with that thought in mind—and they pay *us* for the privilege. That is as it should be.

We have a cash event once a week, as have the rest of you. (For two and a half years we were without any prize night of any kind *and we resisted competition very satisfactorily.*) Prior to our having a cash event about 25 theatres within a 20 or 30 mile radius of us had similar Nights for some months. If we suffered any ill-effects from this competition it was not noticeable.

In all the time that we were without it, only one patron asked us why we didn't have it! We explained our thoughts in regards to the matter and he agreed with us that we were right; and I am convinced that he thought more highly of the theatre than before. This, to my way of thinking, substantiates my statement that people primarily come to a theatre for entertainment.

If the system continues, I am at a loss to say what will be the final results. What really should be done about it I don't know either. There must be some way, though, that we can cease this idiotic policy and really do that which we are supposed to do. I mean—run a motion picture theatre and not a series of lotteries.

We here are going to stand by our statements and continue to believe that we don't have to pay people to come to our theatre.

This is what we unconsciously are telling our patrons: We'll give you a chance (of about 5,000 to 1) to win the grandiose sum of fifty or more dollars—if you will just be patient and sit, stand, or be squeezed through *hundreds of thousands of dollars' worth of entertainment first!* That is what gets me!

"Curly Top" is Shirley's Top

"SHIRLEY'S FINEST PICTURE HAS EVERYTHING TO MAKE IT A SPECIAL!"

—Hollywood Reporter

"WILL PROBABLY SCORE THE BOX-OFFICE HIGH FOR TEMPLE PRODUCT TO DATE!"

—Variety Daily

"SURE TO BE A BOX-OFFICE CLEAN-UP WHEREVER AND WHENEVER PLAYED!"

—Motion Picture Daily

A JOY PACKAGE OF

5 GREAT MELODIES

Shirley sings: "Animal Crackers In My Soup" and "When I Grow Up"

John Boles sings: "It's All So New To Me" and "Curly Top"

Rochelle Hudson sings: "The Simple Things In Life"

—and Shirley dances plenty!

GLORIOUS SURPRISES

—ribboned with laughter, music and romance!

NEVER a picture like it for making every emotion soar with pure happiness. Shirley as she really is . . . a singing, dancing, mischievous sprite . . . awakening a chuckle in every heart and a romantic glow on every cheek as she unites two bashful lovers . . . bringing down the house in a pandemonium of applause with *the most amazing stepping ever seen!*

SHIRLEY TEMPLE

in

"Curly Top"

with

JOHN BOLES

ROCHELLE HUDSON

JANE DARWELL

Produced by Winfield Sheehan

Directed by Irving Cummings

Music by Ray Henderson

Screen play by Patterson McNutt and Arthur Beckhard

Lyrics by Ted Koehlèr, Edward Heyman and Irving Caesar

YOU HAVEN'T A SHOW WITHOUT **FOX**

To start
FOX GIVES
THAT WILL

Janet GAYNOR and **Henry FONDA**

in

"The FARMER

THE DRAMA OF A GREAT EPOCH
. . . and the Great American Love Story

the new season...
YOU THE PICTURE GIVE YOU NEW HIGHS!

"One of the finest productions FOX has ever offered for release. A certain box office bet." —*Hollywood Reporter*

"This picture is box office. Gripping, well-acted, it has heart, names, laughs, thrills and sobs." —*Showmen's Trade Review*

"An important, big money picture. FOX has transmuted dramatic metals into finely-rolled gold cashable at any box office." —*Motion Picture Daily*

"In the bag! Looks like dough for the boys that check up the tills every night in the theatres." —*Variety Daily*

TAKES *a* WIFE"

with

CHARLES BICKFORD • JANE WITHERS
SLIM SUMMERVILLE • ANDY DEVINE
MARGARET HAMILTON • ROGER IMHOF

Produced by Winfield Sheehan. Directed by Victor Fleming. Screen play by Edwin Burke

From Max Gordon's stage play. Authors: Frank B. Elser and Marc Connelly. Based on the novel "Rome Haul" by Walter D. Edmonds.

YOU HAVEN'T A SHOW WITHOUT FOX

A heart-warming tale of simple folk, set in a dramatic, colorful era of American life and showing the tidal wave of humanity and progress through the young nation's great waterway to the West.

RENTAL PRICE FIXING IN NEW CELLER BILL

Measure to Bar Blind and Block Booking Would Give Trade Commission Court Writs

by FRANCIS L. BURT
Herald Washington Bureau

Legislation providing for a strict federal control of the motion picture industry, but one step removed from censorship, may be a major pre-campaign issue in the next session of Congress.

Introduced by Representative Celler of New York as a "revision" of the bill he submitted at the opening of the session, a measure to prohibit blind and block booking and arbitrary allocation of films by producers to theatres in which they have an interest, little interest was displayed until comparison of the two bills showed that it contained new provisions which might make necessary almost complete reorganization of the industry's methods of doing business.

Four major points are embodied in the measure, as follows:

1. Block booking and blind booking would be outlawed.

2. Distributors would be forbidden to discriminate in favor of theatres in which they have an interest, in the distribution of films.

3. The Federal Trade Commission would be empowered to pass on the "reasonableness" of rentals.

4. The Federal Trade Commission would be authorized to issue orders and regulations to make the act effective, which would be given the support of the courts through injunction proceedings to prevent possible future violations.

The measure is so written as to make violators subject to tremendous penalties.

Contrary to his original measure, the new legislation would cover all motion pictures through elimination of the word "copyrighted." The bill is also so written as to make practically every film a subject of interstate commerce. This is accomplished by the following section:

"For the purpose of this act (but not in anywise limiting the foregoing definition of interstate commerce) a transaction in respect of any motion picture film shall be considered to be in interstate commerce if the film is a copy or reproduction of a negative or positive film and is part of that current of commerce usual in the motion picture industry whereby films are sent from one state to another with the expectation that they will circulate in two or more states, being leased first to one exhibitor and then another until the film has been exhibited such number of times that the public demand for exhibitions thereof has been met, including in addition to cases within the above general description all cases where films are shipped by distributors located outside a state into that state to any branch or agency owned or controlled by such distributors. Films normally in such current of commerce shall not be considered out of such commerce through resort being had to any means or device intended to remove transactions in respect thereto from the provisions of this act."

The bill carries an explanation of block and blind booking identical with the original measure, but adds: "Because of its function of representation of events, the transmission of intelligence, its service as an instrument of education, its capacity for good and evil, and in the interest of the public morals and welfare, the motion picture industry is hereby declared affected with the public interest."

As in the original measure, block and blind booking are prohibited and administration of the act is vested in the Federal Trade Commission. The penalties of the original bill—a fine of not less than $1,000 nor more than $10,000 or imprisonment for not more than one year, or both—are eliminated, however, and the penalties of the Federal Trade Commission Act are made to apply.

From this point, the revised bill consists of new matter, and starts off by giving the Commission the authority to prosecute any inquiry necessary to its duties under the act in any part of the United States.

Taking up the question of differentials between the prices for blocks and for single films, the bill provides that whenever the Commission, after hearings, finds that the price charged for a film which is part of a block "is or will be unjust or unreasonable or unjustly discriminatory or unduly preferential or prejudicial, the Commission shall prescribe the reasonable price for such separate film in such manner as, in its judgment, will remove such advantage, preference or discrimination." The price so set must be observed while in effect by the producers, distributors or exhibitors affected by the proceeding.

Commission Also May Appeal

Provision is made for appeal to the courts by any party affected by any order of the commission, but if any producer, distributor or exhibitor fails to obey an order the Commission also may appeal to the courts for enforcement, through injunction or other process.

Any producer, distributor or exhibitor failing to obey an order of the commission would be subject to a penalty of $500 for each offense, with each distinct violation being considered a separate offense and in case of a continuing violation each day to be deemed a separate offense. Proceedings for recovery under the forfeiture provisions would be brought by the attorney general.

Further, it is provided, if any producer, distributor or exhibitor violates the provisions of the act, he shall also be liable to the person or persons injured thereby for the full amount of damages sustained in consequence of such violation, which liability may be enforced by suit. This section is not in any way to abridge or alter the remedies now existing at common law or by statute but is to be in addition to such remedies.

No effort will be made to obtain consideration of this measure during the current session of Congress, but early next year Representative Celler will seek hearings.

Designed apparently to protect the independents in the industry, the measure is seen as giving the Federal Trade Commission that control which it unsuccessfully has sought in the past under its enabling act, notably in the ten-year Famous Players case.

While leaders in the industry have not yet made their views known, it is not denied that those provisions of the measure prohibiting block and blind booking, denying to distributor owned theatres any advantages from their affiliation, and giving the Trade Commission authority to set the prices for rental of individual films from blocks, would necessitate a general reorganization of methods of doing business, from the studio right through the exchange.

Bills seeking to eliminate blind and block booking and discrimination in favor of distributor-owned houses have been introduced in the past, but the provision for price fixing is new, and is seen as eliminating block booking as completely as would a flat ban upon that practice, it being a foregone conclusion that the prices set by the Commission for single pictures would be based on mathematics rather than box-office value.

Dickstein Sees Early Action

A special rule will be sought by Representative Dickstein of New York to obtain prompt consideration of his bill to limit actor immigration.

"Most deliberate and mendacious misstatements concerning the Pettengill bill" are being made in a "Dear Mr. Exhibitor" letter being circulated by M-G-M through its managers, Allied States Association charges in its latest bulletin.

National Allied Independent Theatre Day, for the pledging of funds toward a "war chest," has been changed from August 5th to a date to be set probably in the fall.

Other Developments

Legislative developments of the week in other territories follow:

Governor Merriam of California has signed the unfair practices act, designed to extend the existing state fair trade laws to apply to the service of commodities as well as their sale.

The Kansas legislative council, planning a group of special taxes to be considered by the September session, is reported to be discussing a 10 per cent tax on amusements. If a sales tax is passed, however, observers doubt there will be a special amusement tax.

All motion pictures exhibited in Louisiana after July 28th will be required to bear the censors' perforated seal regardless of playing time left after that date, but a reduction of fee is considered likely provided the playing time left is short. The fee is $4 a thousand feet or fraction, with newsreels having precedence and trailers not taxed for the time being. John Klorer, censor, who with Ellis Irwin met with exhibitors and exchangemen Friday, asked for a list of releases with playing time left and said he would seek a reduction of fees. Films uninspected on July 28 may run 10 days under special permit if the board is unable to view them.

In North Dakota, a 2 per cent sales tax for relief was voted in last week's referendum.

Tax on Children's Free Tickets

In Ontario, when an exhibitor at Windsor was warned that a five-cent tax ticket must be sold for each child admitted without admission charge, it was decided to sell a one-cent admission ticket, whereupon the Government ordered addition of one cent for the tax. The needy juveniles coul dnot afford the two cents.

Donora, Pennsylvania, was the first municipality to petition the Washington county commissioners for a Sunday show referendum. In Philadelphia, Councilman Clarence Crossan's bill was passed, which will force the issue on the ballot in the November election. As a result of its passage, it was pointed out, getting of 5 per cent of last year's electorate to sign petitions now is not necessary. The Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware issued copies of forms for petitions, also applications for permits under the new tax act which became effective Monday. The law requires a tax of one cent on every 25 cents (or fraction) of admission and each theatre had to buy a $1 permit to operate.

SO SHE LOST HER AMATEUR STANDING!

She sang, "I'm in the Mood for Love" and he played "Take It Easy." So they lost their amateur standing and took the air professionally in PARAMOUNT'S "EVERY NIGHT AT EIGHT"

Read all about it on the next page . . .

THE SCREEN'S FIRST DRAMATIZATION OF THE C

Param

"EVERY NIGH

with **GEORGE RAFT** as "Tops Cardona," the world's hottest band leader with the world's sweetest band . . . George Raft gives a performance that equals his "Ed Beaumont" in "The Glass Key."

WALTER CATLETT as "Colonel Bays," M. C. of the Barton Dog Biscuit Hour . . . he also imitates—who?—AND HOW! **FLORENCE GILL** as herself . . . female impersonator and barnyard mimic who gives off fowl noises.

Paramount Pictures

GEORGE RAFT and **ALICE FAYE** in "EVER
Patsy Kelly, The Three Radio Rogues. Directed by Ra

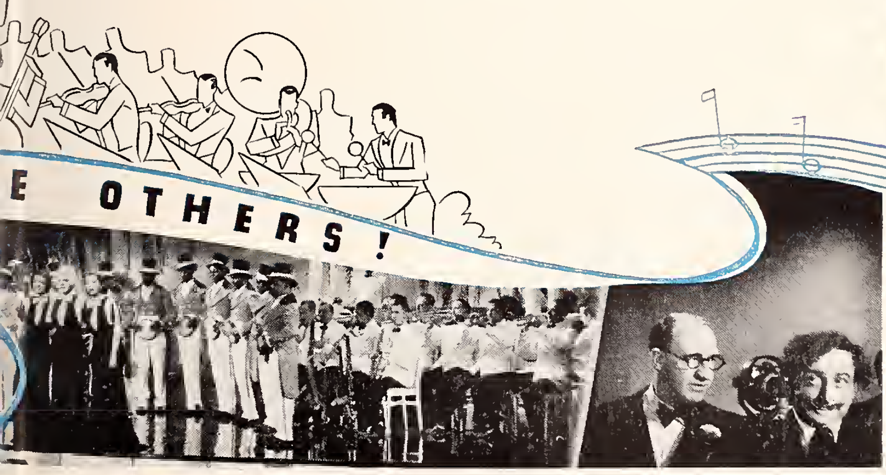
ENT CRAZE FOR AMATEUR RADIO PROGRAMS

ount's

T AT EIGHT"

ALICE FAYE, FRANCES LANGFORD and PATSY KELLY as "The Singing Three Swanee Sisters," one blonde and two brunettes . . . beauties with voices and voices with beauty . . . one for all and all for George Raft.

THE THREE RADIO ROGUES as the "Three Radio Romeos," who can and will do everything and anybody—in other words, they are imitators. Imitators beware or vice versa.



GHT AT EIGHT" with Frances Langford,
lsh. A Walter Wanger Production. A Paramount Picture

"EVERY NIGHT AT EIGHT"

A PARAMOUNT PICTURE

ROMANCE

by GEORGE RAFT and ALICE FAYE.

SONGS

by FRANCES LANGFORD, C. B. S. headline singer and the screen's newest sensation.

LAUGHS

by Patsy Kelly, Walter Catlett, the Three Radio Rogues and Florence Gill.

MUSIC

by Dorothy Fields and Jimmy McHugh, who wrote "I Can't Give You Anything But Love, Baby", "Lost in a Fog", "Thank You For a Lovely Evening."

DIRECTION

by Raoul Walsh, who directed ("Cock-eyed World" and "The Bowery").

PRODUCTION

by Walter Wanger. ("Private Worlds", "Shanghai")

STORY

by Gene Towne and Graham Baker.

6 BIG HIT SONGS

- "I'M IN THE MOOD FOR LOVE"
- "I FEEL A SONG COMIN' ON" *(by Fields, McHugh and George Oppenheim)*
- "TAKE IT EASY"
- "SPEAKING CONFIDENTIALLY"
- "THEN YOU'VE NEVER BEEN BLUE
- "EVERY NIGHT AT EIGHT"

Paramount Pictures

ZANUCK, HEADING 20th CENTURY-FOX PRODUCTION, AUGMENTS HIS STAFF

Net Income of 20th Century for Past Year $1,409,277; Consolidated Earnings of Fox $700,000 Second Quarter

Zanuck to Give Time to Combined Schedule; 20th Century-Fox Will Be New Name of Fox Film Corporation

With Darryl F. Zanuck, who last Thursday succeeded Winfield Sheehan as general manager of production for Twentieth Century-Fox, busy transferring physical assets of Twentieth Century from the United Artists lot to Fox Movietone City, there came the following developments after Mr. Sheehan's resignation:

Details of stock distribution under merger, to be voted on by Fox shareholders August 15th, were revealed.

Twentieth Century-Fox is the new name of Fox Film Corporation.

Mr. Zanuck and Joseph M. Schenck, chairman of the board of Fox, took over complete charge of production.

Mr. Zanuck will give his entire time to the schedule as a whole, without screen credit for product to be made under his regime. His contract has seven years to run.

Bearing out announcement that augmentation of producer, writing and player rosters would be undertaken at once, word came forth on Monday that Mr. Zanuck had signed George Jessel as a writer, Victor McLaglen to star and Tay Garnett to direct, on a one-year contract. Jessell starts at once on the script of McLaglen's first picture under the new agreement, "Professional Soldier," based on Damon Runyan's "Gentlemen, the King." Mr. Zanuck has shelved "Fly by Night."

Entire Staff Joins Fox

The entire Twentieth Century staff is joining Fox.

Sol M. Wurtzel continues in charge of the Western Avenue studio for Fox, said Mr. Schenck. It was reported from Hollywood that Jesse L. Lasky, who has completed his contract with "Gay Deception" and "Here's to Romance," may remain with the company, though no steps toward a new contract were made known.

Harry Brand has been named publicity head at the studio, with Gabe Yorke in charge of the newly created department of advertising and exploitation.

Mr. Schenck is returning to New York shortly, but will make his headquarters in Hollywood, with production duties similar to those he held at Twentieth Century.

The Merger Provisions

Financial aspects of the merger of the two companies were revealed Wednesday in a letter to Fox Film stockholders notifying them of a special meeting August 15th.

"The merger takes the form of acquisition of all the assets of Twentieth Century Pictures, Inc., by Fox Film Corporation in exchange for the issuance to Twentieth Century Pictures, Inc., of 132,513 shares of the new $1.50 dividend cumulative preferred stock of Fox Film Corporation and 613,264¾ shares of its new common stock," said the letter. The name of Fox Film Corporation will be changed to Twentieth Century-Fox Film Corporation.

"As a part of the transaction, the existing capital stock structure of Fox Film Corporation will also be simplified, all of its present Class 'A' common stock and Class 'B' common stock being reclassified into shares of such new preferred and common on the basis of one-half share of such new preferred and one-quarter share of such new common for each share of said Class 'A' common and one share of such new preferred and one-half share of such new common for each share of said Class 'B' common.

DARRYL F. ZANUCK

"Upon consummation of the reorganization, the capitalization of Fox Film Corporation will consist of 1,329,042½ shares of preferred and 1,226,529½ of common.

"The new preferred is convertible into common at the rate of 1¼ shares of common for each share of preferred, with appropriate provisions for the protection of these conversion rights.

$2,000,000 Dividend Requirements

"Dividend requirements on the new preferred stosk to be issued to existing stockholders of Fox Film Corporation and to Twentieth Century Pictures, Inc., will be approximately $2,000,000 per year. According to the certified net income and surplus statement of Twentieth Century Pictures, Inc., its net income for the period from June 1, 1934, to May 4, 1935, was $1,409,277.71, and, on the basis of Fox Film Corporation's figures, the consolidated earnings of that corporation and its wholly owned subsidiaries (including proportion of profits and losses of controlled subsidiaries not consolidated) for the first quarter of 1935 amounted to $616,800 and for the second quarter are estimated to have amounted to approximately $700,000."

Schenck, Zanuck and President Kent will be placed under seven-year contracts.

"In connection with Mr. Kent's employment," said the notice, "it is proposed that the corporation give him certain options to purchase up to an aggregate of not exceeding 60,000 shares of its new common stock."

Statistics on 20th Century presented to the Committee on Stock Listing of the New York Stock Exchange showed a total capitalization of $701,000—10,000 shares of 4 per cent cumulative preferred at $100 each with 7,000 shares outstanding, and 100 shares of common at $1,000. A surplus of $1,440,553.82 was accumulated. Gross income from sales and rentals of "film and literature" was $8,287,668.08. Operating expenses of exchanges, head office and admission were given as $2,708,892.83. Amortization of production costs totaled $4,069,372.42.

Sheehan's Fox Holdings

Winfield Sheehan held only 1,125 fewer shares of Class A Fox Film stock than Sidney R. Kent, it was revealed when the company filed its registration statements with the Securities and Exchange Commission in Washington on May 7th. Mr. Sheehan was listed as holder of 10,244 2/6 shares of "A" and 166 4/6 of "B." Mr. Kent was shown to have personally 1 1/6th shares of "A" and his personal holding company, Berkshire Finance Corporation, 11,369 shares.

Darryl F. Zanuck, the new production head of Fox, stands 5 feet 7½ inches high. He was born at Wahoo, Neb., the son of Louise and Frank H. Zanuck. He attended high school at Oakdale, Neb. He married Virginia Fox and has three children. In 1928 he became associate executive in charge of Warner Brothers Pictures, in the season 1929-30 was made general production chief of Warner pictures and the next year rose to chief executive in charge of all production of Warner Brothers and First National, in association with Jack L. Warner. He resigned in 1933 to become associated with Mr. Schenck in formation of Twentieth Century and was first vice-president in charge of production. In 1935 he became a Fox vice-president when Twentieth Century affiliated with Fox.

Schools to Use Sound Pictures

The board of education of New York City plans to experiment with sound motion pictures in 10 schools next year. The budget commitee of the board will recommend an increase of $10,000 to the appropriation for visual education, bringing the total in that phase of teaching to $45,000. Of the total $15,000 is to be earmarked for film and sound apparatus.

Although silent films have been used in the school system, this is the first appropriation ever asked for sound pictures. According to associate superintendent Joseph M. Sheehan 16 mm. apparatus will be used in three elementary, three junior high schools and three high schools. A 35 mm. projector will be used at the Washington Irving High School.

Consolidated Net For Quarter $265,120

Consolidated Film Industries, Inc., has reported net profit of $265,120.66 for the three months ended June 30, 1935. The profit is equal to 50 cents per share on 400,000 shares of preferred stock outstanding, and 12 cts. per share on 524,973 common shares.

VOLUNTARY PRESS AD CENSORS ASKED

Dry Goods Association's Promotion Chairman Says Plan Would Avoid Legislative Action

Warning that unless advertising is "universally freed from abuse through voluntary censorship, public pressure will eventually impose a legislative censorship to accomplish that end," Paul E. Murphy, chairman of the sales promotion division of the National Retail Dry Goods Association, this week in New York declared the time is ripe for a movement "to clean up all advertising, national as well as local, through means of a voluntary censorship."

While other business groups are discussing the need for restraint in advertising, the motion picture industry is conceded by the press and former critics to have accomplished great strides in raising advertising standards under its Advertising Code, which is administered by the Advertising Advisory Council and imposed on film companies and the large circuits. More recently, the large broadcasting networks promulgated rules designed to eliminate objectionable material from commercial programs.

Mr. Murphy praised the progress achieved by leading newspapers in various parts of the country in censoring advertising copy and barring dishonest and misleading representations from their columns, and those in bad taste. He placed particular stress on achievements of New York City newspapers in setting up standards for approval of advertising copy.

Public Belief Essential

"What our group recommends is voluntary censorship of all advertising, both national and local," said Mr. Murphy. "The progress that has been made to date by newspapers has been largely in the censorship of local copy. Naturally, if local advertising is to be censored and national advertisers at the same time permitted less restraint and less limitation as to accuracy and honesty, all advertising will suffer by those abuses which have not been eliminated. In view of the fact that advertising censorship has been placed very stringently on local advertisers by many newspapers, it seems to us that the same principles should be maintained over all advertising and all media.

"We believe that advertising will be effective only to the extent that all people believe in all advertising."

Single Standard Urged

Voluntary advertising censorship, applied alike to local and national copy, can hardly be expected to be successful if varying standards are adopted by groups of newspapers and publications in different cities, according to Mr. Murphy. He said this was a problem for the American Newspaper Publishers Association, and it should find a way to set up standards of censorship for all forms of advertising by papers throughout the country. "Once such standards were put in practice by newspapers generally I have no doubt that other advertising media would line up with them," he added.

The advertising executive declared the public is becoming more and more conscious of misleading and false statements in advertising, and will not tolerate "any amount of deception or inaccuracy."

Mr. Murphy expressed the belief that voluntary censorship of local copy by newspapers in every city should be possible.

Typical of what newspapers can do in protecting readers from undesirable advertising claims and statements are those which Mr. Murphy cited as already in force in newspapers with censorship standards. Included in these are bans on advertising containing attacks of a personal character; making false or unwarranted claims about goods or services; unfair attacks or references to competition; holding out the prospect of large guaranteed dividends or excessive profits; advertising which is indecent, vulgar, suggestive, repulsive or offensive.

Pathe Injunction Denied by Court

The application of Pat Casey, a stockholder in Pathe Exchange, Inc., for an injunction to restrain the directors from placing in effect a reorganization plan as of December 18, 1934, and from selling anv part of Pathe's 49 per cent interest in du Pont Film Manufacturing Company stock, was denied this week by Supreme Court Justice Lauer in New York.

Mr. Casey is asking permission in state supreme court to reargue on petition for a restraint injunction. If that is denied he will appeal to a higher court.

The court said the papers failed to disclose any basis for criticism of the Pathe directors and officers and that there was "nothing in the papers from which the court could conclude that the price of the sale of du Pont stock is not fair and adequate." The court said he "does not feel justified at this time in interfering with the reorganization."

The court indicated that the main affidavit in the case was made by Edward B. Derr, former Pathe president, who owns 100 shares of eight per cent cumulative preferred stock. Justice Lauer said he beleived the report on the reorganization plan "is not as frank and full as in his opinion it should have been in advising the stockholders with respect to holding stock in the du Pont Company and facts connected therewith." Further, he said, "while of the opinion that the plan is more favorable to the eight per cent preferred cumulative stockholders," he did not feel justified in interfering.

Club Holds Outing

The annual summer picnic of the Cleveland Warner Club was held this week at Mentor Beach Park.

Psychiatrist Gives Lie to Charge That Film Incited Crime

Charges that gangster pictures abet youthful criminality, as voiced by Judge Jacob Panken of the Queens children's court on June 17th, and echoed in daily press and editorial comment, are found not to be based on fact, by Dr. Carleton Simon, psychiatrist and a former deputy police commissioner of New York.

Judge Panken denounced gangster films after a Queen's county grand jury had refused to indict Frank Damato, 13, his brother Julius, 11, and Lisbon Lawrence, colored, 13, in the slaying of William Walsh on June 15th. They were turned over to the children's court. Judge Panken said: "One of these boys went to the moving pictures three times in one day, always selecting a gangster picture. The combination of street life with the viewing of gangster pictures in which the gangster was glorified has had its effect upon the mind, the psychology and the principles of the boy."

Dr. Simon was requested by the Motion Picture Producers & Distributors of America to investigate the case. He called on Acting Deputy Chief Inspector John J. Gallagher, who is in command of the Detective Division of the Borough of Queens and who was quoted by the New York *Times* of June 17th as follows: "This is one of the most unusual cases that has ever come to my attention," he declared. "It is certain that the movies taught these boys some things. The movies taught them how to wipe fingerprints from the revolver and also how to hold a revolver with a handkerchief so that no fingerprints would be left on the gun."

Chief Gallagher, shown a copy of the *Times* issue, emphatically denied having made such statement.

Richard Kerwick, counsel for the Damato boys, in a letter to Dr. Simon said: "In the course of preparing this matter for proper trial my investigation disclosed the complete habits and home life of these children and I am entirely familiar with all the evidence in connection with the matter and all of the facts that were necessary to properly present their defense. I am therefore in a position to definitely state that motion pictures were not responsible for or in any way a contributory factor in the anti-social behavior of these boys."

Counsel for Lisbon Lawrence in a similar statement addressed to Dr. Simon said that in his opinion the delinquency of this minor was in no way attributable to the influence of motion pictures.

Macauley Widow Dies

Mrs. Annie A. Macauley, widow of Colonel John T. Macauley, operator of the old Macauley's theatre, Louisville, Ky., died at the home of a daughter in Louisville recently.

Pettijohn Fails to Sail

Charles C. Pettijohn, executive of the Motion Picture Producers and Distributors of America, was unable to sail for Europe last week as scheduled.

CLAIMANTS AGAINST PARAMOUNT FACE SHARP CUT OF FEES BY COURT

Judge Coxe Rebukes Attorneys, Challenges Authority in Incurring Expenditures and Insists on Detailed Expense Accounts

Thacher as Special Counsel for Paramount Tells Judge That Many Claims Should Be Thrown Out; $3,222,315 Asked

Contesting many of the 51 applications for fees totalling $3,222,315 sought for services in the receivership, bankruptcy and reorganization of Paramount Publix Corporation, Thomas D. Thacher, former U. S. district judge, retained as Paramount's special counsel, on Thursday began his attack before Judge Alfred C. Coxe in the U. S. district court in New York.

The hearing had been adjourned from Thursday of last week when a score of the country's leading corporation lawyers consumed a 10-hour session in pleas on behalf of themselves, the receivers and trustees, accountants and others for allowance of the claims.

As the hearing progressed, Judge Coxe's frequent rebukes to the claimants, his challenge of their authority in incurring expenditures, his insistence on detailed expense accounts and his manner of questioning and comment gave unmistakable indication that some of the claimants were due for surprises.

"Many claims should be disallowed in toto and many are excessive in amount," Mr. Thacher told the court. "I represent all the security holders who must pay those bills."

Indicating time and again that he was not impressed by some of the claims, Judge Coxe on several occasions cut short the lawyers' explanations to remark:

"I found nothing in the statute which authorizes such a payment," or "These disbursements seem a little steep to me," or "Nothing has been shown that the claimant is entitled to such an amount."

Marshaled by Alfred A. Cook, of Cook, Nathan & Lehman, counsel for Paramount in the reorganization proceedings, the attorneys presented their arguments in detail. More than 50 lawyers jammed the attorneys' enclosure.

Judge Coxe's comment about disbursements being "a little steep" came as Mr. Cook launched his explanation in support of his firm's claim for $250,000, plus expenses and disbursements of $3,759.

Assailing the New York *American* for its characterization of the total of $3,650,000 fees, granted or requested as a "melon splitting," Mr. Cook declared: "Sticks and stones may break my bones, but words can never hurt me. If there is a melon it will be cut by the stockholders and trustees."

Exhibiting an article from the American, in which Senator Gerald P. Nye charged that the Paramount bankruptcy case should be investigated by Congress as a "national racket," Mr. Cook cried:

"I accept that challenge right here and now in Your Honor's court.

"I am reminded now of what Priscilla said to John Alden—'Why don't your speak for yourself, John?' and that's what I'm going to do.

"In spite of what our critic, the New York *American,* said, we labored in the vineyard without partaking of the wine of the vineyard."

APPEALS COURT CUTS ALLIED OWNERS FEES

The U. S. circuit court of appeals in New York on Monday handed down a decision cutting heavily into allowances granted by Federal Judge Inch in Brooklyn to trustees, attorneys, receivers and others in reorganization and equity proceedings involving Allied Owners' Corporation and New York Investors, Inc.

The court reduced allowances of $90,000—or $30,000 each—granted by Judge Inch to three trustees, to a total of $14,628.50. An allowance of $75,000 to the receivers' attorneys was reduced to $50,000. Theodore Stitt, referee, received $25,000 by Judge Inch's decision, but the higher court ruled he was entitled to $15 only.

Allied Owners' Corporation, a building and investment organization, was a minority creditor of Paramount.

Turning to Irwin Langbein of the counsel for the Securities and Exchange Commission, who was present as an observer, Mr. Cook asked why the commission had been tardy in permitting Paramount to list 1,610,000 shares of stock on the exchange, thus, Mr. Cook charged, delaying the reorganization.

Later in the day Mr. Cook apologized for his attack on the commission, saying that its representative was not there in an official capacity. He and Mr. Langbein seemed on friendly terms.

Another "unofficial" observer was Irwin Kraushaar, representing the Sabath Congressional committee which is investigating corporate reorganizations and, according to reports from Washington, is to delve into the Paramount fees and other matters pertaining to the company's revamping.

Caustic on Erpi's Position

The court's most direct criticism was leveled at members of creditors' committees who, Judge Coxe said, "give very little time" to the work and attend infrequent meetings "to have a good time and discuss reports put before them by lawyers."

This criticism of protective committees' membership was launched during a plea by Nathan Burkan, counsel for the merchandise creditors' committee, for the applications of members of that committee for fees. Burkan's plea also elicited caustic comment from Judge Coxe concerning Erpi's position in this committee in the face of an application from R. E. Anderson, former Erpi treasurer and now financial vice-president of Paramount. Anderson asks $7,500 as chairman of the merchandise creditors' committee.

Erpi, it was brought out, had a claim against Paramount of $1,800,000, which was ultimately settled for something more than $1,100,000. Total claims held by this committee were given by Burkan as $2,400,000. From this, Judge Coxe drew the conclusion that the committee was engaged primarily in representation of Erpi's interest.

"It seems too obvious for discussion," the court remarked, "that Anderson was working for his own company. Why should Erpi be paid by this estate for pulling its own chestnuts out of the fire?"

Mr. Burkan, whose firm is asking $50,000 for itself for legal fees, replied that all Paramount merchandise creditors were invited to join the committee and to be represented by it.

The applications of the receivers and trustees, Adolph Zukor, Charles D. Hilles, Eugene W. Leake and Charles E. Richardson, for a total of $351,545, and of Root, Clark, Buckner & Ballantine, their counsel, for $700,000, were pleaded by Arthur A. Ballantine and Grenville Clark, partners in the law firm, in addresses to the court lasting one hour and 35 minutes. The work of the petitioners over the two-and-one-half-year period was detailed, and the law firm's application, the largest single fee sought, was defended on the grounds that it represented remuneration of $13.17 per hour for more than 79 partners and associates of the firm who put in a total of 72,113 work hours on Paramount.

Mr. Clark said that in arriving at the amount of the fee his firm was guided by the importance of the case, the biggest his firm had ever had; the kind of legal problems involved and the quality of work performed. The firm has received $250,000 in interim allowances heretofore.

The court sharply questioned the application by Kuhn, Loeb & Co., bankers, for $114,287 for services and expenses, and one by Cravath, De Gersdorff, Swaine & Wood, as attorneys for the banking firm, for $150,812. These applications were pleaded by Robert T. Swaine, who detailed the guiding part taken by both applicants in the receivership and reorganization.

Mr. Swaine recalled that from 1929 to 1932 Paramount lost heavily despite efforts to reduce fixed charges.

"This is a business peculiarly sensitive to receivership," he told the court, "not only because it is an artistic enterprise, but because of its far-flung subsidiaries."

Mr. Swaine related there was "much confusion and guerrilla warfare" during the formulation of a reconstruction plan and pleaded it was a "24-hour job" to represent the trustees in examining the various reorganization proposals, all of which were to lay a basis for a new structure. He said the reorganization was a "matter of teamwork" between Sir William Wiseman and himself.

Prompted by Judge Coxe to reveal further details, Mr. Swaine said Kuhn, Loeb was appointed by the principal creditor committees to formulate a plan. The court inquired whether the banking house did not "sponsor the securities." Mr. Swaine insisted "they definitely were requested by the main committee and the debenture creditors' committee to prepare a plan."

The court questioned the right of Kuhn, Loeb to apply directly for remuneration, remarking

(*Continued on following page*)

COURT DEMANDS EXPENSE VOUCHERS

(*Continued from preceding page*)

that unless they were "reorganization managers," their application should be sponsored and declared "indispensable" by the Vanderlip bondholders' and bank group committees.

Saying he realized "it would be whittled down," Theodore Kiendl of Davis, Polk, Wardwell, Gardiner & Reed, counsel for the Vanderlip committee, urged payment of a fee of $150,000 to his firm and an additional $222,000 in fees and disbursement to the committee members. He termed these claims "fair and reasonable," and said the committee, representing $15,000,000 of the $20,000,000 outstanding debentures, helped by efforts of its own to "appreciably increase the value of the bonds." He informed the court the reorganization was one of the most successful in history.

Judge Coxe was not satisfied with the presentation in behalf of Julius Klein, assistant secretary of commerce in the cabinet of President Hoover, who seeks $52,000, included in the expenses and disbursements of the Vanderlip committee. The court was informed Mr. Klein was employed at a salary of $2,000 a month "to study the Paramount situation from beginning to end" and to keep the committee informed of ramifications, at the same time being a member of the committee.

Demands Vouchers

At this juncture Judge Coxe served notice upon the claimants that he wants all applications for expenses supported by actual vouchers, showing not only payments but reasons for the payments.

Morton Bogue spoke in support of applications for $75,000 fees and disbursements for the bankers' committee and a $75,000 fee for his firm, Beekman, Bogue & Clark, as committee counsel. Robert Szold, of Szold & Brandwen, championed that firm's application for a $75,000 fee and $7,945 for the debenture bondholders' committee of which Lloyd Munger is chairman.

A harangue by Malcolm Sumner seemed to weary the court as the lawyer spoke of the "iniquities" of the Kuhn, Loeb group. He was cut short with an observation by Judge Coxe that "we have already gone into that." Mr. Sumner represents three petitioning bondholder creditors owning $15,000, and has applied for $150,431 for services and fees for accountants and experts totalling $23,500. Twice the court interrupted him to inquire what services he had performed, the second time remarking that "up to now you haven't said one thing that would justify paying you a dollar."

Mr. Sumner said something about it being his "duty and obligation" to fight some one or other, presumably the majority creditor groups, and added that while he represented only $15,000 in bonds, his function was a "representative one generally" in behalf of other bondholders as well. Upon the court's insistence that he get down to cases, Mr. Sumner finally recounted that he was active in connection with the Saenger circuit reorganization and in opposing Kuhn, Loeb.

"Saving the Company"

A. M. Frumberg, attorney, who announced himself as "Judge Frumberg," told the court he and three other lawyers were entitled to $75,000 plus $7,868 expenses for "saving the company and making the reorganization possible." He said that in 1932, a year before the Paramount bankruptcy, he filed suit on behalf of a group of western bondholders to recover $10,000,000 diverted to the banks, this representing 23 feature prints the company had assigned and $3,666,000 in cash. He said the supreme court of New York appointed a receiver and restrained the company and the banks from dissipating the assets.

SEES PRECEDENT IN PARAMOUNT RULINGS

The court's action in the matter of the Paramount fees will probably set a far-reaching precedent, on other corporate reorganizations, this week commented the New York American, *which has been liberal with its space in calling public attention to what it terms "Paramount's $3,600,000 melon." Said the* American:

"Universal interest in the huge fees asked by the attorneys and others in the Paramount-Publix bankruptcy is based not only on the millions involved. More importantly to many other corporations now in process of 'reorganization' is the fact that the court's ruling on the Paramount fees is likely to set a precedent which will be followed by other courts. The Paramount case is the largest yet under the 77-B statute. If it will cost other corporations a similarly heavy toll of bankruptcy expenses, creditors and stockholders will come to realize that the supposed 'advantages' of voluntary reorganization accrue wholly to the legal fraternity rather than to those involved as holders of claims or stocks. In Wall Street, however, the expectation is that the Paramount claims, which in all aggregate over $3,600,000, probably will be reduced by the court."

"If it wasn't for the fact we kept this money intact there would not have been a reorganization," said Mr. Frumberg. "We are directly responsible for preserving the fund, which was brought into the reorganization."

Court Challenges Claim

The court appeared skeptical, and challenged Mr. Frumberg to show by what authority he could approve the claim. Mr. Frumberg replied the court was empowered by the general bankruptcy act to authorize payment to anyone who brings anything of substance to an estate. Later, Mr. Frumberg privately said: "The judge is just like any other lawyer. He doesn't know all the law."

Sol Stroock of Stroock & Stroock argued his firm was entitled to $100,000 for its services to the Paramount-Broadway Corporation Bondholders' Committee, with $56,000 as expenses and salaries for committee members.

Sam Spring, representing four groups of creditors and $2,000,000 in claims, including Sam Katz and the Boston Olympia stockholders, asked for "compensation on the basis of what I contributed to the reorganization and preservation of the estate."

Jacob L. Lesser, saying he represented 42,000 shares, contended he should be compensated to the extent of $37,500 because he felt the company benefited by "constructive service to his clients."

The court repeatedly questioned Saul E. Rogers, as attorney for debenture and stock owners, who seeks a fee of $10,000.

A note of levity was injected into the tedious proceedings when Archibald Palmer directed a semi-facetious address to the bench in which he quoted the Scriptures in connection with an allegory about Paramount "now being cleansed." He gave notice that at the adjourned session he would read a poem pertinent to the occasion, an original poem, he added, something having to do with Wall Street and bondholders' committee. The court gave its permission.

Mr. Palmer told reporters that he and other attorneys for minority creditor groups would oppose the large claims. He has an application in for $15,000, as representative for stock and bondholders and for a committee of bondholders of Allied Owners' Corporation.

$9,450,000 Erpi Profit in 8 Years

Electrical Research Products, Inc., motion picture equipment subsidiary of Western Electric and in turn of the American Telephone and Telegraph Company, made a net profit of $9,450,000 from the time of its organization in January, 1927, to the end of 1934, it was indicated in the investigation of A. T. & T. by the Federal Communications Commission to determine what effect Erpi has had on telephone rates.

It was revealed that Erpi has paid back to Western Electric the $5,750,000 in research and development expenses incident to its business. Of the $9,450,000 net, $4,000,000 went to Western Electric in the form of dividends. In addition Erpi has paid directly to A. T. & T. $5,700,000 as royalties under patent licenses.

Year Net of Roxy Equals $130,519

A net operating profit of $130,519.23 for the year ended June 13, 1935, has been reported by Howard S. Cullman, trustee of the Roxy theatre in New York. The net compares with a loss of $59,341.59 for the preceding year. The report was filed with Federal Judge Francis G. Caffey. An increase in attendance of more than 39 per cent for the year was indicated in the report.

"The gains made at the Roxy during the first year of trusteeship under Section 77B (of the bankruptcy law)," said Mr. Cullman, "must be credited first to advantageous picture contracts; second, to our policy of providing popular entertainment at popular prices."

Mr. Cullman recently signed a contract giving the Roxy first choice of all Universal product for the new season, and had signed previously for Gaumont-British pictures.

PARAMOUNT NET PROFIT $2,411,000 IN QUARTER; HIGHEST SINCE 1931

Cash on Hand $20,776,000, Compared with $5,209,000 in January of 1933 When Company Went into Receivership

Fixed Charges Are Reduced $11,000,000; Atlas Says It Has No Intention of Going into Motion Picture Business

That the rejuvenated Paramount Publix Corporation has been restored to an improved earnings position is evidenced in a report by the company showing a net of $2,411,414 in the first quarter of this year after depreciation, federal taxes and amortization of bond discount. This compares with a net profit of $5,469,512 for the entire year of 1934, net earnings of $5,076,317 for 1933, and a loss of $19,945,569 in 1932.

(Financial tabulation is on following page).

On the basis of the net returns for the first quarter, Wall Street observers forecast a profit for the company this year in the neighborhood of $8,000,000, reflecting the completion of the reorganization.

As compared with the present report, the first six months of 1934 showed a profit of $3,144,947, and the last six months of the same year a net of $2,324,565.

The amount earned in the first quarter is applicable to interest and preferred dividends on the securities of the newly reorganized company, subject to any additional provisions that may be required for reorganization expenses.

The report was filed in the federal court in New York by Root, Clark, Buckner & Ballantine, counsel for the Paramount trustees, in support of their application for fees for their services in reorganizing the company. The report is for Paramount Publix and subsidiaries, including all companies wholly owned or substantially wholly owned, directly or indirectly, by the trustees, exclusive of certain affiliates and subsidiaries in process of reorganization.

Cash on hand on June 22 last, the report said, was $20,776,000, of which $7,577,000 was in the hands of the trustees. This was exclusive of cash held by subsidiaries still being reorganized. On June 25, there was paid to banking creditors $5,194,000 of the cash, under terms of the reorganization. The company will be reimbursed for this from proceeds of the sale of second preferred stock to common stockholders next month.

The company's cash position compares with $5,209,000 reported by Paramount and subsidiaries Jan. 28, 1933, when the company went into receivership.

Fixed Charges Reduced $11,000,000

A reduction by $11,000,000 in fixed charges since 1932 is shown, the charges for the company and subsidiaries in 1935, principally rents and interest, amounting to $21,000,000, as against the 1932 total of $32,000,000. The improvement in this respect was brought about through abandonment of unprofitable theatre properties, through readjustment and reorganization.

Comparative values of the company's securities at the time of the receivership two and one-half years ago and on July 1, 1935, were cited as evidence of the company's recovery. It was shown that the 5½ debentures were quoted on July 26, 1933, at 8⅛, and on July 1 this year at 96½. Respective figures for the 6 per cent debentures were 10 and 94½, and for the company's stock 1⅜ and 4⅜.

The report referred to the large number of claims filed, and gave the aggregate total as $60,859,242.

A move to compel issuance of new Paramount securities in the reorganization to Sidney R. Kent, former Paramount executive, now president of Fox, and to Jules E. Brulatour, Daniel Frohman and William H. English as executor of the estate of the late William H. English, was planned this week by Hughes, Schurman & Dwight, attorneys.

The securities are being withheld because the individuals are defendants in suits brought by the Paramount trustees, and at the direction of Federal Judge Alfred C. Coxe. Counsel was preparing to ask the court to strike out that portion of the order confirming the Paramount reorganization plan which provided that new securities in exchange for the old or allowed to claimants shall be withheld from defendants in two pending suits instituted by the trustees. It is understood the action on behalf of Mr. Kent and the others will serve as a test case for defendants in similar suits.

Atlas Denies Going Into Films

Atlas Corporation, large investment organization which has become an influence in the industry in the past year through acquisition of security holdings in Paramount, Fox and Warners, has no plans or desire to go into the film business as such, according to an official of the company. He said Atlas had invested in Paramount solely for investment purposes, buying the company's bonds at around $30. Paramount's bonds are now selling at approximately $97.

Atlas is headed by Floyd B. Odlum, a member of the Paramount board, and is affiliated with the socalled Fortington creditor group in Paramount, which in turn is represented by three additional Paramount board members and includes Lehman Bros., investment bank, which has two representatives on the board of RKO. These circumstances, together with an interest displayed recently by Atlas in acquiring an RKO investment, gave rise to reports that Atlas would occupy a dominant position in industry finance.

The Atlas statement denying such objectives follows a denial by John D. Hertz, partner in Lehman Bros., who also is a Paramount director and a member of the Fortington creditor group, that the Lehman organization entertained similar ideas. That denial was made before the Securities and Exchange Commission hearing on the Paramount reorganization.

Sam Katz Files Exception

Exceptions to the report disallowing the contract claim of Sam Katz for $281,734 against Paramount were filed with the federal court, and a hearing will be held before Federal Judge Coxe. The report disallowing this claim was submitted to the court by special master John E. Joyce last week and held that under the stock corporation laws a contract employee could be dismissed without any liability on the part of the company for the balance of the employee's contract.

Judge Coxe on Tuesday upheld the report of Mr. Joyce holding that Lawrence Berenson probably had no legal grounds for his $35,000 claim against Paramount. Expunging of the claim will be asked. Mr. Joyce's ruling was made in connection with a petition from the Paramount trustees for leave to settle the claim for $20,000. It was filed for services rendered a Paramount stockholder who sought to prevent stock repurchase agreements.

Application for private sale of the personal property and equipment of the Paramount theatre, Fremont, Ohio, for $1,500, and for settlement of all claims against Allied Owners Corporation and its trustees, will be heard in federal district court at Toledo next Tuesday. The application was requested by Fred H. Kruse, referee in bankruptcy.

In a settlement effected with the Salem Realty Company, Salem, Mass., Paramount acquires the fee in the Paramount theatres in Lynn and Newton, Mass., and a new lease on the Colonial, Haverhill. The realty company agreed to take back four Salem houses, Federal, Empire, Salem and Paramount. As a consideration of the settlement, Paramount's half interest in stock in Salem properties is transferred to Liberty Holding Company, owner of the other 50 per cent.

Paramount theatres in Lynn and Newton, Mass., and the Colonial, Haverhill, are being turned over to Olympia Theatres, Paramount subsidiary.

REPORT THACHER TO BE PARAMOUNT COUNSEL

Appointment of Simpson, Thacher & Bartlett, law firm headed by former Federal Judge Thomas D. Thacher, as special counsel for Paramount Pictures, Inc., is expected to be announced shortly, according to New York reports.

The firm of Cravath, de Gersdorff, Swaine & Wood held the post for more than 10 years preceding Paramount's bankruptcy, and was succeeded in the reorganization proceedings by Cook, Nathan & Lehman.

Paramount's retention of former Judge Thacher to oppose applications for fees and allowances considered excessive in connection with the Paramount reorganization is believed foreshadowing the appointment of his firm as the company's special counsel.

Abernathy President of Bill Posters' Organization

Leo Abernathy of Pittsburgh last week was elected president of the International Alliance of Bill Posters and Billers of the United States and Canada at the organization's annual convention held in Boston by his defeat of Robert Walker of St. Louis. Mr. Abernathy retired as treasurer to take the place which was occupied by his father. Arthur Thomas Noonan, retiring president, was elected treasurer.

More than 100 delegates to the convention represented the 25,000 members of the union. Coincidentally with the convention the Massachusetts House of Representatives killed a bill for the regulation of billboard advertising in the state.

Earnings of Paramount Publix and Subsidiaries

(The data reflected on this statement has been prepared by the Auditing Department of the Debtor from reports furnished by the various Accounting Departments, *without* audit by it.)

	1935	Year 1934				
	First Quarter	Year	Last Six Months	First Six Months	Year 1933 (B)	Year 1932
Profit or loss before depreciation and amortization of bond discount and before provision for Federal Income Tax..............(A)	$3,607,620	$9,784,077	$4,319,810	$5,464,267	$9,134,790	$9,730,234
Less:						
Depreciation (excluding studio depreciation capitalized to cost of film)	909,354	3,451,797	1,731,085	1,720,712	3,846,104	9,896,053
Amortization of bond discount, etc............................		237,441	124,171	113,270	212,369	319,282
	909,354	3,689,238	1,855,256	1,833,982	4,058,473	10,215,335
Profit or loss after depreciation and amortization of bond discount but before provision for Federal Income Tax..............(A)	2,698,266	6,094,839	2,464,554	3,630,285	5,076,317	19,945,569
Less: Provision for estimated Federal Income Tax..............	286,852	625,327	139,989	485,338	......	......
Profit or loss after depreciation and amortization of bond discount and after provision for Federal Income Tax..............(A)	2,411,414	5,469,512	2,324,565	3,144,947	5,076,317	19,945,569
The above profits or losses are after deducting the following:						
Exhaustion of film..	6,866,730	28,282,485	13,630,167	14,652,318	26,460,336	36,994,705
Interest expense:						
Paramount 6% S.F. Gold Bonds (to date of last interest payment only—Dec. 1, 1932)..............................						679,608
Paramount 5½% S.F. Gold Bonds (to date of last interest payment only—Aug. 1, 1932)............................						443,144
Paramount miscellaneous notes payable, etc. (to date of last interest payment)					278	171,332
"Film Production" notes (to date of last interest payment only)					7,500	559,742
Obligations of consolidated subsidiaries (paid or accrued) (F)	470,873.56	1,911,784	1,002,858	908,926	1,675,040	4,852,816
Total interest charges...................................	470,873.56	1,911,784	1,002,858	908,926	1,682,818	6,706,642
The above profits or losses are exclusive of the following:						
Profit or loss arising from foreign exchange adjustments.......	94,810	32,630	22,675	9,955	1,578,738	133,528
Net capital gains and losses and other non-recurring items, including (in 1932 and 1933) realized losses charged against capital surplus and reserves for properties and investments provided out of capital surplus...........................	7,920	836,928	629,804	207,124	17,120,905 (E)	29,444,603
Net losses of certain subsidiaries considered to be inactive or the future status of which is uncertain, the combined operating results of such subsidiaries, excluding capital gains and losses, etc., being as follows:						
Profit or loss before depreciation, etc................. (D)	30,839	301,784	98,375	203,409	897,802	
Less: Depreciation, etc.	31,804	289,517	126,211	163,306	694,909	
Profit or loss after depreciation, etc................... (D)	62,643	591,301	224,586	366,715	1,592,711	
(D) Excluding capital gains and losses and non-recurring items (net)	642,960	1,085,661	275,399	1,361,060	9,601,379	

(A) Excluding capital gains and losses, etc., and profit or loss arising from foreign exchange adjustments, as noted below.

(B) Figures for Paramount Pictures Corp. and subsidiaries are on the basis of twelve months to Jan. 27, 1934, for domestic companies and twelve months to Dec. 30, 1933, for foreign companies. Certain directly owned foreign subsidiaries of Paramount Publix Corp., are included in 1933 for eleven months to Dec. 2 only.

(E) Includes reserve provided by Paramount Publix Corp. for investment in and advances to Publix Enterprises, Inc., $14,709,039.

(F) Interest on Paramount Broadway bonds has been included on the following basis:

1935—January 1 to March 30, 1935 at 3% per annum on $8,875,000, as per Plan.

1934—May 1 to Dec. 31, 1934 at 3% per annum on $8,875,000, as per Plan.

1933—No interest included as interest for 1933 was not paid and is not payable under Plan.

1932—Interest was paid and is included for the entire year.

Notes:

The results shown for the year 1933, 1934 and the first quarter 1935 include the following:

Paramount Publix Corporation (as per books) including, for the period subsequent to Jan. 26, 1933, the operations of its Receivers and Trustees. Operating results included are after deducting, in the period during which such items were paid, allowances for Receivers, Trustees, counsel and auditing fees, and other administrative expenses of the receivership or bankruptcy. No provision has been made for fees or expenses incurred but not paid.

All companies wholly owned or substantially wholly-owned, directly or indirectly, by the Trustees (exclusive of Olympia Theatres, Inc., Saenger Theatres, Inc., and Minnesota Amusement Co., each in receivership, and their respective subsidiaries, and certain indirectly owned subsidiaries in bankruptcy or receivership).

Trustees' share of net earnings (excluding capital gains and losses) of all partly owned subsidiaries, directly or indirectly owned, (exclusive of certain companies for which data was not available, principally companies involved in receivership, bankruptcy, or reorganization, or the future status of which is uncertain).

The results for 1932 include Paramount Publix Corporation and all wholly-owned or substantially wholly-owned subsidiaries (directly or indirectly owned), including dividends from partly-owned subsidiaries and share of undistributed earnings or losses of subsidiaries 65% to 85% owned, also after providing reserves, to October 1, 1932, for losses of certain subsidiaries less than 65% owned, similar reserves not having been provided for the fourth quarter of 1932.

Programs Seen as Television Problem

The question of program material is probably the most difficult problem yet to be solved by television, according to Andrew W. Cruse, chief of the electrical equipment division of the Department of Commerce.

Returning from a trip to Europe, made for the purpose of studying television development in England, France and Germany, Mr. Cruse reported that this question bids fair to be one of perplexity to the British Broadcasting Company, which plans within the next twelvemonth to initiate a regular television service of three hours a day.

In its experimental picture broadcasts the B. B. C. has used live talent exclusively, but 21 hours of transmission a week bids fair to put an unsupportable burden upon any casts which could be organized except at tremendous expense.

Distance Record in Canada

Using the William H. Peck television system in Canadian tests recently, engineers succeeding in spanning a distance of 72 miles, said to be the first time a vision signal using an ultra short wave of five meters has succeeded in reaching beyond the horizon from the transmitter.

Despite vigorous protests, the Federal Communications Commission has granted to the American Telephone and Telegraph Company permission to build a television coaxial cable between New York and Philadelphia. The grant was made with restrictions looking to prevention of a monopoly in television by the company. The cable is to be used experimentally only.

Members of the commission are said to have been greatly impressed on a recent visit to Philadelphia to look over various systems of television being tried out in laboratories there. They declined to comment for publication on what they saw, however.

International Group Meets

Two new television companies, Majestic Television Company, by John L. Strong, and Yankee Television Company, by George Yankee, have been organized in Detroit.

The Coordinating Television Committee, formed at the suggestion of the International Institute of the Educational Cinema, held its first meeting at Nice, France, recently. Many international television authorities are included.

In Germany television interests plan to erect a station on the Brocken Mountain and connect it with Berlin to serve the western portion of central Germany. Organized opposition by radio set makers is said to be responsible for the fact that France appears to be lagging behind in the development of television.

Color Device Reported

Two Washington scientists, Dr. H. B. Maris and Robert H. Worrall, have developed what is reported to be the first device to apply color to transmitted moving pictures.

Television theatrically is likely first to develop in England, in the opinion of W. P. Lipscomb, 20th Century writer and playwright, on his return recently from a trip abroad. He bases his conclusion on the fact that broadcasting in England is controlled by the British government, which is in a position to coordinate all activities in the desired direction.

Television in the theatre is a development of the future, and for many years will not affect the attendance or the standing of motion pictures, recently declared Harry R. Lubcke, director of television for the Don Lee Broadcasting System on the Coast.

JERSEY CITY PROTESTS ITS SECOND-RUN STATUS

George Skouras Endorses Jersey Journal's Campaign to Lift Community from "Hick Class"

By A. D. MACKIE

Dramatic editor, The Jersey Journal

With film contracts about to be signed for the new season, Jersey City people are anxiously awaiting a reply from film executives and distributors to the city's request for a New Deal in Films—the showing of the same picture at Jersey City ace houses at the same time as these films are presented in New York City theatres.

The public has been generous in the backing of this movement. There has not been a single objection raised toward the goal sought. Citizens voted by ballot and organizations endorsed the campaign. Jersey City theatre managers likewise are anxious to see that the demand is met by the film officials.

Mayor Frank Hague wrote: "I heartily endorse the movement and am of the opinion that the theatre-going public is entitled to this consideration by the distributors." The Chamber of Commerce, with a membership of 1,400, headed the list of organizations fully supporting the campaign.

The whole campaign has now been thrown into the laps of the local theatre men, the film executives and motion picture distributors. The campaign has been laid before all the film companies. These letters read:

"Jersey City people are demanding a New Deal in Films. Your attention is called to a campaign launched by The Jersey *Journal* for the showing of the same films in Jersey City ace playhouses at the same time as these films are offered in first run theatres in New York City.

"Jersey City, with a population of over 300,000, desires to get out of the "hick class" when it comes to presenting films. The city feels that it is the only city of its size in the United States which is compelled to show 'second run' features.

"Loew's, Fox and Warner Bros. have their own playhouses here. Jersey City theatre patrons can see no reason why these companies cannot present their films at these theatres at the same time as the films are shown in New York theatres. Jersey City does not ask for showings before New York. It will be content with day and date showing.

"Frank Hague, mayor of Jersey City, has backed this New Deal in Films movement. Organizations with memberships of about 135,000 have passed resolutions also endorsing the movement. Citizens have balloted for first run films here. The entire city is in accord with the movement.

"Film contracts for the year are about to be signed. It is now up to you to answer the people of Jersey City.

Are Jersey City first run theatres to be given the opportunity to display the same films in their playhouses at the same time as these films are offered in New York playhouses?

"Jersey City will not stop its clamor for this New Deal in Films. Theatre managers here are wholly in support of the movement. That 'protection clause' demanded by New York should be destroyed. Oft times New York and Brooklyn show the same films at the same time. Why not Jersey City?

"The answer is up to you. This appeal has been sent to the heads of all film companies, to exchange leaders and other theatre executives.

"Jersey City people anxiously await your reply."

George P. Skouras, theatre operator, was among the first to reply to the letter. He backed the movement. The letter from Mr. Skouras read:

"I was very happy to receive your letter referring to the run of motion pictures in Jersey City. I certainly agree with you that a city of 300,000 population should not be placed on a second-run basis and I don't believe there is another town in the country of half its size that is placed in that category.

"The fact that Jersey City happens to be so close to New York should not make any difference, and your example of Brooklyn is proof that it does not make a difference. Furthermore, the fact that Jersey City is not a part of New York City is an additional reason why it should be given the same consideration as is given to other cities of its size.

"I know by experience that the New York theatres which demand and get protection over Jersey City receive no material benefit from their action. As a matter of fact, I don't believe that any citizen of Jersey City, from the economical point of view, would take his car and pay tunnel, bridge or ferry tolls in order to go to New York and see a motion picture. Even if they didn't have to go to this expense I don't believe they would go from the point of view of pride alone.

"Therefore, I consider that this demand for protection is absolutely imaginative and unnecessary. But in my position I fear that I cannot bring any help, for I have been fighting to get this privilege since I took charge of the State theatre in Jersey City and I must confess that I have failed. Before I close I want you to know that as a taxpayer and as the operator of one of the first-run theatres in Jersey City, I personally appreciate your efforts."

RKO to Appeal Award Of Arbitration Board

RKO lost its appeal in the state supreme court, New York, to have set aside the arbitration award found against it in the lease case brought against it by the lessors of the Hollywood and Apollo theatres in New York. An appeal from the court decision is planned.

The arbitration board directed a $40,000 award to the two theatres and ordered specific performance of the lease.

SCHINE, MAJORS SUED IN MONOPOLY ACTION

Lockport, N. Y., Theatre Asking $250,000 Damages; Detroit Suit About to Be Dismissed

Reliance Theatre Corporation, of Lockport, N. Y., has filed suit in the United States district court at Buffalo, against the Schine Circuit, Meyer Schine and associates, and eight major distributors, asking damages of $250,000. The action charges monopoly in restraint of trade, contending that the defendants have conspired to prevent the Palace in Lockport from obtaining first run pictures. Triple damages are sought under that provision of the antitrust laws.

The Schine houses in Lockport are the Rialto and the Hi-Art. The Palace and the Schine houses were before the Buffalo grievance board on several occasions in the past. Last year a settlement was reached, providing that the Palace was to get 17 pictures. Early this year new complaints were dismissed by the grievance board, which was upheld on appeal.

Eight Distributors Named

Defendants are the Schine Chain Theatres, the Dominion Operating Company, Schine Theatres Company, J. Meyer Schine, Louis W. Schine, John A. May and Columbia, Fox, MGM, Paramount, RKO, Universal, Warner and United Artists.

Master in Chancery William S. Sayres recommended to Federal Judge Monet in Detroit last week that the complaint of Jacob Schreiber against Cooperative Theatres of Michigan and Detroit exchanges, charged with conspiracy against the Schreiber theatres, be dismissed. The recommendation was made on the ground that the case was improperly filed as it was not in interstate commerce. The court is expected to hand down a formal verdict at once.

Case Came as Surprise

The case was filed in August, 1934, one month after the booking combine changed from Midstates Theatres, Inc., to Cooperative Theatres of Michigan. At the time Ray Moon, general manager, said the combine was proof against legal actions since all of its members were stockholders and the combine was a stockholder in all the theatres, with complete booking and buying power.

The case, a surprise, charged the combine and local exchanges with conspiracy to prevent the Colonial and other Schreiber houses from buying in open competition with the Roxy, and cited particularly Ben and Lou Cohen, operators of the Roxy, and Mr. Moon. The hearing was started several months ago, but was interrupted by illness of the master in chancery.

The filing of the action followed the withdrawal of several others brought against Cooperative, among them those of Al Ruttenberg, the Iris and the Mayfair, charging conspiracy, and that of Sam Brown, who asked damages of $180,000 in a federal court action. Mr. Ruttenberg and Mr. Brown have since become members of the combine, and the Mayfair has been taken over by the Cohens, who are members.

Mr. Schreiber is said to be considering the possibility of filing the suit again, this time in the state court. Attorneys are said to feel there is little hope of winning there, however, since a recently passed law, under which Cooperative is now incorporated, permits combines for the purchasing and selling of various commodities.

Nebraska Hearings Begin

Argument in the State theatre's $444,000 suit against Lincoln Theatres Corporation, J. H. Cooper, Robert Livingston, Paramount, Warner, Universal, Fox, RKO Distributing, United Artists and Metro-Goldwyn-Mayer was heard before Federal Judge Munger in Lincoln, Neb., last week. The court ruled that most of the matter of striking parts of the plaintiff's petition, could come up as admissible evidence when the trial opens, and said he would rule on others when he returns from his vacation in August.

The defendants asked that 34 allegations either be stricken or made more specific in a recently filed motion. The plaintiff's petition claims the Lincoln Theatre Corporation was organized by defendants Cooper and Paramount, each owning equal shares, for the purpose of controlling exhibition of films in Lincoln and to eliminate competition. The petition also says that this corporation, with others named as defendants, controlled 75 per cent of the total film product.

Kromocolor Building Plant in New Jersey

Construction has begun in Paramus, N. J., on the first building of the new plant being developed by Kromocolor, for the processing and printing under a chemical process which is said to develop the latent color in ordinary black and white negative. The first building is expected to be completed in September.

The company is headed by Dr. Julius Minez of Montclair, as president, and C. D. Brown of West Englewood, N. J., as treasurer. It is said to be building its own color developing machines under its own patents. The company is understood to have contracts for a series of "Mutt and Jeff" cartoons. Hollywood business is being sought, and the company is expected to produce color films for the educational and advertising fields.

Equity Suggests New Players' Salary Plan

Actors Equity, through its official organ, *Equity*, last week suggested a graduated salary scale for players as a means of preventing worthy plays, in financial trouble, from closing. It is proposed that "after the first two weeks of a play's run all salaries should be on a sliding scale proportionate to the total receipts of the production." At some point of the scale, it was indicated, all players would receive their contractual salaries.

TO NAME ROGERS FOR PRESIDENT

Aden Sheriff, of Norfolk, Neb., who recently attempted to organize a third political party, said last week that Will Rogers, humorist and film star, will be drafted as the organization's presidential candidate at a meeting on August 21.

"It is quite apparent that neither the Democratic nor the Republican parties can stay in control of the people any longer," said Mr. Sheriff. "What we need right now is statesmen, not politicians."

Loew, RKO Set In New York Area

Loew and RKO, with 70 and 40 theatres respectively in the Metropolitan New York area, and the two largest circuits in the territory, are expected to complete purchase of product necessary for the new season without the difficulty which was encountered during last season. Both circuits require a minimum of 156 pictures.

Loew has already closed for 188 films and has an additional 30 films available, representing half of the Warner schedule, not yet disposed of for the metropolitan area. RKO has closed for only 115 thus far, but has available an additional 80 pictures, providing the circuit with 195 as against the 188 for Loew.

Loew has closed with Universal for half of its new season schedule, or 18 features, which, according to James R. Grainger, general manager in charge of Universal distribution, is one of the most important Metropolitan deals Universal has ever concluded with Loew. Last season Loew had a selection of six Universal films, with 30 going to RKO.

The Loew lineup for next season includes: MGM, 52; United Artists, 14; Paramount, 64; Columbia, 40; Universal, 18. RKO has closed for: Radio, 50; 20th Century-Fox, 65, and available are one-half of the schedules of Universal and Warner.

Fox West Coast Unit Plans New Profit Contest

The Intermountain division of Fox West Coast plans a new profit-sharing contest, in which the managers in the division will engage. Under this new plan each manager competes only with the past records of the house, not the phenomenal business done by other houses. The prize is a percentage of the profits. Rick Ricketson, manager of the division, has discarded the old system of spotting definite prizes.

The circuit announces the following manager changes: Carl Smith, manager of the Rialto, Sterling, Colo., and Harold Jones, manager of the Fox, Sidney, Neb., have exchanged places. A. J. Hamilton, manager of the Strand at Rawlins, Wyo., has resigned and is replaced by John Taylor, former assistant in North Platte, Neb., and Billings, Mont.

LETTERS *from the* PEOPLE HAVE PERSUADED METRO-GOLDWYN-MAYER ONCE MORE TO PRESENT

Norma SHEARER

FREDRIC MARCH . LESLIE HOWARD

IN

SMILIN' THROUGH

Warner Budget Up $2,500,000

An increase of approximately $2,500,000 in Warner's production budget for the season of 1935-36 over the budget for 1934-35 was announced this week by H. M. Warner,, president, in Hollywood.

"We are definitely expanding our production activities," said Mr. Warner. "This is a continuation of the policy we have pursued consistently since conditions began to warrant a resumption of the forward policy of our organization. The budget for the production season of 1934-35 was $2,000,000 above that for the preceding year, and for the season of 1935-36 we have appropriated an additional $2,500,000."

A film deal involving close to $1,000,000 in rentals has been concluded between Warner, Balaban and Katz and Great States Theatres Corporation in Chicago. Said to be one of the largest deals closed in Chicago in a number of years, it guarantees the first run showing of all the Warner product, including First National, Cosmopolitan and Vitaphone short subjects.

Involved in the deal are 36 houses in Chicago and 60 located in 22 towns in Indiana, Illinois and Wisconsin. The Chicago houses are operated by Balaban and Katz and the others by Great States, affiliated with B. & K. Gradwell Sears, Warner western sales manager; Carl Lesserman, district manager, and James Winn, Chicago branch manager, represented Warner in the deal, while Walter Immerman represented B & K, and Jules Rubens acted for Great States.

Japan Is Turning To Sound Pictures

Slowly, but certainly, Japan is turning from silent pictures to sound, and the production of domestic sound pictures has taken a definite upturn, while production of silent films has fallen off correspondingly. Thus does the *Japan Advertiser,* in its Annual Review of 1934-35, sum up the film situation as a result of a survey of the industry in that country.

It is indicated that the average theatre in Japan grosses approximately 36,000 yen ($10,800) a year, accounting largely for the continued use of silent films, which cost less. In 1934 the country produced 400 feature pictures, 103 of them using sound.

There are 1,718 theatres in Japan, Formosa, Korea and Kwantung leased territory. Of the total 710 theatres are wired for sound, providing a reasonably large market for sound films, since most of the wired houses are in the larger cities. It is also indicated that the trend is away from American films and in the direction of European product. In 1933 American product provided 91 per cent of the importations and in 1934 only 85 per cent.

Harry Hicks Dies

Harry Hicks, 49, formerly chairman of the Los Angeles clearance and zoning board and part owner of the local Arlington theatre, died at his home there last week following a heart attack.

CODE AUTHORITY TO RETURN $24,000

Liquidation Completed; New NRA Expects to Make Survey of the Film Industry

While it was learned in Washington this week that the new NRA expects to conduct a statistical and marketing investigation of the motion picture industry along with others, the Code Authority in New York announced Tuesday liquidation of its affairs had been completed and that a surplus of almost $24,000 remaining from its operations will be returned to code assenters in good financial standing as of May 27, when code operations were terminated by the supreme court decision. Undeposited checks totaled $7,874.16, cash $15,999.50.

The Code Authority will vacate its quarters in the RKO building next Wednesday, and the following morning John C. Flinn, executive secretary, who has been supervising the windup with a reduced staff, will join Variety, amusement publication, in an executive and editorial capacity.

It was learned also that distributor sentiment does not point to general adoption of a contract rider such as proposed by Ed Kuykendall, president of the Motion Picture Theatre Owners of America, as a substitute for the regulatory provisions of trade practices in the defunct code. Its adoption, if any, would depend on local conditions, if legality were established, to regulate reduced admissions, double featuring and giveaways.

Examination of the financial operations to July 13 has been completed by Price, Waterhouse & Company, certified accountants.

$341,880 Received

Contributions since Dec. 7, 1933, amounted to $183,089.37 from the producer-distributor group, and $158,791 from the exhibitor group, a total of $341,880.37. In surplus cash, therefore, producer-distributor members will receive $8,567.96 and exhibitor members $7,431.54.

Contributions by industry members between January 1 and June 29, 1935, aggregated $101,709.37, and the proceeds from the sale of furniture, fixtures and equipment totaled $3,632.65.

Though 8,486 exhibitor members, or about 95 per cent of those who had assented to the code, paid assessments for the full year 1934, only 509 exhibitor members had paid a total of $4,284 this year up to May 27, when code operations ceased, though $6,762 was received after that date.

Seven members of the producer-distributor group paid a total of $32,625 on account of 1935 assessments, indicating a sharp reduction from the first year of the Authority's operations.

Expenses for the first half of 1935 exceeded receipts by $13,367.05, which amount was deducted from the credit balance of Dec. 31, 1934.

Mr. Flinn reported the total of individual complaints heard by the 62 local boards was 3,431, and appeals to the Code Authority totaled 536. The standing committee for extras in Hollywood adjusted 981 cases out of 1,065 complaints submitted, and the studio labor committee in Hollywood disposed of 258 cases of a total of 263 complaints.

Meanwhile from Washington comes word that records of the Code Authority and of the local boards, which are to be stored, and other industry data may be requested by the new National Recovery Administration in a complete survey of the motion picture industry with a score of basic industries. This was indicated by William P. Farnsworth, in direct administration of all matters pertaining to the amusement industries, who would conduct the study.

First Agreement Submitted

The Federal Trade Commission announced submission of the first trade agreement, in the wholesale tobacco distributing industry. The commission made public the rules suggested by the industry, which were divided into two groups, one consisting of provisions, the violation of which would constitute an infraction of the law, and the other consisting of voluntary rules, for violation of which no penalty could be imposed. In the last named group was an expression of approval of the labor provisions of the former code.

Some of the distributors again this year are including minimum admission and anti-dual clauses in contracts, but company policy in most instances is reported as flexible.

The grievance board of the Kansas-Missouri Theatre Association at Kansas City received its first complaint, that of R. H. Montgomery, operator of the Mainstreet, Independence, Kan., involving availability of first-run product, a problem resulting from the opening of a fourth theatre in the town.

Elsewhere in the Middle West, code interest was reported at a low ebb, and both in Des Moines and Minneapolis, a majority of independent exhibitors expressed themselves against any new form of regulation, voluntary or not.

Arbitration proceedings in New York resulted in an award for Fox Film against the Bridge theatre for unplayed pictures. Deciding the case were Leo Abrams of Universal, Henry Randall, Len Victor and Sam Reiss.

Legal Committee Planned

Members of industry generally are preparing trade agreements, the Council on Trade Agreements reported in New York this week. The Council, established by the Trade Association Executives of New York City and the American Arbitration Association, recently proposed a model voluntary code, the text of which appeared in the HERALD for June 6.

The Council now finds that while the basic provisions are generally acceptable, some uncertainty exists as to special provisions affecting trade practices that can be included in voluntary agreements, viewed from the standpoint of legality. The Council has decided to create a voluntary legal advisory committee, composed of attorneys in the trade association field.

The Voluntary Industry Committee of the motion picture is deferring action until NRA procedure has been set and code efforts of other industries have been studied.

Dr. Fishman of MPTO Honored Before Trip

Dr. J. B. Fishman, president of the MPTO of Connecticut, was tendered a testimonial party last week in New Haven by 50 members of the MPTO, local exchange managers and other friends, before he sailed for a six-weeks' trip to Europe. Edward G. Levy presided and Barney Calechman of the Howard theatre presented Dr. Fishman with a motion picture camera on behalf of the guests. A farewell dinner also was tendered Samuel Calechman of the Howard, who sailed also.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Curly Top

(Fox)

Comedy Drama

From a viewpoint of commercial showmanship and audience entertainment worth, but few pictures have ever offered as much as does "Curly Top." In most cases the answers to "What makes an outstanding picture?" are illusive and indeterminate. It is not so here. They leap at you with outstretched arms to embrace you like long lost friends.

There is one dominating answer. That is Shirley Temple. There is a host of others. As an example of sound practical showmanship application, it is a convincing demonstration that its producer is not only cognizant of the many problems confronting exhibitors in pleasing the public, but that, in this picture, he knows how to include solutions to them that may be of the greatest value.

Worthy in every way of the great prestige of the amaxing little trouper, there's a story to warm anyone's heart. Shirley and her older sister, Rochelle Hudson, are adopted from an orphan asylum by a kindly, sympathetic John Boles. The children are brought to live in the gentle luxury of a refined home—a veritable heaven on earth to two who had known only the rigid discipline of a charitable institution. Shirley completely captivates the souls of Boles and his aunt, Esther Dale. Boles and Miss Hudson fall in love, a situation tinged with light dramatic fineness as Rochelle becomes engaged to Maurice Murphy. In an inspiring climax Shirley brings the real sweethearts together.

The story is both entertainment and showmanship. There are more of the same qualities in the accompanying production effects. Shirley sings and dances; she acts with convincing artistry. One song, "When I Grow Up," predicts her future career—when she plays adolescent, bride, matron and grandma roles. She mimics the ages in grand style.

Another feature is the child bringing the famous masterpieces of art galleries to life, showing Boles that she really is the little girl who in his dreams brings so much happiness into his life. Boles also sings, as does Miss Hudson.

Yet as Shirley indelibly stamps every sequence with dignity and character, breathing life and gayety into an attention catching story, with its force of intelligent and understanding direction and inspired acting, so, too, should she stamp every bit of all the showmanship that is available with which to quicken patron interest. —McCarthy, Hollywood.

Produced and distributed by Fox. Produced by Winfield Sheehan. Directed by Irving Cummings. Screen play by Patterson McNutt and Arthur Beckhard. Music by Ray Henderson. Lyrics by Ted Koehler, Edward Heyman and Irving Caesar. Photography by John Seitz. Sound, Eugene Grossman. Film editor, Jack Murray. Dances, Jack Donohue. Art director, Jack Otterson. Gowns by Rene Hubert. Musical director, Oscar Bradley. P. C. A. Certificate No. 1062. Running time, when seen in Hollywood, 75 minutes. Release date, July 26, 1935. General audience classification.

CAST

Elizabeth Blair	Sbirley Temple
Edward Morgan	John Boles
Mary Blair	Rochelle Hudson
Mrs. Denham	Jane Darwell
Mrs. Higgins	Rafaela Ottiano
Aunt Genevieve Graham	Esther Dale
Mr. Wyckoff	Etienne Girardot
Butler	Arthur Treacher
Jimmie Rogers	Maurice Murphy

Smart Girl

(Paramount)

Comedy-Drama

Where the principal entertainment, as in this picture, is centered in the work of a supporting character actor and there is comparatively little additional entertainment value in a picture, showmanship necessary to inspire enthusiastic selling becomes a difficult proposition. In idea, "Smart Girl" is a dramatic romance. As it emerges upon the screen, one comedy character performance becomes that audience interesting element.

The yarn has a lost fortune-depression motivating premise. Kay and Pat are sisters. Nick maries Kay. Nick gets a job with an unscrupulous stock promoter. Pat becomes a model for Karl Krausmeyer, wholesale milliner. As she's in love with Nick, Kay starts chiseling with Nick's boss, Courtland. As Krausmeyer's comedy dominates, Nick is made the fall guy for Courtland's illegitimate promotions. Inspired by Krausmeyer, his son Harry is the spearhead of a stunt to double-cross a double-crosser. The oil stocks dealt in, out of which Harry tries to outslick Courtland, turn out to be valuable. Fleeing the wrath of government investigations, Courtland skips to Canada, taking Kay with him. There being legitimate ground for divorce, Pat will marry Nick.

Only of average value as an audience attraction, the name worth of its principal trio being hardly strong enough to create much interest, the comedy provided by Joseph Cawthorn establishes itself as the sole attention stirring angle.—McCarthy, Hollywood.

Produced and distributed by Paramount. Producer, Walter Wanger. Directed by Aubrey Scotto. Original screen play by Frances Hyland. Additional dialogue by Wilson Collison. Art director, Alexander Toluboff. Photographed by John Mescall. Recorded by Charles Althouse. Film editor, Tom Persons. P. C. A. Certificate No. 1042. Running time, when seen in Hollywood, 68 minutes. Release date, July 26, 1935. Adult audience classification.

CAST

Pat Raynolds	Ida Lupino
Nick Graham	Kent Taylor
Kay Raynolds	Gail Patrick
Karl Krausemeyer	Joseph Cawthorn
Hans Krausemeyer	Pinky Tomlin
Harry Courtland	Sidney Blackmer
Mrs. Krausemeyer	Greta Meyers
James Raynolds	Claude King
Miss Brown	Fern Emmett
Auctioneer	Perry Ivins
Nelson	Harold Minjir
Morgan	Charles Wilson
Donovan	Booth Howard
O'Brien	Kernan Cripps
Helen Barton	Louise Brien
Fred Barton	Theodore von Eltz
Smith	Monty Vandergrift
Jones	Stanley Blystone
Waite	Ernest Hilliard
Minister	B. O'Farrell
Wilson	Otto Hoffman

Alibi Ike

(Warner)

Comedy

Typical Joe E. Brown comedy material, with Joe where he prefers to be, on the baseball diamond, this picture combines two outstanding showmanship elements, the comedy with Joe Brown and baseball. Striking directly in the center of the baseball season, there is something for the exhibitor to sell in that element.

The big-headed big shot pitcher from Sauk Center, in the sticks, Joe comes to the big league with a bang, almost passes out when he is ensnared by a clever crooked gambling mob, falls in love and comes through in a big way at the end with game and girl. En route there are laughs aplenty, mostly supplied by the wide-mouthed comedian, of course, but with a number from Roscoe Karns, the catcher. The fact that the film is adapted from a Ring Lardner story should be of selling value.

Olivia de Havilland is the other half of the romantic aspect of the yarn, with Ruth Donnelly, who has appeared in numerous Warner films and is popular, and William Frawley the other two in chief support. There should be fun and laughs and enjoyment for the whole family in the film. There is the baseball theme for small boys, comedy, game and romance—with complications—for men and women.

Frawley, team manager, is in a bad spot, his continuance in his job depending largely on whether he can bring the team out of the cellar, where it has rested so long. He needs pitchers badly, and has hope for the much heralded Brown, star in the small time. Brown comes crashing into the ball park, late, and driving an old car which he cannot stop. He is about as boastful as anyone could be, has a freak and funny windup, and displays an uncanny ability in the strikeout direction. Excuses fall thick and fast and the nickname of Alibi Ike becomes permanently fastened to him.

He meets Frawley's sister-in-law, Miss de Havilland, Frawley's wife being played by Miss Donnelly. Brown immediately proceeds to fall in love with the girl, despite all his earlier protestations that he cares nothing for women. His efforts to buy a ring, meet the girl and the like without suffering the kidding of his teammates, led by Karns, are amusing.

By playing on his vanity, the hick from Sauk Center is taken in by the gambling ring, and he is forced to promise to throw an important game under threat of physical violence. The team owner and Frawley are about to fire him, when he convinces them of his innocence and a trap is set for the gamblers. But Brown opens his mouth too widely, the gang understands and Brown is kidnaped immediately before the game. A hectic few minutes while the team is losing the vital game, then Brown escapes and in car and truck crashes into the ball field to save the day, with a weird home run. The quarrel with Miss de Havilland, the result of Brown's inadvertent remarks to the kidding Karns, while she was listening, is cleared and the romance has an open field.—Aaronson, New York.

Produced and distributed by Warner. Director, Raymond Enright. Story by Ring Lardner. Screen play, William Wister Haines. Dialogue director, Gene Lewis. Cameraman, Arthur Todd. Film editor, Thomas Pratt. Art director, Esdras Hartley. Musical director, Leo F. Forbstein. P. C. A. Certificate No. 885. Running time, 72 minutes. Release date, June 15, 1935. General audience classification.

CAST

Frank X. Farrell	Joe E. Brown
Dolly Stevens	Olivia de Havilland
Bess	Ruth Donnelly
Carey	Roscoe Karns
Cap	William Frawley
Jack Mack	Eddie Shubert
Lefty Crawford	Paul Harvey
Johnson	Joseph King
Conductor	Joseph Crehan
Valet	Adrian Rosley

Woman Wanted

(MGM)

Melodrama

This is based on an exciting premise. It's 10, 20 and 30 cent melodrama, making use of the theatrical effects that made that type of legitimate entertainment so popular, but produced on a somewhat higher scale. In idea, "Woman Wanted," the title being of definite exploitation quality, is a romance with a gangster menace background which is not lacking in comedy or the madcap adventure ingredients that delight the thrill fans.

In idea the show is of the "gimme the girl, she's got the papers" mode. In that spirit, the plot is cleverly contrived and so developed that the element of suspense tinging the romantic and dramatic phases precludes anticipation of exactly what is going to happen. Lawyer Tony flirts with a girl across a courthouse light well. It develops that she has been framed and convicted of a murder of which she is innocent. Instigators of the dirty work, led by Smiley, want her out of the way, but they also want the papers they believe she has hidden. A thrilling auto crash is framed and as Ann escapes in the excitement, Tony finds the girl with whom he flirted sitting beside him in his car.

From then on it's a series of conflicts among Tony, Ann and the girl Betty, who has engaged herself to Tony, and the gangsters, with melodrama the keynote. When Tony, learning Ann's identity and believing her innocent, keeps her under cover, he gets himself into a jam with the district attorney, which leads to the revelation, following a series of hectic auto and speed boat chases with their accompanying gun battles, that Smiley did the crime for which Ann was convicted.

Built of the materials that usually interest the masses, its particular appeal being directed to those who enjoy tingling action entertainment, a campaign which seeks to stir the curiosity of that class and uses the other romantic, comic and semi-mystery features to intrigue the run-of-the-mill fans, looks to be the best selling medium.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by George B. Seitz. Screen play by Leonard Fields and Dave Silverstein. Story by Wilson Collison. Scored by Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Joseph Wright and Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Charles Clarke. Assistant director, Sandy Roth. Film editor, Ben Lewis. Running time, when seen in Hollywood, 75 minutes. Release date, August 2, 1935. General audience classification.

CAST

Ann	Maureen O'Sullivan
Tony	Joel McCrea
District attorney	Lewis Stone
Smiley	Louis Calhern
Sweeney	Edgar Kennedy
Betty	Adrienne Ames
Peedles	Robert Grieg
Joe Metz	Noel Madison
Casey	Granville Bates
Collins	William B. Davidson
Lee	Richard Powell
Constable	Erville Alderson
Gertie	Gertrude Short

Redheads on Parade

(Fox - Jesse Lasky)

Satire

Although the motivating story is of but ordinary entertainment worth, the feature is an exploitation show of high rank insofar as title, name players, music, uniquely contrived rhythmic dance numbers and spectacular production effects are concerned.

Basically, with the required romantic, dramatic, comic and relative contrasting qualities included, the story is a picture of picture making. As such, in portraying the difficulties sometimes encountered in such an activity and the wiles and strategems created to overcome them, it is quite a ribbing satire of some of the methods in which producers sometimes may indulge. In doing so, it gives many behind the scenes glimpses of the mechanics of picture making. This, ordinarily, and properly publicized, should be an additional interest-stimulating showmanship feature.

Here's how it goes: Magnus' Movie Town Productions meets with financial disaster just as it's in the midst of a super-colossal production. Magnus, the star, Bruce, and publicity director Mathews, are in a swank cosmetic shop when Bruce suddenly has the idea of getting the manufacturer of a brand of red hair dye to finance the defunct production under a cleverly concealed advertising gag. Love interest awakening between Bruce and the shop's attendant, Ginger, Mathews quickly sells Twill on the idea. Everything goes swell until Twill wants to change the story because the script calls for too much romancing between Bruce and Ginger, of whom he is very fond. As Twill bows out, enter another pair of dye manufacturers whose business has been wrecked by the platinum hair mode. Then to the tune of much Kunkel-Redfern comedy, plus romantic complications between Bruce and Ginger and a little dirty work on the part of Twill, production goes ahead. As the lovers are on the outs, Twill minions steal the film on the night it is scheduled for its world premiere. As the audience threatens to tear up the seats, Ginger rescues the print and rushes it to the theatre. There, a digest of what has been seen in the making is projected on the screen, with the romantic song dance numbers and the spectacular parade of red heads. The show is a sensation that makes millions for the producer and backers and reunites the lovers.

In addition to the exploitation features mentioned, interest-stimulating material should be found in the presentation of the red heads, one for each of the 48 states, which provides a localized feature. Naturally Boles and Dixie Lee's singing and dancing should be given the widest possible advertising, as should the spectacular silhouette and reverse dance ensemble numbers.—McCarthy, Hollywood.

Produced and distributed by Fox. Producer, Jesse Lasky. Directed by Norman McLeod. Screen play by Don Hartman and Rian James. Story by Gertrude Purcell, Jay Gorney and Don Hartman. Music by Jay Gorney. Lyrics by Don Hartman. Photography by John Seitz and Barney McGill. Sound, Alfred Bruzlin. Ensembles directed by Larry Ceballos. Art director, Max Parker. Gowns by William Lambert. Musical direction, Louis De Francesco. P. C. A. Certificate No. 932. Running time, when seen in Hollywood, 75 minutes. Release date September 13, 1935. General audience classification.

CAST

John Bruce	John Boles
Ginger Blair	Dixie Lee
Peter Mathews	Jack Haley
Augustus Twill	Raymond Walburn
George Magnus	Alan Dinehart
Patsy Blair	Patsy O'Connor
Lionel Kunkel	Herman Bing
Trelawney Redfern	William Austin
Johnson	Wilbur Mack

We're in the Money

(Warner)

Comedy

"We're in the Money" is the title and about all that is necessary to have every one who plays saying that when box office grosses are checked up, is proper commercializing of its more than ample treasure of comedy entertainment.

Funnier than any of the previous features in which Joan Blondell and Glenda Farrell have been teamed as get-their-men maidens, here is a rip-roaring laugh in situation comedy. Fast moving farcical treatment embellishing every word, gesture and bit of action, in which much old-fashioned hokum is combined with plenty that's new and novel, it's the type of funfest that can be presented to patrons with the iron clad promise that the whole is one scream of merry mirth.

This time the girls are a pair of process servers, working for the absent-minded and very much batty lawyer specialist in breach of promise suits, Homer Bronson. Assigned to tab the principal and witnesses in such a suit before a newly enacted statute outlaws such get-rich-quick schemes, Ginger is very much in love with one whom she thinks is a chauffeur. That establishing the romantic contrast, the rest is devoted to wild and wooly foolishness. The manner in which they serve subpoenas on Ryan, flirtatious singing darling of the night clubs, and tough mug Butch are only samples of the hectic stuff that is to follow. The wrestling match between Man Mountain Dean and Chief Pontiac is a wild burlesque of mayhem, Pontiac obligingly dumping Dean into the girls' laps to be served with the papers.

Then, although he has contributed much to the previous gayety, comes Bronson and his hectic auto ride with Courtney, now identified as the principal, and Dinsmore followed by Bronson's crazy trip in a speed boat. With more of the same roaring speed he takes his pair of process servers to Courtney's yacht, where that gentleman, finding out just who Ginger is, sets the situation so that she spends most of her time geting tossed off the yacht and being hauled back again. When the last bit of foolishness has been perpetrated, the show has one of those light dramatic it-was-all-a-mistake endings.

As a key to the show's exploitation potentialities, the limits of which apparently are only one's ingenuity and resourcefulness plus desire to work, presenting Blondell and Farrell as the funniest women on the screen today should be able to arouse an initial interest which word-of-mouth advertising should support in convincing fashion.—McCarthy, Hollywood.

Produced and distributed by Warner Bros. Directed by Raymond Enright. Assistant director, Russ Saunders. Screen play by F. Hugh Herbert and Brown Holmes. Story by George R. Bilson. Dialogue director, Gene Lewis. Photographed by Arthur Todd. Film editor, Owen Marks. Art director, Carl Weyl. Music and lyrics by Allie Wrubel and Mort Dixon. Musical director, Leo F. Forbstein. P. C. A. Certificates No. 1061. Running time, when seen in Hollywood, 65 minutes. Release date, August 17, 1935. General audience classification.

CAST

Ginger Stewart	Joan Blondell
Dixie Tilton	Glenda Farrell
Homer Bronson	Hugh Herbert
C. Richard Courtney	Ross Alexander
Max	Hobart Cavanaugh
Phil Ryan	Phil Regan
Claire LeClaire	Anita Kerry
Stephen Dinsmore	Henry O'Neill
Butch	Lionel Stander
O'Rourke	Ed. Gargan
Jevons	E. E. Clive
Big Chief Pontiac	Myron Cox

Man Mountain Dean

Welcome Home

(Fox)

Comedy

Funny comedy, merged with appealing romantic love interest, all moving to the gala natural tune of a typical small town homecoming celebration, is the material of which this pleasant midsummer entertainment is woven. Wholesome and pleasingly familiar, it has a full quota of laughs in story content, dialogue, situations and action.

The idea of the story, cleverly contrived, smartly acted and directed, is as valuable from an exploitation point of view as it is from an amusement one. In title, locale, cast names and the manner in which it inspires reminiscences, it's something that any aggressive alert showman can sink his teeth into and come up with a unique business stimulating campaign.

After preliminary character identifying sequences, all the action takes place in a small town, Elmdale. Foster, Giltedge and Painless are a trio of sharpshooting financial promotors who have an easy manner of extracting money from the suckers. Foster gets an invitation to attend an old high school reunion. Paced by the atmosphere in which all small towns indulge at such celebrations, Giltedge and Painless see in the populace's exuberance a swell chance for some quick money. But Foster, instead of paying attention to business, goes romantic about Gorgeous, an incident which the jealous machinations of Susan make complicated. Painless and Giltedge manage to get themselves in a jam with the townsfolk which looks pretty threatening until, in the old swimming hole, Foster meets Anstruther, a cross, crabbed old tightwad whom everyone would like to see taken. The trio get together, Anstruther is

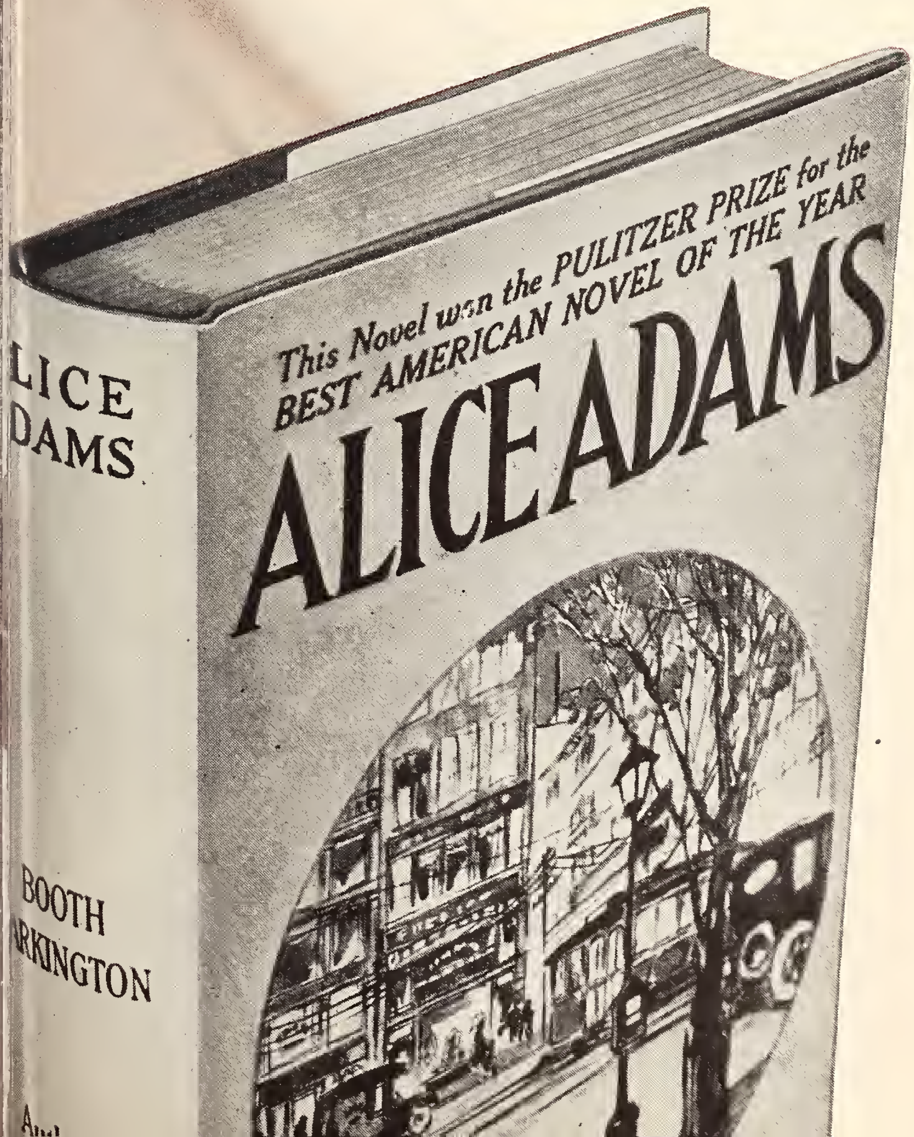
with

FRED MacMURRAY
FRED STONE
EVELYN VENABLE

★

Directed by George Stevens
A Pandro S. Berman Production

KATHARINE
HEPBURN
as
"ALICE ADAMS"


This Novel won the PULITZER PRIZE for the
BEST AMERICAN NOVEL OF THE YEAR
ALICE ADAMS
LICE
DAMS
BOOTH
RKINGTON

Twenty-two and glorious! . . . she springs from the pages of Booth Tarkington's Pulitzer Prize Novel . . . the most dynamic heroine of modern fiction!

★

Straight to the heart of a world in love. Straight to the pulse of the crowd! . . . America's electric star in a drama of budding womanhood in dangerous conquest!

★

RKO RADIO PICTURE

given the works, following which Foster and his pals emerge a group of popular heroes, with Richard winning Gorgeous.

Essentially a family type of picture in which there is both interest and amusement for young and old, the picture also holds plenty to engage the attention of specialized audiences. It is to be sold in a manner that whips up the appeal of the welcome home idea with plenty of carnival atmosphere.—McCarthy, Hollywood.

Produced and distributed by Fox. A. B. G. DeSylva Production. Directed by James Tinling. Screen play by Marion Orth and Arthur T. Horman. Additional dialogue by Paul Gerard Smith. Original story by Arthur T. Horman. Photography by Arthur Miller. Sound, S. C. Chapman. Art director, Jack Otterson. Gowns by William Lambert. Musical director, Oscar Bradley. P. C. A. Certificate No. 992. Running time, when seen in Hollywood, 72 minutes. Release date, August 16, 1935. General audience classification.

CAST

Richard Foster	James Dunn
Gorgeous	Arline Judge
Giltedge	Raymond Walburn
Susan Adams	Rosina Lawrence
Painless	William Frawley
Anstruther	Charles Sellon
Andrew Carr	Charles Ray
Willis Parker	Frank Melton
Edward Adams	George Meeker
Shaunessey	James Burke
Titwillow	Arthur Hoyt
Stanley Phillips	Dave O'Brien
Constable Mulhausen	Spencer Charters
Flink	Harry Holman
Mrs. Frisbee	Sarah Edwards

Don't Bet on Blondes

(Warner)

Comedy-Drama

With comedy and drama, studded with good dialogue, moving at a fast tempo throughout, this story of the big time bookmaker, who turns from betting to freak insurance and becomes tangled with a girl, romantically and in a sense in a business manner, provides considerable amusement and not a little entertainment.

The cast has good and salable names, headed by Warren William, and supported by Claire Dodd, Guy Kibbee, William Gargan, Vince Barnett and Hobart Cavanaugh, which should give some indication of the comedy material to be expected. The picture has a novel theme, one with which the alert showman should be able to do much in attracting patronage, both masculine and feminine.

A selling campaign which indicates the lively comedy aspects of the story, makes the most of the good cast names and tells something of the romantic complications which develop under extremely novel circumstances, appears to be the type most likely to attract patronage. In that connection clever use may well be made of the picture's title, when it is indicated that the big-time "insurance-gambler," undertaking a policy which insures a girl's father against his daughter's marriage, suddenly discovers that the only way to take her out of circulation is to pursue her himself, and finds that that task is not too difficult.

William quits the betting business, of which he is the kingpin, when he finds crookedness creeping in, especially when Clay Clement, wealthy lawyer, almost costs William $50,000 in bets when he dopes a horse, pepping it up to the point where it wins. Then William turns his attention to freak insurance, on the order of Lloyds, famed English firm, but going that company one better. Kibbee, father of Miss Dodd, is an old southern colonel, a sympathizer of the South, who is writing a book to prove that the South did not lose the Civil War. The income of his daughter, a well-known actress, is important to his work.

Clement, in love with Miss Dodd, persuades Kibbee to take out a policy with William for $50,000 against his daughter's marriage in three years, as a means of vengeance for the manner in which William caught him in the horse doping trick. Clement feels sure he will marry the girl before the allotted time. With the aid of Gargan and Barnett, his two chief assistants, William sets about frightening off every man who comes near Miss Dodd with serious attentions. Finally William decides to take over the matter personally, but before he has reached the point of proposing she discovers the existence of the policy and tells him what she thinks of him and his methods when he does propose.

She decides to go through with a marriage to Clement, and William gives up hope of preventing it. But Kibbee comes to him at the last moment, tells him Clement urged him to take out the policy and that Miss Dodd knew nothing about it before, and William goes into action. He "arranges" that Clement shall be late for his wedding, and as the girl waits for him at the altar William walks in to take his place for the expected conclusion.—Aaronson, New York.

Produced and distributed by Warner Bros. Director, Robert Florey. Story and screen play by Isabel Dawn and Boyce DeGaw. Dialogue director, Arthur Greville Collins. Cameraman, William Rees. Film editor, Thomas Richards. Art director, Esdras Hartley. Musical director, Leo F. Forbstein. P. C. A. Certificate No. 959. Running time, 60 minutes. Release date, July 13, 1935. General audience classification.

CAST

"Odds" Owen	Warren William
Marilyn	Claire Dodd
Colonel Youngblood	Guy Kibbee
"Numbers"	William Gargan
"Brains"	Vince Barnett
Philbert O. Slemp	Hobart Cavanaugh
T. Everett Markham	Clay Clement
David Van Dusen	Errol Flynn
Doc	Spencer Charters
Dwight Boardman	Walter Byron
Steve	Eddie Shubert
Slade	Jack Norton
Switchboard Operator	Mary Treen
Ella Purdy	Maude Eburne
Professor Gruber	Herman Bing

Ginger

(Fox)

Comedy-Drama

The new child star, Jane Withers, without the physical beauty of Shirley Temple, but with virtually as much ability, naturalness and a definite appeal and attractiveness, scores roundly in a picture which should be especially suitable for children and hence the family, and of a dramatic, comedy character for adults.

In support are another well-liked child player, Jackie Searl, and O. P. Heggie, oldtimer who fits his role as a glove fits a hand. Katharine Alexander and Walter King are the only other players listed in the cast.

The picture is wholly Jane Withers', and the child makes the most of her opportunity. Tears and laughs alternate as she plays, with the ease of a veteran, the role of a hard little West Side New York girl, who steals to help her old guardian, whom she calls uncle, out of a jail sentence, rebels at attempts to make a "young lady" out of her, and finally is reconciled, having both home and uncle.

The selling, which should be directed at the entire family, may well make the most of the child star, stressing her loyalty to her "uncle" and her dramatic attempts to help him and take care of him, her spirited defense of him, and the picture's rollicking comedy.

Jane, a leader of her West Side "gang," goes her merry way, taking care of Heggie, a supposedly once-great Shakespearean actor, who carries a large scrap book attesting to past glories, who spends a large part of his time at various bars, and quotes Shakespeare in lordly manner at great length. Jane, for her part, plays hookey from school consistently. When the truant officer appears, Jane promises to go to school, and Heggie promises to get a job in order to keep her. Then they resume their entertaining rendition of Shakespeare. Heggie, unable to get any other job, takes that of street man at a film theatre, dressed as a general of the Foreign Legion. Insulted by the manager, he fights, is jailed for inability to pay a fine. To raise the amount of the fine Jane steals petty things, and is arrested.

A kindly judge, who understands the case, is visited by Miss Alexander, wealthy woman with bookish ideas on child raising. He persuades her to take Jane. She goes and meets Searl, the pampered, spoiled and too well mannered "experiment" in the upbringing of a child. Under the treatment of Miss Alexander, meaning well but failing to understand the child, Jane is heartbroken, and finally finds solace in the understanding of King, the father. Together they plan to effect the release of Heggie, while Jane works a remarkable reformation in the character of young Searl.

Heggie is released, realizes that the child's future is safer in the fine home than with him, and leaves. The child is stunned, and is comforted by King. The search for Heggie is unavailing. Finally, visiting the old neighborhood, Searl beats the gang's leader, and Heggie is found in the old flat. King and Miss Alexander arrive on the heels of the children, Miss Alexander having learned a lesson in child raising and a bright future being assured for Jane and Heggie.

The picture is packed with human interest material, with laughter and tears.—Aaronson, New York.

Produced and distributed by Fox. Producer, Sol M. Wurtzel. Director, Lewis Seiler. Story and screen play, Arthur Kober. Cameraman, Bert Glennon. Sound technician, Bernard Freericks. Art director, Duncan Cramer. Gowns, Alberto Luza. Musical director, Samuel Kaylin. P. C. A. Certificate No. 911. Running time, 74 minutes. Release date, July 5, 1935. General audience classification.

CAST

Ginger	Jane Withers
Rexford Whittington	O. P. Heggie
Hamilton Parker	Jackie Searl
Mrs. Parker	Katharine Alexander
Daniel Parker	Walter King

McGlusky the Sea Rover

(Associated British Pictures)

Adventure Drama

A. G. Hales created in McGlusky, hero of a long series of stories widely read in England, a romantic "tough" of the Flagg type and, with an equally tough but somewhat more bland sea captain to supply the Quirt element, the film is a British variant on a theme of long established appeal.

Definitely in favor of the picture are its shipboard backgrounds. The he-man stuff of the skipper and the husky stowaway bashing each other, until mutual respect is established, is in its right setting. When the action takes the two into the desert, on a gun-running expedition, realism declines; there is yet another fight in the surf of an incoming tide which is extremely well done, but the Arabs, and the Arab maidens, are not too convincing.

McGlusky, a rover of the world, who depends on his fists and his willingness to tackle any risk for a livelihood, stows away on the ship, *Sea Lion,* with his dog and a boy protegé. The boatswain ill-treats the dog and McGlusky lays him out, is himself beaten up by the apparently "easy" Captain Mazarin, and gets the boatswain's job. The captain confides to him that, while he is officially carrying arms to a European power at war with Arab tribes, he is unofficially taking machine guns for delivery to the rebels. McGlusky becomes his very efficient ally in hoodwinking Customs officials, but becomes insubordinate when his chief acquires a harem beauty, with whom he himself has fallen in love, and brings her aboard. In a brawl in an eastern port, the girl is killed; McGlusky quits the ship.

The friendship of the two "toughs," persisting alongside their rivalry for the girl, is a story angle, and as a sea story, sparing nothing in the red-bloodedness of its detail. it can be sold to another public. Henry Mollison's acting as the captain is very good, indeed, and Jack Doyle, well known as a boxer, makes McGlusky a convincing fighter.

It is programmer, likely to appeal to those who rate color of individual incident above dramatic values and the niceties of direction.—Allan, London.

Produced by British International Pictures Ltd. Distributed by Associated British Pictures, Ltd. Directed by Walter Summers. Story by A. G. Hales. Scenario, Walter Summers. Camera, H. Wheddon. Running time, 60 minutes. "G."

CAST

McGlusky	Jack Doyle
Captain Mazarin	Henry Mollison
The Girl	Tamara Desni
Auda	Cecil Ramage
Abu	Frank Cochrane

Norwegian Sketches

(Phil Brown)

Interesting

There is general interest in this pictorial sketch of the Norwegian country, as the camera moves about over the land, touching upon points of interest in various of the chief cities, then moving to the countryside, there to picture scenes, people, dress and architecture typical of the country. Beautiful scenic effects are achieved in the views of the famous and seemingly unending fjords which are a geographical characteristic of the country.—Running time, 10 minutes.

Who Killed Cock Robin?

(United Artists)

Entertaining

Unusually clever and entertaining is this "free translation" for the screen of the immortal story of the robin and his sudden demise, as prepared by Walt Disney as one of his Silly Symphonies series of cartoons in color. When the foppish Robin, serenading the Mae Westian Jenny Wren, is slain by an arrow, the crowded trial is held with the owl on the bench. This trial is extremely entertaining material. For the juvenile patronage it develops that Robin was shot by the arrow of Sparrow Cupid, is not dead at all, but merely fell for Jenny Wren and landed on his head. Worth special attention.—Running time, 8 minutes.

My Girl Sally

(Universal)

Fair

Only fair comedy material, with a few laughs, this finds Sterling Holloway, lank and lean-voiced, a boy from the farm, called to the big city and the girl he loves by her father, once himself a farmer, who refuses to see his daughter married, under an ambitious mother's compulsion, to a nobleman he does not like. Sterling is sent to get the nobleman for the ceremony, while the father arranges to have the bridegroom-to-be arrested on a fake charge. But Sterling is mistaken for the prince, is taken to the hospital, and only in the nick of time does the girl arrive, where the father arranges a hasty marriage and the prince is proved to be a fake. Average or less.—Running time, 19 minutes.

The Wishing Stone

(Vitaphone)

Tuneful

There is tuneful entertainment of a sort in this number of the Melody Masters series, in which is featured Dave Apollon and his orchestra. Supposedly marooned in the crash of an air liner, one of them uncovers a wishing stone, through the use of which they are transferred from place to place about the world. Mexico, Cuba, New York and elsewhere are their stopping places, in each of which, dressed appropriately, they play the music peculiar to that locality. The result is entertaining.—Running time, 10 minutes.

Stranger Than Fiction No. 11

(Universal)

General Appeal

There should be general appeal in this, as in other numbers of the series, with James Wallington rendering the explanatory dialogue. Oddities the world over are pictured and explained, among them a woman bird doctor in Philadelphia, two Austrian children, phenomenally corpulent, new "buoyancy trousers" for the fisherman, the one-armed typist who breaks all sorts of records for speed, the cat which, as mascot of a fire company, slides down the pole, rides to all fires on the shoulder of the driver.—Running time, 10 minutes.

At Your Service

(Universal)

Amusing

Oswald, in this cartoon, starts business in his service station, with the "assistance" of his young nephew, who arrives on his kiddie-car. He sends his first customer aloft when he gives him gas, the nephew blows up the tires on the stout woman's car until they burst, trails oil all over the place, which is designed for the big car of the plutocratic customer, gives Oswald a shock, and finally shoots car and Oswald into the air on the elevator, which comes down with a bump which junks the car. The customer, undismayed, rides away on the kiddie-car. It is amusing cartoon material of average quality.—Running time, 8 minutes.

Sing, Sister, Sing

(MGM)

Amusing Moments

There are entertaining and amusing moments in this comedy, featuring Thelma Todd and Patsy Kelly, as two girls, on their first day—and night—as roommates. Miss Kelly is invited to stay with Miss Todd, who lays down certain rules, among them that each, when she becomes angry at the other, shall sing a little song. Miss Kelly finds first one thing, then another, wrong with the arrangements Miss Todd has made for her "comfort." When Miss Todd walks in her sleep it is the last straw, at which point Miss Todd declares that they cannot make a go of it.—Running time, 21 minutes.

Going Places No. 11

(Universal)

Interesting

Unique among others of this series, this number devotes its entire footage to one subject, a pictorial tour of Rome, the Eternal City. With the clear and interesting explanatory accompaniment of Lowell Thomas to enhance the effectiveness of the tour, the camera shows the recently excavated ruins of the ancient city of Rome, the relics of what was once mighty along the banks of the River Tiber, a galley which has been brought from the bottom of the sea. Contrasts are shown throughout, the old of the Caesars and the new of Mussolini. Also seen in Vatican City, the self-contained city of the Popes. Interesting material.—Running time, 10 minutes.

Los Angeles, Wonder City of the West

(FitzPatrick-MGM)

Interesting

Interest and appeal are in this number of the FitzPatrick Travel Talk series, partly by reason of the unusual facts and odd innovations seen as highlighting Los Angeles and partly because of the excellent use of color in the subject. Picturing variously the interesting and unusual in this fourth largest city in the country, which grew from a tiny settlement in a comparatively short time, the camera shows its odd restaurants, the city's unique architecture and something of the spacious development which is Hollywood.—Running time, 9 minutes.

Double Crossed

(Universal)

Fair

A fairly amusing comedy, in part, featuring the ungainly Sterling Holloway, as the driver of a Hollywood hotel bus who is fired, with buddy, Joey Ray, after an unfortunate incident. Thumbing their way to town, they are given a lift by a girl whose mother owns a hotel in which business is not too good. Ray tells her that Sterling knows all the stars and will bring them to the hotel. The two employ two agents, but when they discover what Sterling intends to pay they send the stars' doubles. The result is success for the boys, since the patrons do not know the difference in any case. The comedy ends rather pointlessly as Sterling is kissed vehemently by Mae West's double.—Running time, 20 minutes.

Three Lazy Mice

(Universal)

Effective

Effectively done in color, this number of the Color Cartune series tells the story of the three mice in the mouse kingdom who hated work, pretended they were blind and were excused. But they wandered too far, were pursued by a ferocious cat, and just in time made their escape to the safety of their kingdom, but without their dark glasses, to find the king waiting for them. The result is dishwashing in the king's kitchen as punishment for their attempt to avoid working. An entertaining cartoon.—Running time, 9 minutes.

Main Street Follies

(Vitaphone)

Good

Tuneful and effective as a short subject musical, this picture features Hal Le Roy, the young tap dancer of the amazingly nimble feet. A musical show author is berated by his producer because the rival has signed Le Roy. He tells the author not to return until he has thought of a book better than the rival's. Finally, giving up in disgust, he returns, and repeats his own book, which the producer had not read. As he talks, the scene, with Le Roy as the driver of an old horsecar of the nineties, is enacted, telling of his romance and the inherited dancing feet of his grandson, Hal playing both parts. With the appropriate costumes and music, the subject is entertaining.—Running time, 20 minutes.

Stranger Than Fiction No. 12

(Universal)

Of Interest

The usual interesting material is to be found in this number of the series, with James Wallington handling the narration. Highlighting the film are seen the catching of large salmon by hand as they fight their way to the spawning ground, the huge new power switch at Boulder Dam, the world's champion chinner, the fire warden's watchtower set in the top of an old tree trunk, the Texas man who has a traveling circus, small but complete, for no other purpose than to entertain children in institutions, without charge.—Running time, 10 minutes.

Catches Holdup Thief

Jack Harber, assistant manager of the Capitol theatre, Atlanta, last week pursued and captured a thief who had held up and robbed the cashier at the box office of $50. The man, Bert Fleming, was held on suspicion of robbery.

Warner Changes Titles

The Warner-First National production, "The Real McCoy," has been changed to "The Payoff." The film stars James Dunn. The Joe E. Brown film, "Broadway Joe," has been changed to "Bright Lights."

Voted Life Membership

G. H. Foster, manager of the Kenton theatre, Kenton, Ohio, has been voted a life membership in the Marion lodge of the Elks, in recognition of 32 years of continuous membership.

WEATHER THE WEATHER

•

Whether it's hot or whether it's not . . . it's just naturally a Box office natural

•

Smart first runs going after it big . . . and cleaning up big . . . with these ads . . . The box office just naturally loves "Loves of a Dictator"

A TOEPLITZ PRODUCTION
A GB RELEASE

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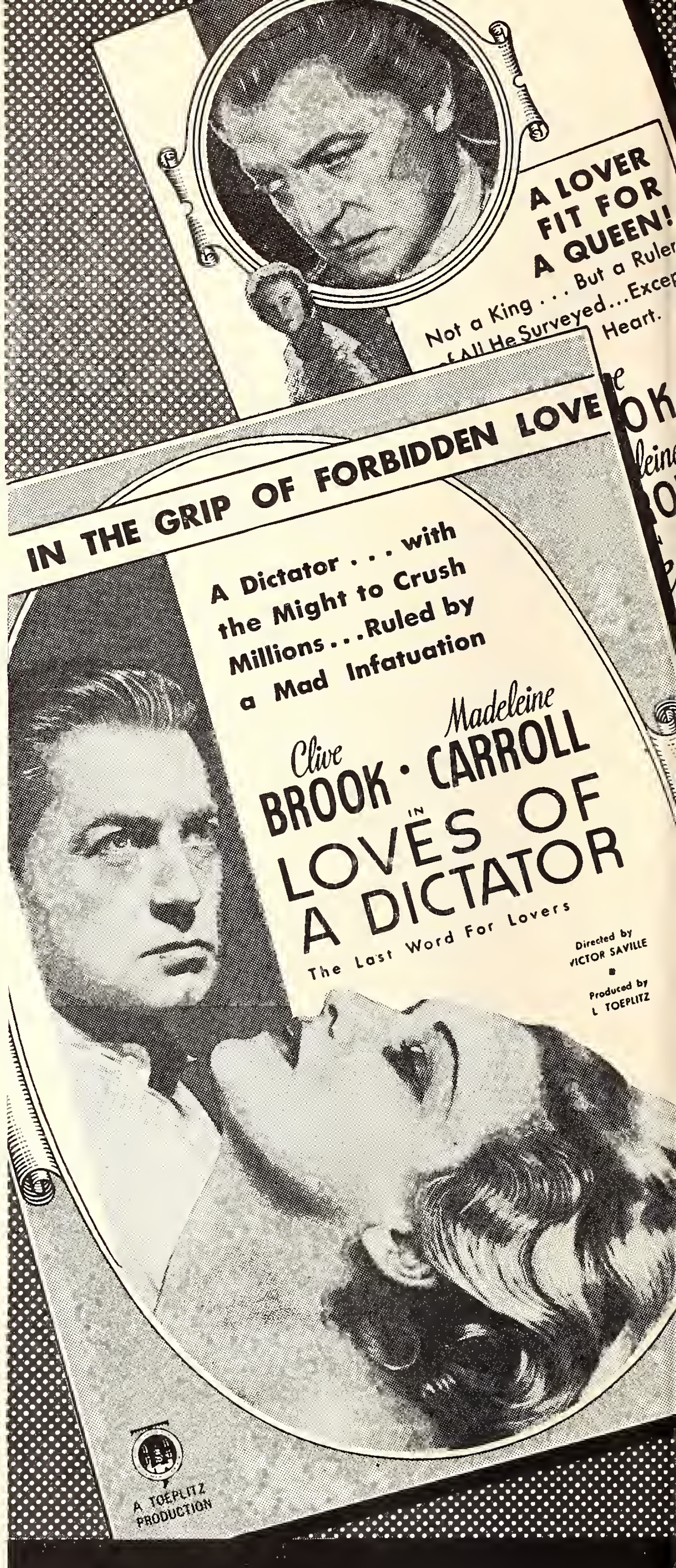

A LOVER FIT FOR A QUEEN!

Not a King . . . But a Ruler
of All He Surveyed...Excep
Heart.

IN THE GRIP OF FORBIDDEN LOVE

A Dictator . . . with the Might to Crush Millions . . . Ruled by a Mad Infatuation

Clive BROOK · Madeleine CARROLL

IN

LOVES OF A DICTATOR

The Last Word For Lovers

Directed by
VICTOR SAVILLE

Produced by
L TOEPLITZ

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CLIVE BR

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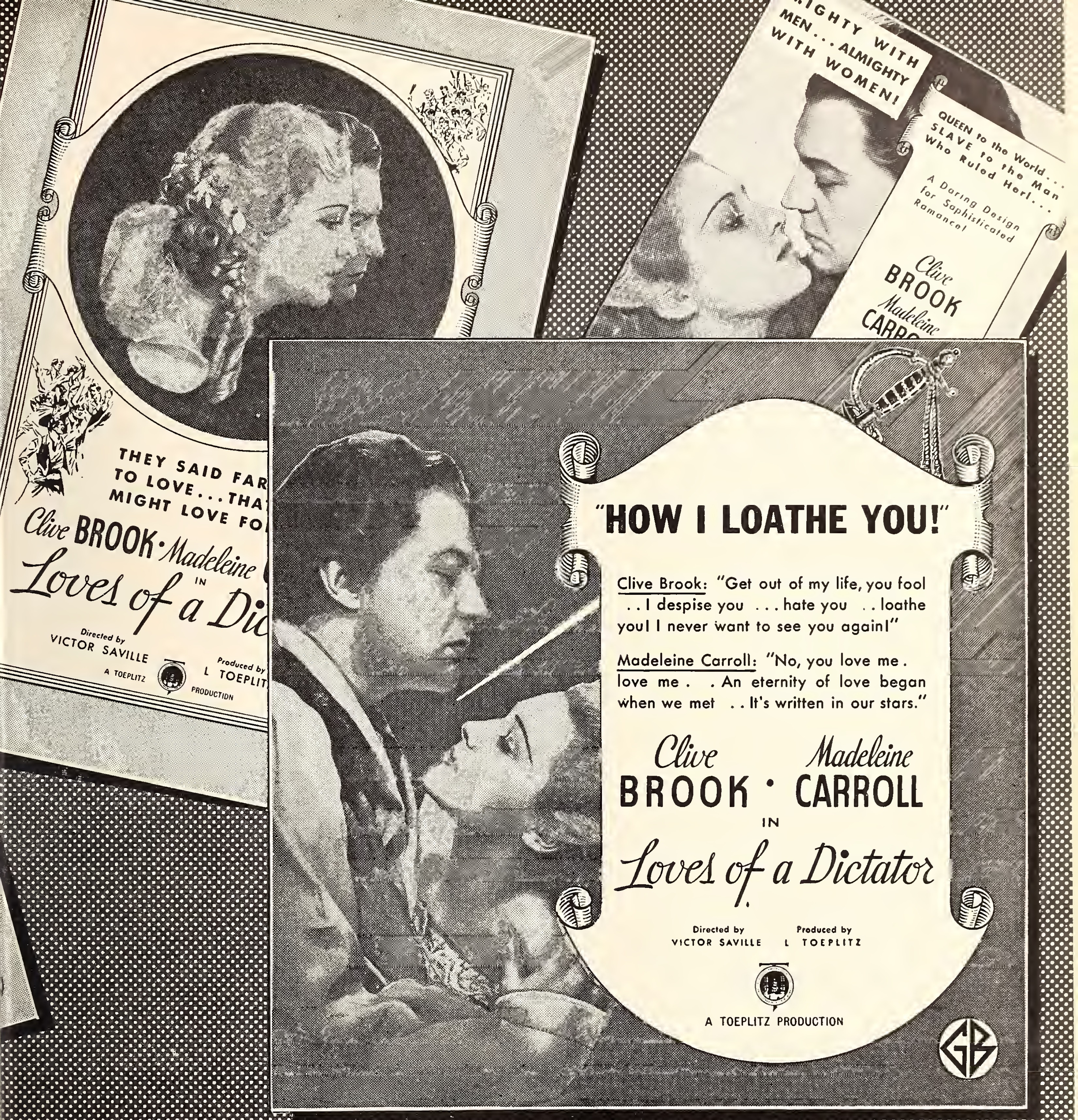


THEY SAID FAR
TO LOVE... THAT
MIGHT LOVE FO
Clive BROOK · Madeleine
IN
Loves of a Di
Directed by
VICTOR SAVILLE
Produced by
L TOEPLIT
A TOEPLITZ PRODUCTION

IGHTY WITH
MEN... ALMIGHTY
WITH WOMEN!

QUEEN to the World...
SLAVE to the Man
Who Ruled Her!...
A Daring Design
for Sophisticated
Romance!
Clive
BROOK
Madeleine
CARRO

"HOW I LOATHE YOU!"

Clive Brook: "Get out of my life, you fool . . I despise you . . . hate you . . loathe you! I never want to see you again!"

Madeleine Carroll: "No, you love me . love me . . An eternity of love began when we met . . It's written in our stars."

Clive
BROOK · Madeleine
CARROLL
IN
Loves of a Dictator

Directed by
VICTOR SAVILLE
Produced by
L TOEPLITZ

A TOEPLITZ PRODUCTION

GB

OK · MADELEINE CARROLL
IN
OF A DICTATOR

THE HOLLYWOOD SCENE

by VICTOR M. SHAPIRO

Hollywood Correspondent

HOLLYWOOD CAN'T SEE BURLESQUE $2 TOP
SHEEHAN WINDS UP WITH THREE BIG FILMS
WRITERS GUILD AND ACADEMY IN FINISH FIGHT
56 PICTURES IN WORK; 12 BEGIN, 11 FINISHED

IF the plans of H. K. Minsky go through according to his golden dream, the Pacific Coast soon will be enjoying the somewhat raucous delights of a burlesque wheel.

Last week he opened "Life Begins at Minsky's" at the Hollywood Playhouse, renamed Minsky's Music Hall for the event. The press turned a cordial eye to the new venture, though it shook a reproving finger at the gags.

Minsky, however, is undaunted by criticism. His show, which has been playing on the road, did eight weeks in Miami. With that happy memory in the bank, he feels that all he has to do is to give the Pacific coast time and perhaps a few more strip acts.

His plan is to move "Life Begins at Minsky's" to San Francisco when the run here is completed, and then on to Portland and Seattle, bringing in new shows from New York as they are needed.

The skid road here has supported two burlesque houses, The Burbank and The Follies Burlesque, more or less continuously for some decades. They have weathered numerous campaigns from "reformers," routine police raids as well as a complete indifference from Hollywood.

Whether Minsky's Music Hall in the heart of Hollywood will draw by playing material which has been frowned off the screen is yet to be seen, but so far Hollywood as a whole feels that burlesque isn't burlesque at a two dollar top.

▽

It has been the privilege of but few men, in leaving posts, to indite such valedictories as the last three pictures produced by Winfield Sheehan for Fox Film—"Farmer Takes a Wife," "Curly Top" and "Way Down East."

The first two have been previewed. Both won the sincere acclaim of critics and patrons. "Way Down East," still in production, gives promise of being just as valuable as the others. Its production hampered by a series of unforeseen and uncontrollable incidents, the most discouraging of which entailed the spotting of Rochelle Hudson in place of injured Janet Gaynor, Mr. Sheehan rose to the occasion and inspired his coworkers on the picture.

▽

Writers, producers and executives here are watching with keen interest the Rachel Crothers-Samuel Goldwyn percentage deal, in operation.

Miss Crothers receives no salary or advance from Goldwyn for the screen play. Instead, she will share in the gross when the picture is released, and all through the filming she will have the final say on matters of casting, production and direction. She returned here with the completed script last week. The picture will be called "Splendor."

Her first move was to sign as director Elliot Nugent, who has had considerable stage experience. With Nugent's aid, she is now selecting her cast. Miriam Hopkins and Joel McCrea will have the top roles, but they were Goldwyn's choice and Miss Crothers wrote her script with their talents in mind. The balance of the players will be cast as she sees fit.

▽

News Flashes

Undercurrent rumblings forecast a fight to the finish between the Screen Writers Guild and the Academy Writers Branch for an inside track with producers on employment squabbles. The Guild has mailed detailed letters to all major studio heads charging as illegal present negotiations being conducted between the academy and producers. The Guild classed these negotiations as in direct violation of the recently passed Wagner bill for collective bargaining. . . . Several thousand dollars worth of RKO property was destroyed in a fire which razed the property department at the Radio ranch. This was the second fire in the same place within a week. Officials are making an investigation. . . . Indications that Judge Paul J. McCormick would confirm the reorganization plan of Paramount Properties, Inc., were seen when at a recent hearing here it was revealed that 72½ per cent of outstanding mortgage bond holders formally had approved the plan. Only 66 2/3 per cent is necessary under the bankruptcy act. . . . Ben Fish, brother of Samuel Goldwyn, has been appointed western division manager for United Artists. He will have headquarters in San Francisco.

▽

56 Pictures in Work

With 56 features actually in work, production schedules hit an all-time high record the past week. The pace promises to continue indefinitely with all studios, following the example of 20th Century-Fox, planning to keep busy at a capacity rate. Twelve pictures were started in the week and eleven were finished.

Starting four pictures, 20th-Fox topped all studios for new production. In "Bad Boy," James Dunn has the lead, supported by Dorothy Wilson, Edna Bennett, Tammany Young and Margaret Bloodgood. John Blystone is directing. "Ball of Fire" will present Alice Faye, Raymond Walker, Bebe Daniels, Rosina Lawrence and Mitchell and Durante. George Marshall is directing. The cast for "Beauty's Daughter," which Alan Dwan is directing, will include Claire Trevor, Ralph Bellamy, Ben Lyon, Warren Hymer and Jane Darwell. "Charlie Chan in Shanghai" will again present Warner Oland in the character role, supported by Irene Hervey, Charles Locher, Russell Hickd, David Torrance, Keye Luke, Torben Meyer and Halliwell Hobbes. James Tinling is directing.

Warner started two. "Moonlight on the Prairies" the first western feature attempted by this organization in some time. The cast will be headed by Sheila Mannors and Dick Foran, and will include Joseph Sauers and Ronnie Cosby. D. Ross Lederman is directing. Also underway is "In Love with Love," in which Dolores Del Rio, Everett Marshall, Verree Teasdale, Frank McHugh, Don Alvarado, Jane Froman, Miki Morita and Robert Greig will be seen. Busby Berkeley is directing.

Two pictures likewise began at MGM. The cast for "The Bishop Misbehaves" lists Edmund Gwenn, Norman Foster, Maureen O'Sullivan, Lucille Watson, Reginald Owen, Dudley Rigges, Melville Cooper, Lumsden Hare and Lilian Bond. E. A. Dupont is directing. In "Robin Hood of Eldorado," Warner Baxter has the star role, supported by Ann Loring, Bruce Cabot, William Henry, J. Carroll Naish, Francis MacDonald, George Regas, Bradley Page, Soledad Jiminez, Eric Linden, Edgar Kennedy, Jason Robards and Paul Hurst. William Wellman is directing.

A pair also started at Universal. "The Throwback" will star Buck Jones, with Muriel Evans and Paul Fix in the principal supporting roles. Ray Taylor is directing. In "Alone Together," which Kurt Neumann is directing, Zasu Pitts, Hugh O'Connell and Walter Catlett are the principals.

Reliance's "The Melody Lingers On" completes the dozen starters. Josephine Hutchinson and a newcomer, George Houston, have the lead roles. Other names are Helen Westley, William Harrigan, David Scott, Ferdinand Gottschalk and Laura Hope Crews. David Burton is directing.

Three Studios Complete Two Each

Of the eleven pictures finished, three studios each completed two. MGM's pair are "Here Comes the Band" and "O'Shaughnessey's Boy." In the first-named, which Paul Sloane directed, will be seen Ted Lewis, Virginia Bruce, Harry Stockwell, Ted Healy, Nat Pendleton, Donald Cook, Addison Richards and Spanky MacFarland. "O'Shaughnessey's Boy" has Wallace Beery and Jackie Cooper for its principals with Spanky MacFarland, Sarah Haden, Leona Maricle, Clarence Muse, Granville Bates, Willard Robertson and Ben Hendricks in support. Richard Boleslawski directed.

Paramount finished "Annapolis Farewell," in which Guy Standing, Rosalind Keith, Tom Brown, Richard Cromwell, Louise Beavers, John Howard, Minor Watson, Dorothy Vaughn, Benny Baker, Samuel Hinds, William Collier, Sr., Ben Alexander and Wheeler Oakman will be seen. Alexander Hall directed. Also in the cutting room is "Here Comes Cookie," formerly titled "Soup to Nuts." Burns and Allen are featured, with George Barbier, Betty Furness, Andrew Tombes, Rafael Storm, Lee Kohlmar, Jack Powell, Arthur Housman, Edward Gargan and Duke York. Norman McLeod directed.

Universal's pair are "She Gets Her Man" and "Storm Over the Andes." The first-named will present Zasu Pitts, Hugh O'Connell, Helen Twelvetrees, Lucien Littlefield, Eddie Brophy, Warren Hymer, Ward Bond, King Baggott and Louis Vincenot. William Nigh directed. In the second are Jack Holt, Antonio Moreno, Mona Barrie, Gene Lockhart, Juanita Garfias, Grant Withers and Barry Norton. Christy Cabanne directed.

At 20th-Fox, "Here's to Romance," a Jesse Lasky production, was completed. The cast includes Nino Martini, Anita Louise, Genevieve Tobin, Ernestine Schuman-Heink, Maria Gambarelli, Elsa Buchanan, Keye Luke, Reginald Denny, Miles Mander and Pat Somerset. Alfred Green directed.

Radio finished "Old Man Murphy." It presents James Barton, Margaret Callahan, Addison Randall, William Harrigan, Maureen Delaney, Marjorie Gateson, Ray Mayer and Ferdinand Munier. Charles Vidor directed.

"Cappy Ricks Returns" was moved to the cutting rooms by Republic. In it are Robert McWade, Ray Walker, Florine McKinney, Lucien Littlefield, Lois Wilson, Bradley Page, Oscar Apfel and Kenneth Harlan. Mack Wright directed.

Warner finished "Doctor Socrates." Paul Muni is starred and the cast includes Ann Dvorak, Barton MacLane, Grace Stafford, Mayo Methot, Helen Lowell, John Eldredge.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

SPECIAL AGENT

Warner

This is a powerful and interesting topical dramatic story being directed by William Keighley, the man who made "G Men." With a gripping, danger packed, romantic element incorporated, it's a combination gangster-undercover federal man production.

It includes much that is promising of smash screen entertainment and available showmanship. It is adapted from a recently published *Saturday Evening Post* story by Martin Mooney. The screen play is by Laird Doyle, recently associated with "Bordertown," "Oil for the Lamps of China" and the current "Front Page Woman." It deals with the activities of a smart newspaper man, a powerful, ruthless gangster killer and a girl who, while working for the menace, is loved by the hero. It plunges into the G-man theme, when the reporter turns secret Government investigator. While maintaining a semblance of friendship with the gangster, he gets the goods for a recent killing on him by having the Treasury Department set its income tax specialists on his books. Believing them safe, though the reporter and girl have made photostatic copies, the surprise sprung in court is only a meek forerunner of that taking place in the climax when the gangster's henchmen kidnap the girl, following which the Government forces round him up in spectacular, thrilling fashion.

George Brent is the reporter hero, Ricardo Cortez the gangster and Bette Davis the girl. Supporting players include Jack LaRue, Joseph Crehan, Joseph King, Paul Guilfoyle, Robert Strange, J. Carroll Naish and William Davidson.

A unique blending of two kinds of screen material that have demonstrated their entertainment and commercial value, the title is suggestve of the applicable exploitation, with name values of the principal players also serving as an additional feature.

DRESS PARADE
ANCHORS AWEIGH

Tentative Titles

Warner

A service story of the Naval Academy, this picture presents again the stars of the West Point backgrounded "Flirtation Walk," Dick Powell and Ruby Keeler. For the most part it was filmed at Annapolis. To a certain extent it is a musical romance; Powell will be heard singing and Miss Keeler seen dancing. However, it is more serious drama with many tense and thrilling moments, through which runs the love story and into which is incorporated the patriotic appeal usually inspired when midshipman student life and parades of the navy are featured.

Story and screen play are by Delmer Daves; music and lyrics by Harry Warren and Al Dubin, and Frank Borzage, who made "Flirtation Walk," is directing.

In the story, Powell, who comes from an old naval family, is a successful radio favorite with little liking for the service or the sea. As the President is shown reviewing the U. S. fleet on its recent visit to New York, Powell's father, Lewis Stone, who is commanding officer, is retired, and Powell meets Ruby Keeler, daughter of another old navy family. Though spoiled by fame and money, Powell, inspired by Miss Keeler's love and wishing to obey his father, enters the academy. With little love for his lot, he becomes a disliked lone wolf and as years pass Miss Keeler becomes a famous dancer. During the final cruise, prior to graduation, Powell so heroizes himself following an accident that he becomes company commandant and wins the sword of honor as the highest type of midshipman. His experiences, which bring about understanding and appreciation of his forefathers, cause him to consecrate his future to the navy.

Players who will be seen in support of the three principals are Ross Alexander, Dick Foran, Robert Light, John Arledge, Eddie Acuff, Martha Merrill, Mary Treen, Howard Wilson, Frederic Burton and Joseph King.

HERE COMES COOKIE

Paramount

Cyclonic, bizarre comedy being the theme of this production, it is also the key to its showmanship. As it is being made, and with any sizeable part of all that is being included in production being retained in the final film, exploiteers are assured of more than enough suggestions for slambang wild and wooly stuff to accommodate all available outlets.

George Barbier leaves control of his money to daughter Gracie Allen while he takes a vacation. Kindly Gracie, first reducing George Burns' wages to eleven cents a week, reads that a lot of actors are out of work. Her tender heart-strings jerked to the limit, she fills the mansion with all kinds of good, bad and indifferent vaudeville acts and has them all rehearsing with the idea of staging the show of shows. All the money is spent and sister Betty Furness is compelled to bring father Barbier back by the hitchhike route. They find Gracie putting on "Romeo and Juliet" before a gang of thrilled producers. They offer her a Hollywood job. Barbier is glad that she can take it, takes Burns along with her, as long as he can stay in New York.

In addition to the names mentioned, the show presents Jack Powell, world's champion trap drummer, along with Andrew Tombes, Rafael Storm, James Burker, Lee Kohlmar, Duke York, Arthur Housman, Edward Gargan and Eddie Dunn.

Shaping up as a ridiculous funfest in every phase, the production is adapted from an original story by Sam Mintz and Don Hartman, with Hartman credited with the screen play. Direction is by Norman McLeod, a specialist in comedy production with such features as "Horsefeathers," "Monkey Business," "It's a Gift" and "Many Happy Returns" to his credit.

PURSUIT

MGM

"Pursuit" is the title and the literal meaning of the word is what this picture is—a series of exciting and dangerous chases, all serving as a background for the production's romance, drama, comedy and suspense, none of which qualities is being ignored.

The yarn is an original by L. G. Blockman, the screen play by Wells Root with added dialogue by Robert Benchley. It is being directed by Edwin L. Marin, who has made several of MGM's less pretentious but fairly popular attractions.

For the type of story and the character of the parts played by the two leading players, their casting has a unique showmanship angle. It presents the star of "Public Hero," Chester Morris, with Sally Eilers, who, despite more recent credits, is always remembered as the star of "Bad Girl." The remainder of the supporting cast, while boasting no outstanding box office names, does include many favorably known players such as Henry Travers, C. Henry Gordon, Scotty Beckett, Dorothy Peterson, Granville Bates, Minor Watson, Dewey Robinson and Erville Alderson.

Morris is an aviator whose specialties are such undercover things as flying cargoes of bootleg liquor and smuggling aliens. Sally Eilers is a woman detective. They are engaged by his mother to take a little boy, Beckett, out of the country. She will pay a large sum to get him out of his in-law's clutches. Their experiences while attempting to do so are packed with action, which brings the lovers into romantic conflict. When there is a much larger reward offered by the in-laws to deliver the boy to them, Morris and Miss Eilers seek to doublecross each other until rough and tough Morris, putting the question up to the boy himself, turns softie and carries out his original assignment.

SHE GETS HER MAN

Universal

In essence this story is a hectically atmosphered gangster comedy being played to a production tune of ridiculous satire and burlesque. The yarn is an original by Abel Kanel, who also adapted, and by David Diamond. It is being directed by William Nigh, who numbers among his recent pictures "Monte Carlo Nights," "Two Heads on a Pillow" and "Sweepstakes Annie."

A glance at the cast is illustrative of the production's comedy flair. The heroine is Zasu Pitts, recently in "Ruggles of Red Gap" and "Going Highbrow." She is supported by Hugh O'Connell, Helen Twelvetrees, Lucien Littlefield, Edward Brophy, Warren Hymer, Ward Bond, Bert Gordon, Virginia Grey, King Baggot, Phil Dunham, Lola Nesmith and Louis Vincenot.

Zasu Pitts, cook in a wayside restaurant, accidentally frustrates a bank holdup when, fainting, she falls on a button that sets off all manner of siren, tear-gas and gun signals. The gangsters, thinking they are confronted by a new kind of G-man, dub her the Tiger Woman. Reports of her exploits reach O'Connell, imaginative but temporarily at liberty publicity agent. Signing her up, he gives her a prepared speech which, when delivered to clubs and organizations, plays hob with the gangsters' rackets. They decide to kidnap her, but she's missing anyway, causing her manager and the mobsters no end of worry. Finally chief mobster Brophy gets hold of her and, as he makes love, tries to sell the frightened woman, the idea of becoming the mob's moll. With her to organize, as she has organized its foes, everything will be grand, but she delivers the only speech she knows to the assembled thugs,

(Continued on page 60)

✓"GENUINELY FUNN
DYNAMITE!" ✓"A SWIFT

"A combination of Alice Brady and Homer Croy is not to be missed ...She is a grand comedian here, and Mr. Croy's satire on Long Island society snobs is genuinely funny, **and spiked with dynamite"!**
—New York Herald Tribune

"A swift and merry comedy is 'Lady Tubbs' . . . a performance that at once justifies the picture's inclusion in any list of the season's best comedies"!
—New York Times

"A field day for Alice Brady . . Here she wins both laughs and sympathy"! —N. Y. American

Lady

AND SPIKED WITH
AND MERRY COMEDY!"
TUBBS

CARL LAEMMLE PRESENTS
A UNIVERSAL PICTURE WITH

ALICE BRADY

DOUGLASS
MONTGOMERY

ANITA LOUISE

JUNE CLAYWORTH
ALAN MOWBRAY
MILDRED HARRIS ~ HEDDA
HOPPER ~ PHYLLIS BROOKS

FROM THE NOVEL BY HOMER CROY
DIRECTED BY. ALAN CROSLAND

THE CUTTING ROOM

(Continued from page 57)

which so affects them that they all voluntarily surrender to the police, permitting her to return to the serenity of her lunchroom and the affections of Lucien Littlefield.

STORMY

Universal

As a showmanship feature the motivating premise of this story, the wild horse idea, has long been dormant. In substance this is an action adventure story, supplemented by the usual romantic accompaniment, and vividly colored by bad man melodramatics. It's the yarn of a young man and his great love for a domesticated colt, son of a famous race horse, that, following a train wreck, went wild. As the human element of the production concentrates on developing a promising human interest story, which causes a wide breach between two brothers and brings love to the boy and daughter of one, the picture moves to the pace of a series of spectacular horse stampedes, in the climax of which the boy saves the villain, after the girl has frustrated her uncle's plot to kill Rex and his wild mates.

Picture is adapted from the novel of the same title by Cherry Wilson, with screen play by George Plympton and Ben Kohn. Direction is by Louis Friedlander, who, though recently credited with "The Raven," has specialized in outdoor action pictures.

Noah Beery, Jr., making his first real starring appearance, will be seen in the title role. Another young player, Jean Rogers, has the romantic lead, J. Farrell Macdonald appears as the kindly brother who took the homeless Beery under his wing, and Fred Kohler is the villain. The famous Rex, King of Wild Horses, will be seen as the animal hero in whom as much if not more interest is centered than in the humans, Also to be seen are a number of western actors including Raymond Hatton, James Burtis, Cecil Kellogg, Ken Cooper, Jim Phillips, Jack Sanders and Jack Shannon, in addition to the Original Arizona Wranglers, hillbillies of radio note.

RED SALUTE

Reliance-UA

In relation to story content, despite the controversy that it is quite apt to arouse, this title is of unique value. Fundamenally, the yarn, backgrounded by a graphically produced modern topical situation, is a dramatic romance. It is the story of a college girl who, becoming saturated with the idealism of new economic-political thought, causes no end of trouble to her deeply rooted American family, friends and particularly herself. Involved with a classmate whose radical tendencies have made him a sensational headline figure, she is compelled to flee the country. The manner in which she surreptitiously returns precipitates a situation wherein the typical American youths, aided by the man who helped the girl back into the country, make short work of the radicals. Out of her experiences the girl gets a full realization of the value of America's most sacred heritages.

The yarn is an original screen play by Humphrey Pearson with added dialogue by Elmer Harris and Manuel Seff. It is being directed by Sidney Lanfield.

Barbara Stanwyck is the central character. The supporting cast includes Robert Young, Hardie Albright, Ruth Donnelly, Cliff Edwards, Gordon Jones, Purnell Pratt, Arthur Vinton, Nella Walker, Paul Stanton, Edward McWade and Henry Otho.

The idea of which this story treats looms as showmanship material that is both interesting and provocative. Several similar incidents, in which the collegiate and high school youth of the country have been involved recently, give it the value of headline topicalness seldom available to screen attractions. While it undoubtedly will serve as a preachment, there is no question that there is also a novel entertainment quality, the combination of which automatically suggests the type of exploitation necessary.

ANNAPOLIS FAREWELL

Paramount

This picture, most of which was filmed at the Naval Academy in Annapolis, thus guaranteeing authentic actual background color, heroizes the old seadog. It's the yarn of a veteran naval officer, Guy Standing, to whom the navy and all its proud traditions are the most sacred thing in life. While he endeavors to instill his high idealism into Tom Brown, a young middie, he also lends a helping hand to the youth's romantic inclinations. These prove a disappointment to both. The old man sees in Annapolis Harbor his old ship, the one on which he fought during the Spanish War. He boards it, to renew old memories. It is made the target for gunnery practice. The old man, living his exciting war life over again, takes command of the deserted, shell drenched ship and goes about the business of giving orders to officers and crew as though he was in a major naval engagement, going down with his pride, the old *Concord,* as it sinks under a deluge of fire.

The picture adapted from a short story by Stephen Morehouse Avery, included picturizations of all the colorful naval student life during their most colorful graduation days. The screen play is by William Slavens McNutt, Grover Jones and Frank Cravens. Direction is by Alexander Hall.

With the locale and character of the story promising much unique and high interest-creating exploitation, the cast also lends itself to showmanship attention. In addition to the principals, Standing and Tom Brown, the production features Rosalind Keith and Richard Cromwell, about whom the romantic conflict centers. Others who will be seen are John Howard, Benny Baker, Louise Beavers, Samuel Hinds, John Darrow, Ben Alexander, Minor Watson, William Collier, Sr., Dorothy Vaughn, Brady Kline and David Newell.

TRAVELERS

Mrs. Lottie Carmichael, exhibitor of Crystal Springs, Miss., is visiting Hollywood.

Esmond Parker, president and general manager of Consolidated Amusement Company, Ltd., Honolulu; Allab Davis, vice-president of the Hawaii Trust Company, and Fred Williams, domestic representative of the circuit, are in New York this week.

Herb Williams, Paramount player, returns to New York from the Coast this week.

Frank Planas, Warner manager in Porto Rico, has arrived at the home office in New York for conferences.

John Meehan, special representative for Spectrum Pictures, has returned to New York after a lengthy tour of the country.

J. I. Robets, Dallas manager of the National Theatre Supply Company, arrived in New York this week. He was accompanied by Frank Wilke, Houston exhibitor.

George Burns and Gracie Allen, Paramount players, have left the Coast for a vacation in the East.

Oscar Hammerstein II has left the Paramount studio in Hollywood for New York.

Mary Brian, player; Monte Bell, director; Erno Rapee, Radio City Music Hall conductor, left for Europe last weekend.

Fred Schlusser, RKO Coast casting director, has left for the Coast after a tour of summei theatres in search of talent.

Joe Rivkin, Hal Roach's New York representative, has left Hollywood for New York.

Joe Hummel, general foreign manager for Warner, is in New York from a visit to the company's foreign branches.

The Three Stooges, comedians, are at the Hotel Edison in New York while on a personal appearance tour of the Metropolitan area.

Rick Ricketson returned to Denver after conferences in New York with the Skouras Brothers.

Fred Metzler, Fox Film treasurer, arrived in Los Angeles from New York.

James Melton, radio singer, left New York for the Warner Coast studio.

George W. Weeks, GB general sales manager, returned to New York this week.

Boris Morros, managing director of the Paramount in New York, has left for a hurried trip to Russia to visit his mother, who is ill.

William G. Underwood, president of Republic Pictures of Texas, and Mrs. Underwood, and E. Charnynsky, San Antonio exhibitor, and Mrs. Charnynsky are visiting New York, en route to the Coast.

James A. FitzPatrick, producer, has returned to New York from Africa.

Walt Disney, accompanied by Mrs. Disney and his brother Roy, arrived from abroad this week.

Al Lichtman, Hal Horne and Mrs. Horne, and Monroe Greenthal arrived in New York from the United Artists studio.

Arthur Mayer and Mrs. Mayer have arrived in New York from a Mexican vacation.

Charles Laughton arrived in New York this week from the Coast, en route to London.

Illinois Theatre at Macomb to Be Remodeled

Contracts have been awarded for extensive alterations to the Illinois theatre, at Macomb, Ill., which is owned and operated by A. L. Hainlane. Included in the remodeling are to be a completely new front to the theatre, a larger lobby, more conveniently placed box office and a new balcony and lounge. The house will be reopened following the renovation the first week in September. The orchestra floor will also be reseated.

Kipling Approves Script, Says Producer Hornblow

Arthur Hornblow, associate producer for Paramount, who returned last week after two months abroad, declared he had conferred in England with Rudyard Kipling relative to Sidney Howard's script on "The Light That Failed," Kipling book. Mr. Hornblow will produce it as the first of six he will produce under a one-year contract. He said Mr. Kipling has approved the script and that Gary Cooper will be starred.

King Wins in Managers' Drive of Warner Theatres

Jay King, manager of the Yorktown theatre, last week won the first prize in the Philadelphia Managers' Parade, drive for business conducted in the Philadelphia zone of Warner theatres. The award was made by Ted Schlanger, circuit head in the territory. Nineteen other managers received prizes contributed by various distributors for the best work, with respect to gross and exploitation, on the pictures of the various companies.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
FOX—			
"Charlie Chan in Shanghai"	Original screen play, Gerald Fairlie. Director: James Tinling.	Warner Oland, Charles Locher, Irene Hervey, Russell Hicks, David Torrence, Torben Meyer, Halliwell Hobbes, Regina Rambeau, Keye Luke, Frank Vogeding.	Shooting
"Beauty's Daughter"	Novel, Kathleen Norris. Screen play, Sonya Levien. Director: Alan Dwan.	Claire Trevor, Ralph Bellamy, Ben Lyon, Jane Darwell, Warren Hymer, George Irving.	Shooting
"Meal Ticket"	Based on original story, Gene Towne, Graham Baker. Screen play, Lamar Trotti, Arthur Horman. Director: Marshall Neilan.	Jane Withers, John J. McGuire, Gloria Roy, Gordon Westcott, Sidney Toler, Ralf Harolde, Diana Revier, Tom Revier.	Shooting
"Bad Boy"	From the novel, Vina Delmar. Screen play, Allen Rivkin. Director: John G. Blystone.	James Dunn, Dorothy Wilson.	Shooting
"Ball of Fire"	Adapted from the play "Private Beach," Gladys Unger, Jesse Lasky, Jr. Screen play, Lou Breslow, Edw. Eliscu. Director: George Marshall.	Alice Faye, Ray Walker, Bebe Daniels, Mitchell and Durant, Rosina Laurence, Thomas Beck, Jack Haley, Andrew Tombes.	Shooting
METRO-GOLDWYN-MAYER			
"Night at the Opera"	Original screen play, George S. Kaufman, Morrie Ryskind. Director: Sam Wood.	Marx Brothers, Kitty Carlisle, Rosa Costello, Walter King, Siegfried Rumann, Allan Jones, Margaret Dumont, Robert Emmet O'Connor, Gwen Lee.	Shooting
"A Tale of Two Cities"	Novel, Charles Dickens. Screen play, W. P. Lipscomb. Director: Jack Conway.	Ronald Colman, Elizabeth Allan, Reginald Owen, Dudley Digges, Walter Catlett, Fritz Leiber, Henry B. Walthall, Blanche Yurka, Donald Woods, Basil Rathbone, Fay Chaldecott, Lucille LaVerne, Eily Malyon, Billy Bevan, Donald Haynes.	Shooting
"Tarzan Returns"	Screen play, John Villiers. Director: James McKay.	Johnny Weissmuller, Maureen O Sullivan, Claire Dodd. William Henry, John Buckler.	Shooting
"Black Chamber"	Book, Major Herbert O. Yardley. Director: Wm. K. Howard.	Wm. Powell, Rosalind Russell, Binnie Barnes, Sterling Holloway, Lionel Atwill, Sidney Bracy, Charles Grapewin, Cesar Romero, Charles Wilson.	Shooting
"Robin Hood of El Dorado"	Screen play, Melvin Levy, Dan Tothero. Director: Wm. Wellman.	Warner Baxter, Ann Loring, Margo, Bruce Cabot, Wm. Henry, J. Carroll Naish.	Shooting
PARAMOUNT			
"Two for Tonight"	From a play, Max Lief, J. O. Lief. Screen play, George Marion, Jr., Jane Storm. Director: Frank Tuttle.	Bing Crosby, Joan Bennett, Mary Boland, Lynne Overman, Ernest Cossart, Thelma Todd, James Blakeley.	Shooting
"Rose of the Rancho"	From a play, David Belasco, Richard Walton Tully. Screen play, Harland Thompson, Brian Hooker, Chas. Brackett. Director: Marion Gering.	John Boles, Gladys Swarthout, Charles Bickford, H. B. Warner, Willie Howard, Herb Williams, Charlotte Granville, Minor Watson, Louise Carter, Grace Bradley, Harry Woods, Paul Harvey, Arthur Aylesworth.	Shooting
RKO RADIO			
"Three Musketeers"	Novel, Alexander Dumas. Screen play, Dudley Nichols. Director: Rowland V. Lee.	Walter Abel, Paul Lukas, Margot Grahame, Heather Angel, Rosamond Pinchot, Ian Keith, Onslow Stevens, Moroni Olsen.	Shooting
"Powder Smoke Range"	Story, Wm. Colt McDonald. Screen play, Milton Krims, Adele Buffington. Director: Wallace Fox.	Hoot Gibson, Boots Mallory, Harry Carey, Guinn Williams, Tom Tyler, Bob Steele, Bill Desmond, Francis Ford, Sam Hardy, Raymond Hatton, Adrian Morris.	Shooting
"Hi Gaucho"	Story, Thomas Atkins. Screen play, Adele Buffington. Director: Thomas Atkins.	John Carroll, Steffi Duna, Montagu Love, Rod LaRocque, Harolde Daniels, Tom Ricketts, Paul Porcasi.	Shooting
"The Rainmakers"	Story, Albert Treynor, Fred Guiol. Screen play, Grant Garrett, Les Goodwins. Director: Fred Guiol.	Wheeler and Woolsey, Dorothy Lee, Berton Churchill, George Meeker, Frederick Rowland.	Shooting
UNITED ARTISTS			
"The Melody Lingers On"	Novel, Lowell Brentano. Screen play, Ralph Block, Philip Dunne. Director: David Burton.	Josephine Hutchinson, George Houston, Helen Westley, Laura Hope Crews, Ferdinand Gottschalk, William Harrigan, David Scott.	Shooting
UNIVERSAL			
"King Solomon of Broadway"	Original screen play, Albert J. Cohen, Robert T. Shannon. Director: Alan Crosland.	Edmund Lowe, Dorothy Page, Pinkie Tomlin, Edward Pawley, Charles Grapewin, Louise Henry.	Shooting
"The Throwback"	Story, Cherry Wilson. Screen play, Frances Guihan. Director: Ray Taylor.	Buck Jones, Muriel Evans, Paul Fix, George Hays, Eddie Phillips, Earl Pingree, Allan Ramsay, Charles K. French, Bobbie Nelson, Mickey Martin.	Shooting
"Magnificent Obsession"	Novel, Lloyd C. Douglas. Screen play, George O'Neil, Sarah Y. Mason, Victor Heerman. Director: John M. Stahl.	Irene Dunne, Robert Taylor, Charles Butterworth, Betty Furness, Gilbert Emery, Arthur Hoyt, Sara Haden, Beryl Mercer, Henry Armetta.	Shooting
"Alone Together"	Screen play, H. M. Walker, Andrew Dennison. Director: Kurt Neuman.	Zasu Pitts, Hugh O'Connell, Walter Catlett, Inez Courtney, Edgar Kennedy, Irene Franklin, Thomas Dugan, William Pawley.	Shooting
WARNER BROS.-FIRST NATIONAL			
"I Live for Love"	Story and screen play, Jerry Wald, Julius J. Epstein and Robert Andrews. Director: Busby Berkeley.	Dolores Del Rio, Everett Marshall, Mary Treen, Frank McHugh, Phillip Reed, Jane Froman, Guy Kibbee, William Gargan, Berton Churchill.	Shooting
"From This Dark Stairway"	Story, Mignon G. Eberhard. Director: Frank McDonald.	Lynn Acker, Ricardo Cortez, Mary Astor, Frank Reicher, Anita Kerry, Mary Treen, John Eldredge, Phillip Reed.	Shooting
"The Case of the Lucky Legs"	Story, Erle Stanley Gardner. Screen play, Brown Holmes. Director, Archie L. Mayo.	Warren William, Veree Teasdale, Patricia Ellis, Lyle Talbot, Anita Kerry, Allen Jenkins, Porter Hall, Olin Howland.	Shooting
"Living Up to Lizzie"	From Saturday Evening Post story, Lillian Day. Screen play, F. Hugh Herbert, Lillie Hayward. Director: Arthur G. Collins.	Warren Hull, Margaret Lindsay, Ruth Donnelly, Anita Louise, Frank Albertson, Ronnie Cosby, Arthur Treacher, Lillian Kemble Cooper.	Shooting

BRITISH TIGHTEN BARS ON PERCENTAGE SALES

Warn Exhibitors Planning to Buy Theatres to Be Certain Owner Has Clean Slate

by BRUCE ALLAN

London Correspondent

A sidelight on the business situation created by percentage booking is provided by a special announcement from the Kinematograph Renters' Society this week. Exhibitors are warned that any individual found making false returns, or retaining a six-day booking for Sunday, will be "barred from further trading."

The significance of this statement rests in its postscript. It is pointed out that cases have arisen of "barred" halls changing hands. The Society therefore announces that "removal from the barred list is not a necessary consequence of a change of proprietorship," and suggests that intending purchasers of halls shall first ascertain from the KRS that the old owner has a clean slate.

The annual report of the KRS made it plain that, since percentage became standard practice, a whole lot of the energy of the headquarters staff had been devoted to the discovery and punishment of box-office fraud. But the new announcement shows that KRS thinks it necessary to employ special means to stop up the loophole of a quick theatre sale.

Rentals Again a Problem

One of the most important factors is the enormously greater proportion of receipts which goes to distributors. At the same time the KRS was issuing its warning, branches of the Cinematograph Exhibitors' Association were considering the General Council resolution passed at Cardiff in favor of reduced rentals and a maximum of 40 per cent. Although the Council has refrained from publishing the results until complete, there can be no doubt that exhibitors, by a very big majority, will endorse the Cardiff policy. Whether they will stick together and make its application possible by entrusting the Council with punitive powers is another matter.

The point at the moment is that theatre men declare they cannot pay present percentages and remain in the business, while distributors warn them that if they try to evade payment they will be put out of business. This might be an instance of an irresistible force encountering an immovable obstacle if one had any faith in irresistibility of CEA resolutions.

Exhibitors and the Quota

While they chew the hard nut of percentages, exhibitors also are engaged with the somewhat more digestible problem of the British film quota. Here again they are likely to be in direct opposition to another section of the trade, but the British producers are scarcely so formidable a body as the distributors, and it may be that in this case the CEA really will be able to influence events.

Producers want an intensification of the quota provision of the Films Act, aiming to eliminate the "quickie" by a £10,000 minimum cost clause. Exhibitors also want to get rid of the "quickie," but it seems very doubtful that they will accept the producers' remedy. At present, official CEA policy looks like settling down to the demand of a reduction of the exhibitors' quota to 10 per cent, against the 20 per cent carried by distributors.

The most important factor in this situation was pointed out by Thomas Ormiston, a member of the General Council who is also a Member of Parliament. The only chance of an act amending the Films Act was, he said, that all the sections of the trade should agree upon a suggestion for the President of the Board of Trade. This, obviously, rules out the exhibitors' hopes of relief as well as the producers' wish for increased benefits. The only individual who is likely to find consolation in the situation is the distributor, who may find in the Ormiston reading of the situation a promise of an indefinite postponement of Films Act revision in any form.

Whatever else the act has done, in its current form it has created an unexampled demand for British studio space. It is practically impossible to book a floor for use before October.

Kalmus Sets British Plant

Herbert T. Kalmus sailed from London Tuesday after having formed Technicolor, Ltd., a wholly owned American company. Finances for the British plant will come from Sir Adrian Baillie, Alexander Korda, and Gerrard Industries, with Mr. Kalmus providing the technical staff. Operation is to start in early 1936, with the companies' facilities available to all producers. Mr. Korda said that the Denham Studios, built for color work, also will be open to all producers. Mr. Korda's first color film, to start in September, probably will be "Elizabeth the Queen," with Natalie Talmus color director.

Herbert Wilcox also is planning a color film.

Tax Relief Celebrations

The trade signalized the successful Entertainment Tax campaign on Wednesday last by a luncheon at the Trocadero at which Alex King, the Scottish circuit chief who acted as chairman of the Tax Committee, was guest of honor. His big share in a campaign which succeeded in freeing the sixpenny seats was recognized by the presentation of an album, signed by his coworkers, and a cheque for £565. Mr. King gave silver cigaret boxes to members of the committee and a silver cigaret case to W. R. Fuller, general secretary of the CEA. Another gift was a silver tea service to Mrs. King. Altogether, the testimonial fund totaled over £1,000, a remarkable tribute to Mr. King, who is one of the hardest workers in the trade in all communal matters.

General Theatres Plan Opposed

The opposition of a section of preference shareholders to the plan of reconstruction of General Theatres Corp., Ltd., was, as had been expected, carried into court this week, when the necessary application for sanction was made before Justice Eve in the Chancery Division.

The official plan provides for a reduction of capital from £2,000,000 to £549,000. The opposing shareholders dispute the reality of this loss and demand an investigation by independent auditors. They declare that the theatres have not been properly valued, question the efficiency of the Gaumont-British management, which it is proposed to continue, and claim that the general effect of the plan is to extinguish £1,500,000 of capital in a competitor of Gaumont-British, in the interest of that concern. The application was adjourned.

Goldwyn Owner of U. A. Coast Studio

Samuel Goldwyn, through the purchase last week of 20th Century's 50 per cent interest in the United Artists Coast studio, has become sole owner of the plant. He is expected to put Abe Lehr, his general manager, in charge of the studio and to lease space to producers releasing through United Artists. The studio corporation is separate from the United Artists company.

Mary Pickford has been named first vice-president of United Artists, succeeding Joseph H. Moskowitz, who is expected to join 20th Century-Fox. Miss Pickford, it is indicated, will take an active part in the distribution affairs of the company. Arthur W. Kelly and Harry D. Buckley have retained their positions as vice-presidents. Harry J. Muller has been named treasurer, replacing William P. Phillips, resigned. Lloyd Wright has been named secretary, replacing Bertram S. Nayfack. Edward C. Raftery has succeeded Mr. Muller as assistant secretary. The new board of directors includes Miss Pickford, Charles Chaplin, Douglas Fairbanks, Mr. Goldwyn, James Mulvey, Dennis F. O'Brien, Nathan Burkan and Mr. Raftery.

Miss Pickford will produce five or six pictures. She is in the East to confer on her first novel, "Demi Widow," as a possible vehicle.

Al Lichtman, president, has named Harry Gold, formerly eastern sales manager, as assistant general sales manager; Paul Lazarus, former western sales manager, as assistant to Mr. Lichtman in charge of exchange operations. Charles Stern, formerly assistant to Mr. Gold, is now eastern sales manager, and Jack Goldhar, former assistant to Mr. Lazarus, is now western sales manager.

David O. Selznick has signed George Cukor to a long term contract as a director, the first to be signed to direct for the new Selznick Productions, which will release through United Artists. Mr. Cukor will begin work when he completes "Sylvia Scarlett" for Radio and "Romeo and Juliet" for MGM.

The first nine releases of United Artists will be: August 9, "Call of the Wild;" September 6, "Dark Angel;" Sept. 13, "Red Salute;" Sept. 27, "Barbary Coast;" Oct. 4, "The Man Who Could Work Miracles;" Oct. 11, "Charlie Chaplin in Modern Times;" Oct. 25, "The Melody Lingers On;" Nov. 8, "100 Years from Now;" Dec. 25, "Shoot the Chutes."

Samuel Goldwyn has signed Cora Sue Collins, Jimmy Butler and Jimmy Baxter for roles in "Dark Angel," playing the child parts for Merle Oberon, Fredric March and Herbert Marshall. United Artists will release the film.

Theatre Stench-Bombed

The Tower theatre in Kansas City was the object of a stench-bombing last week just prior to the last show of the evening. Joe Redmond, assistant manager in charge, was able to clear the house in a short time with the use of perfume, and most of the 300 to 400 patrons who had left returned to see the film. No reason could be assigned for the attack.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 275 (A) What effect will low line voltage have on the amplifier? (B) What will be the effect of high line voltage? (C) What three general methods of coupling the photo-cell (P. E. Cell) to the main amplifier are in general use?

Note. In the new Bluebook the term "photo-electric cell" has been shortened to "photo-cell," hence hereafter we shall refer to it either as the P. E. cell or the "photo-cell."—F. H. R.

Answer to Question No. 269

Bluebook School Question No. 269 was: (A) Should the projectionist wait for an exciter lamp to burn out before replacing it? Just at what point should it be replaced? (B) Explain why it is of importance that the horizontal position of the exciter lamp filament be exactly correct with respect to the optical system light slot. (C) How often should the exciter lamp be cleaned?

The engineers answer thus: (A) An exciter lamp should be replaced when the interior of its glass envelope begins to show discoloration. When this condition occurs, the light emitting efficiency drops while the current consumption remains about the same as that of a new lamp. Also there is the possibility that the lamp may fail during a show, which is of course a thing to be avoided. (B) If the position of the filament be too high or too low, the amount of light falling upon the optical slit will be reduced and in consequence the light at the photo-cell also will be reduced. This will cause reduction of input signal to the amplifier, and it will be necessary to increase the volume control setting of the amplifier to compensate for the reduction of input power. The projectionist therefore should check the filament position very carefully. (C) The exciter lamp bulb should be cleaned every day, preferably before the start of the day's performance. A piece of clean cloth or Kleenex paper should be used."

The following projectionists made acceptable answers: C. Rau and S. Evans; G. E. Doe; D. Danielson; A. F. Sprafke; R. J. Arntson; H. Edwards; C. Oldham; T. Van Vaulkenburg; B. DeVietti; F. G. Paulsen; M. and J. DeVoy; O. Allbright; P. and L. Felt; D. Goldberg and L. Hutch; N. L. Haynes and A. Richardson; F. H., S. and P. Dalbey; P. Itt; B. L. Korda, R. S. Danielson and R. D. Jackson; T. N. Onby; L. Klar and F. H. Klar; H. Pitchkey and C. Mellinger; L. R. Doty; B. T. Hawkins; E. Hodson and J. Johnson; L. M. and C. B. Traxler; G. Thompson; R. D. Lanning; F. L. Savlor and G. N. Guidotti; A. L. Dodson and F. L. Benton; H. T. Anderson; E. Mantol and H. Hughes; B. S. Howard; L. R. Stanley; H. Davidson; T. Turk; B. H. Sanders; J. Gensen; K. Y. Spencer and D. L. Lode; L. H. Joy and B. Emmerson; M. and S. T. Gibson; R. and K. Wells; R. D. Oberleigh and J. Lansing; D. Howard and J. Jurts; K. Kirkpatrick, J. Willis and T. L. Stein; N. C. Bandman; B. H. Thaller and S. Spooner; R. Carmody and P. L. Stone; D. L. Sinklow; T. Tomlinson; U. J. Jackson; L. M. Evans; D. Lally and F. Ferguson; O. T. Stone.

(A) Messrs. Rau and Evans say: "No, the projectionist should not wait for an exciter lamp to burn out before replacing it. A new lamp should be installed as soon as (a) the filament is not perfectly straight, or (b) the bulb becomes noticeably darkened on its interior surface, or (c) the bulb becomes in any degree loose with respect to its base, or (d) any bright spot or spots develop in its filament. Bright spots indicate the filament is at the point of burning out. In general an exciter lamp should be replaced with a new one when its condition indicates likelihood of sound suffering in any degree because of that condition."

Which is an answer I cordially invite the engineers themselves to read. However, I understand. They had one thing in mind and did not stop to consider the other things which they of course knew perfectly well and would call for the installation of a new lamp.

In his answer Brother Sprafke says: "The projectionist who waits for an exciter lamp to burn out is merely looking for trouble," which is very true. The wise projectionist avoids trouble by preventing its arrival.

Paulsen says: "To permit an exciter lamp to remain in use until it is in danger of burning out is exceedingly poor practice. What small percentage of saving in cost is effected by so doing is more than absorbed by loss in prestige in the mind of the disgruntled customers. . . . Personally I have noticed that shortly before reaching the burning out stage the filament will assume a distinctly crystalline appearance, in which condition it is so brittle that a sharp tap of the finger on the lamp will cause it to break."

F. H. RICHARDSON'S NEW BLUE BOOK OF PROJECTION

A new edition of this famous book is now on the press. Projection, sound reproduction and trouble-shooting all in one compact, handy volume of 700 pages, including 153 illustrations of hook-ups, wiring diagrams and schematics.

Experts consider it the most up-to-date and practical projection manual on the market. Contains an extremely simple index system for instant use in emergency breakdowns. A book that should be part of every projection room in the country. Order early and get an original author's autographed copy.

QUIGLEY BOOKSHOP $5.25
1790 Broadway New York

Paulsen has been on vacation. He sent an excellent answer to our last question, but it came too late.

(B) Sprafke says: "There is no choice with regard to the vertical and horizontal position of the exciter lamp filament. It must be in perfect alignment with the optical slit both ways, or maximum results cannot be expected. The output of the photo-cell depends entirely upon its condition and the amount of light reaching it from the exciter lamp through the slit. The adjustment of the filament is very fine and must be perfect."

Very many misunderstood this question. The vertical position was meant to indicate the height of the filament with relation to the optical axis, not its own position, which is of course horizontal.

DeVietti says: "The exciter lamp filament must be exactly at the right position vertically with respect to the optical system light slot. If the slot is to be illuminated evenly throughout its length (as it must be for perfect results), it stands to reason that the filament must be at the exactly right point vertically."

(C) More than 600 answered "once a day," or in words to that effect. Danielson elaborates thus: "Once each day, or more often if signs of dirt appear."

G. E. Doe gives perhaps the best answer, as follows: "The exciter lamp globe should be cleaned thoroughly before starting each day's run. It is my practice to use a soft, clean cloth upon which a bit of talcum powder has been dusted. The powder I find does one of two things. It removes any possible faint finger marks, or if they are "burned on" it makes them visible, whereupon they may be removed by a bit of pure alcohol mixed 50-50 with clean water and kept in a bottle for such purposes. It is highly essential that the exciter lamp be perfectly clean."

New 16mm. Projector

The S. O. S. Corporation, sound equipment manufacturer, has announced a new 16mm. sound projector, called the Cinemaphone 16, and designed for use in schools and other non-theatrical locations as well as theatres.

Expansion Reported

It is reported in Cleveland that Schine Enterprises plans the acquisition of eight or 10 more theatres in towns of over 10,000.

INTERCINE COMMENTS

LEAGUE MAGAZINE ON SCREEN "ART"

To the Editor of the Herald:

The current issue of the League of Nations magazine, *Intercine,* makes the following comment on my article, "The Fallacy of the Art Theatre," which appeared in the March 30th issue of Motion Picture Herald.

"It is very rare today that a renter's good sense is disproved by the unreasonableness of the big public. In Griffith's country (meaning America) motion picture art is now considered as a tiresome article for the European export trade, something which has had its day and has been liquidated by American sound technique.

"A characteristic symptom of this may be found in the article by Herman G. Weinberg, 'The Fallacy of the Art Theatre,' published in Motion Picture Herald. Weinberg is the manager of a small cinema in Baltimore."

Then they go on to quote two paragraphs of my article, as follows:

" 'There is no such thing as the "art" theatre, though the word is bandied about a good deal still. That term died with the passing of the silent film. The sudden advent of the talking pictures spelled once and for all the doom of that plucky litte group of intimate theatres that comprised "the little cinema movement" in America between the sadly lamented years of 1927 and 1931-32. Then, anything that came from Europe bearing the label "Made in France," "Made in Russia" or "Made in Germany" was treasure to be gobbled up by the cinema elect, the so-called high-brows, the intelligentsia (horrid word!).

" 'A lot of celluloid junk was palmed off in those days under the hallowed aegis of *art.* It was comparatively easy to make a small fortune running these films, usually obtained at cheap rental, and sometimes running two, three, four and five weeks with almost no effort. Advertising space was cut to an absolute minimum. A personally subscribed mailing list took care of the minority clientele anyway. And the critics, fed up with the sameness of the Hollywood *opera,* were most kind. The result was a boom time in miniature for those half dozen or so entrepreneurs (easily recognizable but most of them since fallen into a kind of disrepute) who fostered this enterprise.' "

"Those unhealthy conditions were later eliminated, as Mr. Weinberg assures us," the *Intercine* writer goes on. "We must remember that Hollywood, which was absolutely incapable during the period of the silent film of rivaling the art of the Germans in camera work and lighting, or the art of the Russians in dramatic power, had now beaten everyone in the field of sound reproduction. The European films cannot compete in this department today, not even the 'specialized halls.'

"If we have understood rightly, then, art has been vanquished by technique. Thus, if in the near future the teaching of cinema art becomes a subject in school curricula—and we learn that Dr. Johannes Eckardt and Frank Beberecht are preparing for the German high-schools an introduction to the study of cinema art with a sub-standard film full of examples of 'cinema-art'—the pupils will understand from the beginning that it is a matter of historical principle."

Thought this reaction to my article would interest you.—Herman G. Weinberg, Little Theatre, 523 North Howard Street, Baltimore, Md.

PROTESTS CRITIQUE ON "BECKY SHARP"

To the Editor of the Herald:

"Life," as you are probably aware, publishes a "Stop-Go" guide to the movies, theatres and sports. I just picked up its August issue and find it lists "Becky Sharp" with a yellow caution sign and marks it suitable for children.

Of "Becky Sharp" Don Herold says:

" 'Becky Sharp,' all colored up and no place to go, but if you are clinically interested in colored souvenir post card art as applied to moving pictures, don't let me stop you."

I have written Don Herold a letter, a copy of which I enclose.

This movie guide that "Life" publishes is taken seriously by "Life's" readers throughout the country and if Don Herold is going to continue to publish this kind of rot he sometimes does, I should like to start a court action to compel him to change his first name.—Don Holbrook, Trade and Technical News Service, Albany, N. Y.

—

Mr. Holbrook's letter to Don Herold follows:

Dear Mr. Herold:

Your criticism in August issue of "Life" of "Becky Sharp" is terrible. You have lost sight entirely of the dramatic perfection of this comedy. It's a pleasing play if you like that sort of comedy. It requires a certain amount of literary education to be able to enjoy it. I personally viewed "Becky Sharp" at Radio City Music Hall. Here is what your criticism should have said:

" 'Becky Sharp,' English comedy done in Technicolor; well acted; lines follow original story. Life of cultured English adventuress living in Napoleonic era. Gorgeous depiction of ball at Waterloo on eve of battle. Actors wear little too much makeup and brief intermission between reels might ease eye tension of audience. Technicolor has great possibilities for musical comedy and grand opera productions.

"Not suitable for children."

I am sending a copy of this letter to the editor of Motion Picture Herald, which publication I happen to represent at Albany. Many, many years ago, about 25 to be exact, I was writing dramatic criticisms of theatrical productions, and what appealed to me about "Becky Sharp" was the superb acting of the various characters—they were English characters depicting refined barber shop comedy.—Don Holbrook.

Weld Erpi Officer

Lincoln H. Weld was named assistant treasurer of Electrical Research Products, Inc., at a meeting of the board of directors last week. He succeeds F. B. Foster, Jr., who recently became treasurer.

Nichols, McLaglen Take Awards for "The Informer"

"The Informer," written by Dudley Nichols, was voted the best screen play of the 38 features released on the Coast during June, by writers and artists of the screen, as recorded in the July issue of the Screen Guilds' Magazine, official publication of the Screen Actors' Guild and Screen Writers' Guild. Victor McLaglen's performance in the same picture was voted the best acting.

Honorable mention for performance went to Elisabeth Bergner, in "Escape Me Never," and Pat O'Brien for "Oil for the Lamps of China." Laird Doyle took second writing honors for "Oil for the Lamps of China," and Carl Zuckmayer and R. J. Cullen, British writers, were awarded third honors for the screen play on "Escape Me Never." Beginning with the July issue awards for performance and writing will be announced each month.

Dr. May Praises New High Standards of Screen

Dr. Mark A. May, head of the Institute of Human Relations at Yale, declared the "successful adventure into new high standards by the entertainment motion picture has resulted in many plus values on the screen," at a luncheon given for him by Will Hays in Hollywood last week. Leading film executives composed the audience.

"Among the plus values on the screen today," said Dr. May, "we might include information, because the studios go to great lengths to make pictures historically and biographically accurate. We certainly can include dramatization of many human problems that come to all of us, stimulating thought. We can further include a vast outreaching into new fields of literature and musical appreciation."

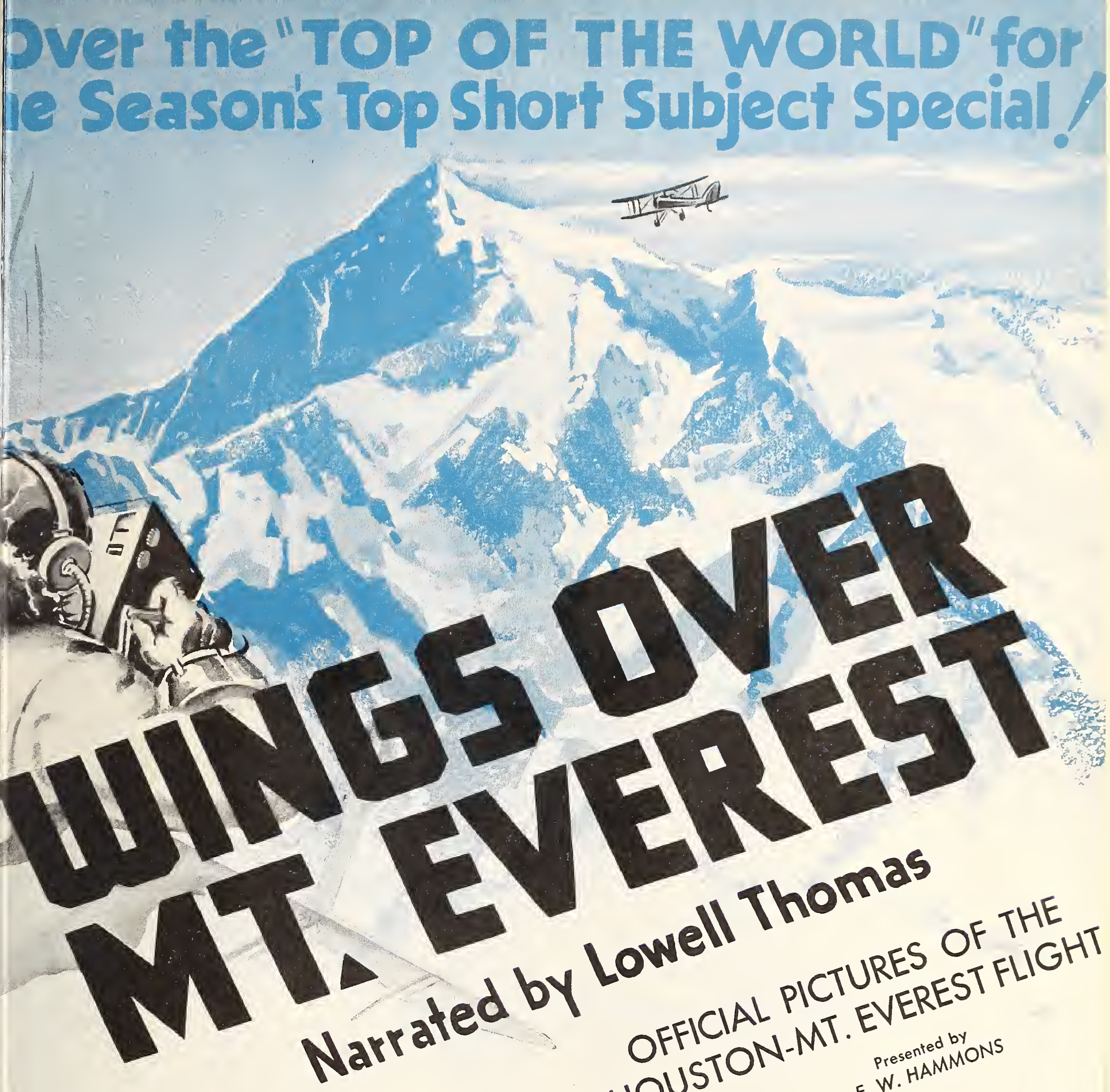
"Family" Type Pictures Increase, Louisville Report

Motion pictures shown in Louisville, Ky., are climbing to a new level of wholesomeness, as judged by the standards of the Better Films Council, Margaret Flynn, secretary, said recently. The number of pictures suitable for recommendation as "family pictures" has more than doubled since the council began compiling suggested lists last December. At that time, it was difficult to find enough pictures to recommend for family, adult and young audiences, she said.

The council's first list contained only eight recommended pictures. The weekly list now includes that many for family groups alone in addition to an average of four each for "adults" only and for "adults and young people." Each week the council receives an average of ten calls from parents asking for the name of suitable picture for children of various ages, Miss Flynn said.

Sonotone Stock Approved

Stockholders of Sonotone Corporation have approved the issuance of 50,000 shares of cumulative preferred stock. Dr. Hugo Lieber, president, explained the new issue is to give the company strong working capital. Sales for the first half of 1935 were $870,000, a gain of 37 per cent over the same period last year.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Coming soon to MUSIC HALL, N. Y.

Distributed in U.S.A. by Educational Pictures "THE SPICE OF THE PROGRAM" FOX FILM Corporation

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended July 20, 1935, from 99 theatres in 18 major cities of the country, reached $833,907, a decrease of $37,843 from the total for the preceding week, ended July 13, 1935, when 101 theatres in 18 major cities aggregated $871,150.

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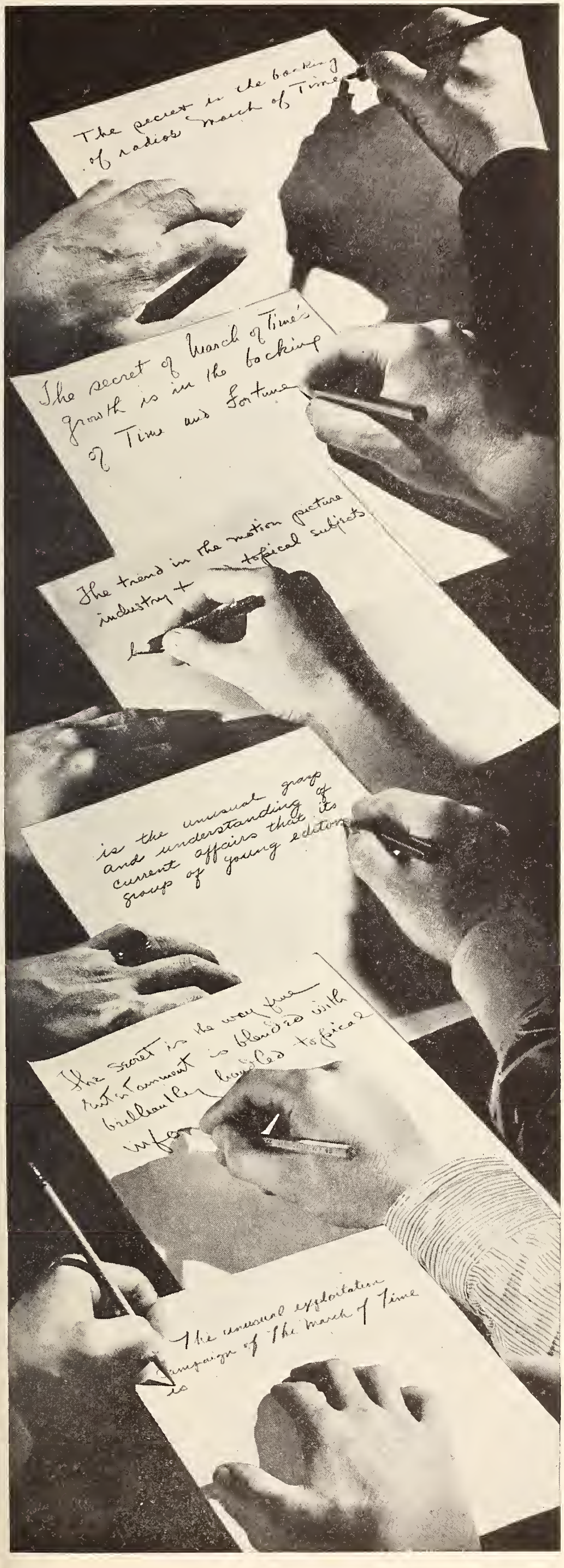
Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934). (Dates are 1934 unless otherwise specified.)	
Boston								
Boston	3,246	25c-50c	"Thunder in the East" (U.A.) and "Once to Every Bachelor" (Liberty)	7,000	"The Arizonian" (Radio) and "Mystery of Edwin Drood" (Univ.)	11,000	High 4-27-35 "Transient Lady" Low 6-29-35 "Ladies Love Danger" and "No Ransom" (6 days)	31,000 4,000
Fenway	1,382	30c-50c	"Don't Bet on Blondes" (W. B.) and "Ladies Crave Excitement" (Mascot)	2,500	"Ginger" (Fox) and "The Daring Young Man" (Fox)	3,000	High 1-6 "Lady Killer" and "Girl Without a Room" Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement"	12,000 2,500
Keith's Memorial	2,907	25c-65c	"Orchids to You" (Fox)	6,500	"She" (Radio)	12,000	High 3-23-35 "Roberta" Low 7-20-35 "Orchids to You"	30,000 6,500
Loew's State	3,537	25c-55c	"Love Me Forever" (Col.)	14,000	"Escapade" (MGM) and "Calm Yourself" (MGM)	10,000	High 4-7 "Riptide" Low 7-6-35 "Sanders of the River" and "Unknown Woman"	22,000 7,500
Metropolitan	4,332	35c-65c	"Men Without Names" (Para.)	14,000	"Paris in Spring" (Para.)	20,000	High 4-6-35 "Private Worlds" Low 7-6-35 "Stranded"	41,000 18,000
Paramount	1,793	25c-50c	"Don't Bet on Blondes" (W.B.) and "Ladies Crave Excitement" (Mascot)	4,000	"Ginger" (Fox) and "The Daring Young Man" (Fox)	6,000	High 1-6 "Lady Killer" and "Girl Without a Room" Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement"	12,000 4,000
Buffalo								
Buffalo	3,500	30c-55c	"She" (Radio)	8,900	"Escapade" (MGM)	9,700	High 1-6 "Design for Living" Low 12-19 "Music in the Air"	26,000 5,000
Century	3,000	25c	"Black Sheep" (Fox) and "Hard Rock Harrigan" (Fox)	3,800	"College Scandal" (Para.) and "Village Tale" (Radio)	5,000	High 5-11-35 "Mark of the Vampire" and "Gigolette" Low 7-20-35 "Black Sheep" and "Hard Rock Harrigan"	8,200 3,800
Great Lakes	3,000	25c-40c	"Men Without Names" (Para.) and "Going Highbrow" (W. B.)	5,800	"Ginger" (Fox) and "Calm Yourself" (MGM)	5,400	High 9-29 "Belle of the Nineties" Low 12-22 "Gentlemen Are Born" and "Marie Galante"	18,800 3,800
Hippodrome	2,100	25c-40c	"Orchids to You" (Fox) and "Chasing Yesterday" (Radio)	5,500	"Keeper of the Bees" (Monogram) and "Paris in Spring" (Para.)	5,200	High 5-19 "The House of Rothschild" Low 7-28 "Here Comes the Navy"	18,000 4,800
Lafayette	3,300	25c	"Party Wire" (Col.) and "A Shot in the Dark" (Chesterfield)	4,100	"I'll Love You Always" (Col.) and "Men of the Hour" (Col.)	4,200	High 3-10 "It Happened One Night" and "Before Midnight" Low 7-20-35 "Party Wire" and "A Shot in the Dark"	16,700 4,100
Chicago								
Apollo	1,400	25c-50c	"Keeper of the Bees" (Republic)	8,000	"The Glass Key" (Para.) (8 days)	9,000	High 9-8 "The Cat's Paw" Low 6-22-35 "High School Girl"	16,000 4,000
Chicago	4,000	25c-68c	"Love Me Forever" (Col.)	38,000	"Stranded" (W. B.)	35,000	High 8-11 "She Loves Me Not" Low 5-26 "Thirty Day Princess"	66,000 19,000
Garrick	900	25c-40c	"The Virginian" (Para.)	6,000	"Orchids to You" (Fox)	6,000	High 2-23-35 "Baboona" Low 5-4-35 "One New York Night"	8,500 3,000
Oriental	3,940	25c-40c	"The Girl from Tenth Avenue" (F. N.)	15,000	"College Scandal" (Para.)	15,000	High 1-5-35 "Big Hearted Herbert" Low 6-16 "Registered Nurse"	25,000 12,000
Palace	2,509	25c-50c	"The Arizonian" (Radio)	16,000	"She" (Radio) (8 days)	21,500	High 3-30-35 "Roberta" Low 12-1 "Kentucky Kernels"	30,000 8,000
Roosevelt	1,591	25c-50c	"Men Without Names" (Para.)	10,900	"Ginger" (Fox)	10,000	High 1-5-35 "Forsaking All Others" Low 8-18 "Paris Interlude"	27,000 6,000
State-Lake	2,776	20c-35c	"Alias Mary Dow" (Univ.)	8,000	"Star of Midnight" (Radio)	8,000	High 9-8 "The Most Precious Thing in Life" Low 7-20-35 "Alias Mary Dow"	19,000 8,000
United Artists	1,700	30c-50c	"Escape Me Never" (U. A.)	19,000	"No More Ladies" (MGM) (5 days—3rd week)	15,000	High 5-5 "House of Rothschild" Low 4-13-35 "Vanessa: Her Love Story"	30,000 10,000
Cleveland								
Allen	3,300	30c-42c	"The Arizonian" (Radio)	4,500	"Becky Sharp" (Radio)	4,100	High 6-8-35 "Let 'Em Have It" Low 12-15 "Silver Streak"	7,250 1,400
Circle	1,925	15c-30c	"Of Human Bondage" (Radio) (revival)	1,800	"Count of Monte Cristo" (U. A.) (revival)	2,000		
Hippodrome	3,800	30c-42c	"Love Me Forever" (Col.)	15,500	"Alibi Ike" (W. B.)	8,750	High 3-16-35 "Roberta" Low 3-17 "Journal of a Crime"	23,000 2,900
RKO Palace	3,100	30c-60c	"Don't Bet on Blondes" (W.B.)	12,000	"Ginger" (Fox)	11,000	High 4-6-35 "Transient Lady" Low 5-19 "Where Sinners Meet"	39,000 4,000
State	3,400	30c-42c	"The Glass Key" (Para.)	10,000	"Escapade" (MGM)	11,500	High 1-12-35 "Forsaking All Others" Low 12-29 "Private Life of Don Juan"	28,000 3,500
Stillman	1,900	25c-35c	"College Scandal" (Para.)	4,200	"Four Hours to Kill" (Para.)	3,200	High 9-15 "Chained" Low 1-12-35 "Our Daily Bread"	10,000 2,000
Denver								
Aladdin	1,500	25c-60c	"Orchids to You" (Fox)	1,500	"Stranded" (W. B.)	1,500	High 5-5 "House of Rothschild" Low 6-22-35 "Nell Gwyn" and "My Heart Is Calling" (6 days)	9,000 600
Broadway	1,500	25c-40c	"Escape Me Never" (U. A.) (3 days) "The Raven" (Univ.) (4 days)	400 600	"Brewster's Millions" (U. A.) (4 days) "Escape Me Never" (U. A.) (3 days)	700 800		
Denham	1,500	25c-50c	"Paris in Spring" (Para.) (3 days) "By Your Leave" (Radio) (4 days)	800 1,500	"Men Without Names" (Para.)	4,000	High 9-29 "Belle of the Nineties" Low 4-7 "She Made Her Bed"	16,500 800
Denver	2,500	25c-50c	"Escapade" (MGM)	4,000	"Oil for the Lamps of China" (F. N.)	4,000	High 1-13 "Roman Scandals" Low 7-20-35 "Escapade"	17,500 4,000
Orpheum	2,600	25c-40c	"She" (Radio)	4,000	"Becky Sharp" (Radio)	7,000	High 2-17 "Hi Nellie" Low 12-29 "Hat, Coat and Glove"	19,500 1,000
Hollywood								
Chinese	2,500	30c-55c	"Ginger" (Fox) and "Murder in the Fleet" (MGM) (6 days)	7,400	"Escapade" (MGM) and "The Daring Young Man" (Fox) (6 days)	10,300	High 4-14 "House of Rothschild" Low 12-29 "Music in the Air"	25,171 4,292
Pantages	3,000	25c-40c	"The Raven" (Univ.) and "Party Wire" (Col.)	2,900	"Lady Tubbs" (Univ.) and "Unknown Woman" (Col.)	3,000	High 12-8 "Imitation of Life" Low 3-3 "Fugitive Lovers" and "The Poor Rich"	12,200 1,500
W. B. Hollywood	3,000	25c-40c	"Becky Sharp" (Radio) (6 days)	12,250	"In Caliente" (F. N.) (6 days)	12,200	High 9-8 "Dames" Low 4-13-35 "Laddie"	25,000 5,700


The secret is the backing of radio's March of Time
The secret of March of Time's growth is in the backing of Time and Fortune
The trend in the motion picture industry toward topical subjects
is the unusual grasp and understanding of current affairs that its group of young editors
The secret is the way fine entertainment is blended with brilliantly handled topical infor
The unusual exploitation campaign of The March of Time is

SECRET

TO write about any one feature of THE MARCH OF TIME as the secret of its development is absurd. Its greatest strength comes from directing all its features at one target, the public's fast-growing passion of curiosity. This has won for THE MARCH OF TIME a unique audience in a very few months—an audience that feels spiritedly about each new edition.

This audience does not always agree with what happens in the events presented. It welcomes, though, the authentic, unbiased manner in which THE MARCH OF TIME ferrets behind the news. It writes letters to the producers, to the theatre managers. The dramatic photo-reporting becomes a topic of its every-day conversation. In the theatre the subject gains tense attention, the audience breaking into applause or expression of disapproval as the hidden beginnings and startling developments of today's history appear.

Such was the case with the story of Germany's rearming, on the screen two days before the newspapers headlined the story. With the first transpacific passenger flight pre-enacted and shown three months before the actual flight. With the inside story of the Navy's war games. Even more keen was the reaction to such "scoop" pictures as those of Europe's mystery munitioneer Sir Basil Zaharoff and Louisiana's "Kingfish" Long.

This, we believe, is the most robust, honest kind of Audience Reaction and (if public interest and press comment are an indication) one of the strongest Box Office potentials any exhibitor can work with.

What issue No. 5, released by RKO on August 16, will contain, what news will be the biggest before the month is out, cannot be foretold. But this much is sure: it will be an uncommonly fast, courageous presentation of newsworthy events that will make audiences *talk* and *think* and *feel.*

Released by

RKO RADIO PICTURES

THE MARCH OF TIME

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934). (Dates are 1934 unless otherwise specified.)	
Indianapolis								
Apollo	1,100	25c-40c	"Keeper of the Bees" (Republic)	3,000	"Orchids to You" (Fox)	3,000	High 4-13-35 "Life Begins at 40" Low 5-4-35 "Thunder in the East"	7,500 1,600
Circle	2,800	25c-40c	"She" (Radio)	4,000	"Becky Sharp" (Radio)	7,500	High 12-15 "Lady By Choice" Low 1-19-35 "The President Vanishes" and "Enter Madame"	8,500 2,000
Lyric	2,000	25c-40c	"The Virginian" (Para.)	7,000	"The Glass Key" (Para.)	8,000	High 4-6-35 "Traveling Saleslady" Low 7-28 "Half a Sinner" and "Embarrassing Moments"	11,000 2,000
Palace	3,000	25c-40c	"Love Me Forever" (Col.)	7,000	"Escapade" (MGM) and "Unknown Woman" (Col.)	5,000	High 6-22-35 "Age of Indiscretion Low 4-6-35 "Casino Murder Case"	12,500 2,750
Kansas City								
Mainstreet	3,100	25c-40c	"Hooray for Love" (Radio)	17,000	"Let 'Em Have It" (U. A.)	8,000	High 6-23 "Glamour" Low 1-12-35 "I Sell Anything"	23,000 2,000
Midland	4,000	15c-40c	"Sanders of the River" (U. A.)	7,500	"Escapade" (MGM) (8 days)	15,000	High 4-7 "Riptide" Low 12-22 "Private Life of Don Juan".	21,400 4,000
Newman	1,800	25c-40c	"Stranded" (W. B.)	6,500	"The Glass Key" (Para.) (8 days)	7,800	High 9-29 "Belle of the Nineties" Low 4-13-35 "Rocky Mountain Mystery"	14,000 3,500
Tower	2,200	25c	"Love Me Forever" (Col.) (25c-35c)	13,000	"The Awakening of Jim Burke" (Col.)	6,500	High 1-12-35 "Broadway Bill" Low 5-5 "Let's Fall in Love"	14,000 4,000
Uptown	2,000	25c-40c	"Orchids to You" (Fox)	3,400	"Doubting Thomas" (Fox) (2nd week)	3,500	High 10-27 "Judge Priest" Low 1-27 "Good Bye Again"	9,206 1,700
Los Angeles								
Filmarte	800	40c-50c	"My Song for You" (GB Pictures)	1,000	"Liliom" (Fox)	1,800	High 4-14 "Moon Over Morocco" Low 6-30 "Island of Doom"	7,600 160
Four Star	900	30c-55c	"Escape Me Never" (U.A.) (6 days-5th week)	3,200	"Escape Me Never" (U. A.) (6 days-4th week)	4,600	High 5-18-35 "Les Miserables" Low 12-15 "Have A Heart"	7,800 2,500
Loew's State	2,500	30c-55c	"Ginger" (Fox) and "Murder in the Fleet" (MGM) (6 days)	8,100	"Escapade" (MGM) and "The Daring Young Man" (Fox) (6 days)	8,700	High 4-7 "Riptide" Low 12-29 "Music in the Air"	28,500 4,206
Paramount	3,596	30c-55c	"Love Me Forever" (Col.)	21,000	"Men Without Names" (Para.)	19,500	High 9-1 "Now and Forever" Low 6-22-35 "People Will Talk"	29,998 12,500
RKO	2,700	25c-40c	"Becky Sharp" (Radio) (6 days)	12,000	"In Caliente" (F. N.) (6 days)	11,500	High 3-16-35 "Roberta" Low 1-27 "Let's Fall in Love"	16,000 1,800
Vogue	900	25c-40c	"Ladies Crave Excitement" (Mascot) and "Phantom Fiend" (Olympic)	1,000	....		....	
Minneapolis								
Century	1,650	25c-40c	"Black Sheep" Fox)	4,000	"Ginger" (Fox)	4,000	High 10-20 "Barretts of Wimpole Street" Low 7-20-35 "Black Sheep"	6,500 4,000
Lyric	1,238	20c-25c	"Murder in the Fleet" (MGM)	1,500	"Under the Pampas Moon" (Fox)	1,500	High 6-29-35 "The Virginian" Low 1-27 "Jimmy and Sally"	2,000 500
RKO Orpheum	2,900	25c-40c	"Love Me Forever" (Col.)	7,000	"Oil for the Lamps of China" (F.N.)	6,000	High 7-20-35 "Love Me Forever" Low 8-25 "The Lady is Willing"	7,000 2,700
State	2,300	25c-40c	"Escapade" (MGM)	5,500	"Orchids to You" (Fox)	5,500	High 8-18 "She Loves Me Not" Low 5-4-35 "Private Worlds"	7,000 5,000
World	400	25c-55c	"Escape Me Never" (U. A.) (2nd week)	4,000	"Escape Me Never" (U. A.) (1st week)	3,000	High 6-8-35 "Thunder in the East" Low 3-23-35 "Narcotic"	5,000 2,000
Montreal								
Capitol	2,547	25c-60c	"Stranded" (W.B.) and "Mister Dynamite" (Univ.)	7,000	"Alibi Ike" (W. B.) and "Alias Mary Dow" (Univ.)	8,000	High 2-24 "Queen Christina" Low12-22 "Great Expectations" and "Wake Up and Dream"	13,500 3,500
Imperial	1,914	20c-34c	"Chinatown Squad" (Univ.)	3,000	"Shadow of Doubt" (MGM) and "Chasing Yesterday" (Radio)	3,000	High 6-23 "Wine, Women and Song" and "Pride of the Legion" Low 3-3 "Fanny"	6,500 1,500
Palace	2,600	25c-65c	"Drake of England" (British) and "The Nitwits" (Radio)	7,500	"Public Hero No. 1" (MGM) and "Hooray for Love" (Radio)	8,500	High 4-27-35 "Roberta" Low 7-21 "Shoot the Works" and "Friday the 13th"	15,000 6,000
Princess	2,272	30c-65c	"Nell Gwyn" (U. A.) "Girls Please" (British)	5,500	"Vagabond Lady" (MGM) and "Air Hawks" (Col.)	6,000	High 1-5-35 "Kid Millions" and "Fugitive Lady" Low 8-4 "House of Rothschild" and "Most Precious Thing in Life"	10,500 4,500
New York								
Capitol	4,700	35c-$1.65	"Escapade" (MGM) (2nd week)	19,000	"Escapade" (MGM) (1st week)	29,000	High 10-6 "Barretts of Wimpole Street" Low 12-29 "The Band Plays On"	65,860 4,500
Palace	2,500	25c-75c	"Oil for the Lamps of China" (F. N.)	9,000	"Becky Sharp" (Radio)	8,000	High 7-21 "Of Human Bondage" Low 12-22 "Babbitt"	16,200 6,500
Paramount	3,700	35c-99c	"Paris in Spring" (Para...)	17,500	"Men Without Names" (Para.) (2nd week)	15,000	High 8-25 "Cleopatra" Low 8-11 "Elmer and Elsie"	72,000 10,500
Rivoli	2,200	40c-99c	"Doubting Thomas" (Fox)	12,320	"Sanders of the River" (U.A.) (2nd week)	9,000	High 4-27-35 "Les Miserables" Low 4-13-35 "Brewster's Millions"	60,115 13,400
RKO Music Hall	5,945	35c-$1.65	"Love Me Forever" (Col.) (3rd week)	65,500	"Love Me Forever" (Col.) (2nd week)	85,300	High 1-5-35 "The Little Minister" Low 1-19-35 "Evergreen"	110,000 52,000
Roxy	6,200	25c-55c	"Hooray for Love" (Radio)	24,911	"The Raven" (Univ.) (8 days)	28,000	High 12-1 "Imitation of Life" Low 6-30 "Affairs of a Gentleman"	44,000 13,700
Strand	3,000	25c-55c	"Front Page Woman" (W. B.)	14,146	"In Caliente" (F. N.) (2nd week)	12,000	High 5-11-35 "The G Men" Low 1-20 "Easy to Love"	60,138 9,271
Oklahoma City								
Capitol	1,200	10c-41c	"The Scoundrel" (Para.)	2,000	"Charlie Chan in Egypt" (Fox)	1,800	High 1-6 "Going Hollywood" Low 9-8 "You Belong to Me"	4,100 800
Criterion	1,700	10c-55c	"Escapade" (MGM)	4,500	"Becky Sharp" (Radio) (8 days)	5,000	High 1-27 "Dinner at Eight" Low 10-13 "Madame Du Barry"	9,000 3,000
Liberty	1,500	10c-36c	"Spring Tonic" (Fox) (4 days) "Ladies Love Danger" (Fox) (3 days)	2,400 400	"Romance in Manhattan" (Radio) (4 days) "The Informer" (Radio) (3 days)	1,500 600	High 4-6-35 "While the Patient Slept" and "We're Rich Again" Low 3-23-35 "The Winning Ticket"	4,100 400
Midwest	1,500	10c-56c	"Stranded" (W. B.)	3,000	"Public Hero No. 1" (MGM) (8 days)	5,000	High 12-29 "Bright Eyes" Low 5-26 "Merry Wives of Reno"	9,540 2,000

Better Theatres

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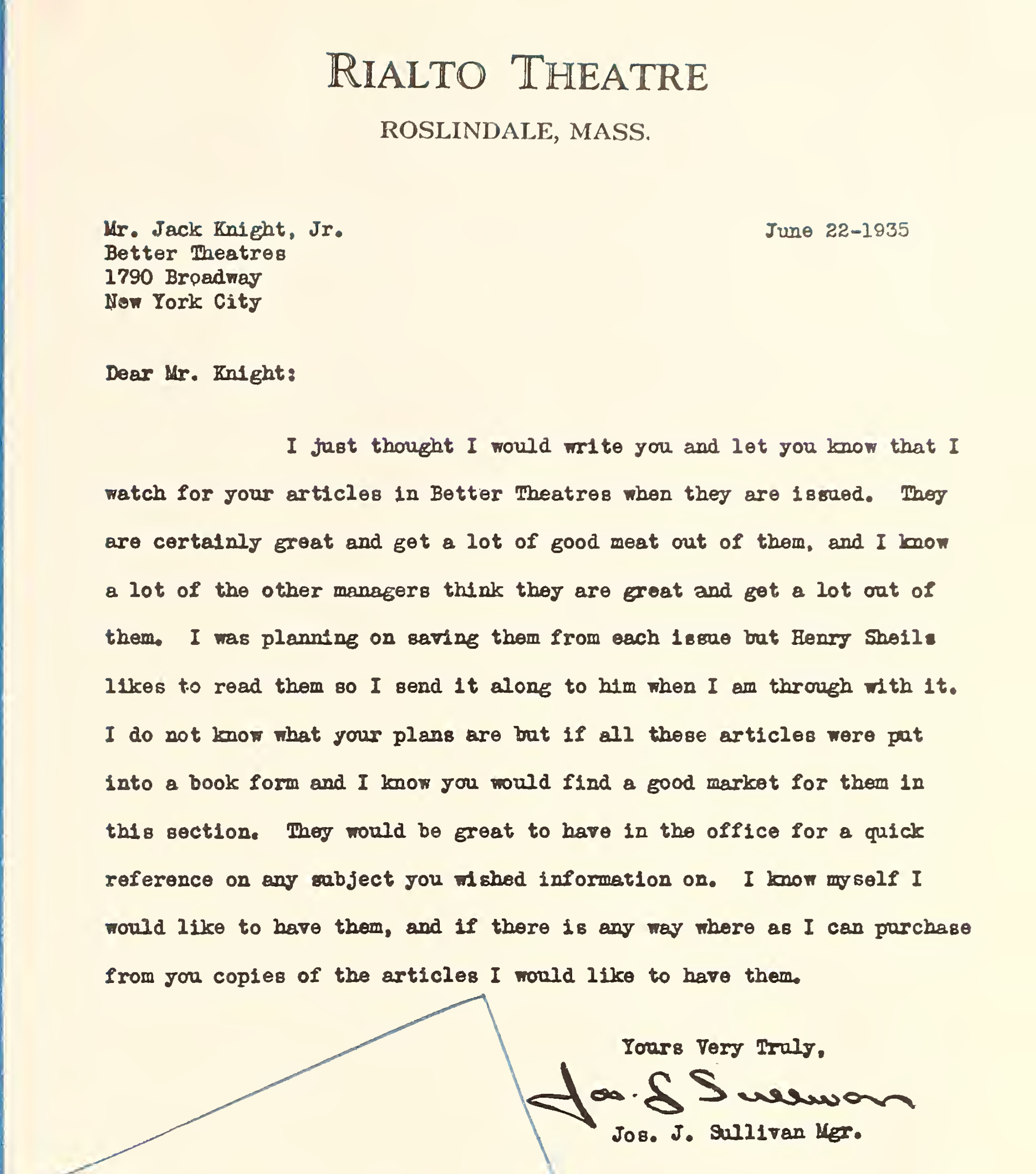


RIALTO THEATRE
ROSLINDALE, MASS.

Mr. Jack Knight, Jr.
Better Theatres
1790 Broadway
New York City

June 22-1935

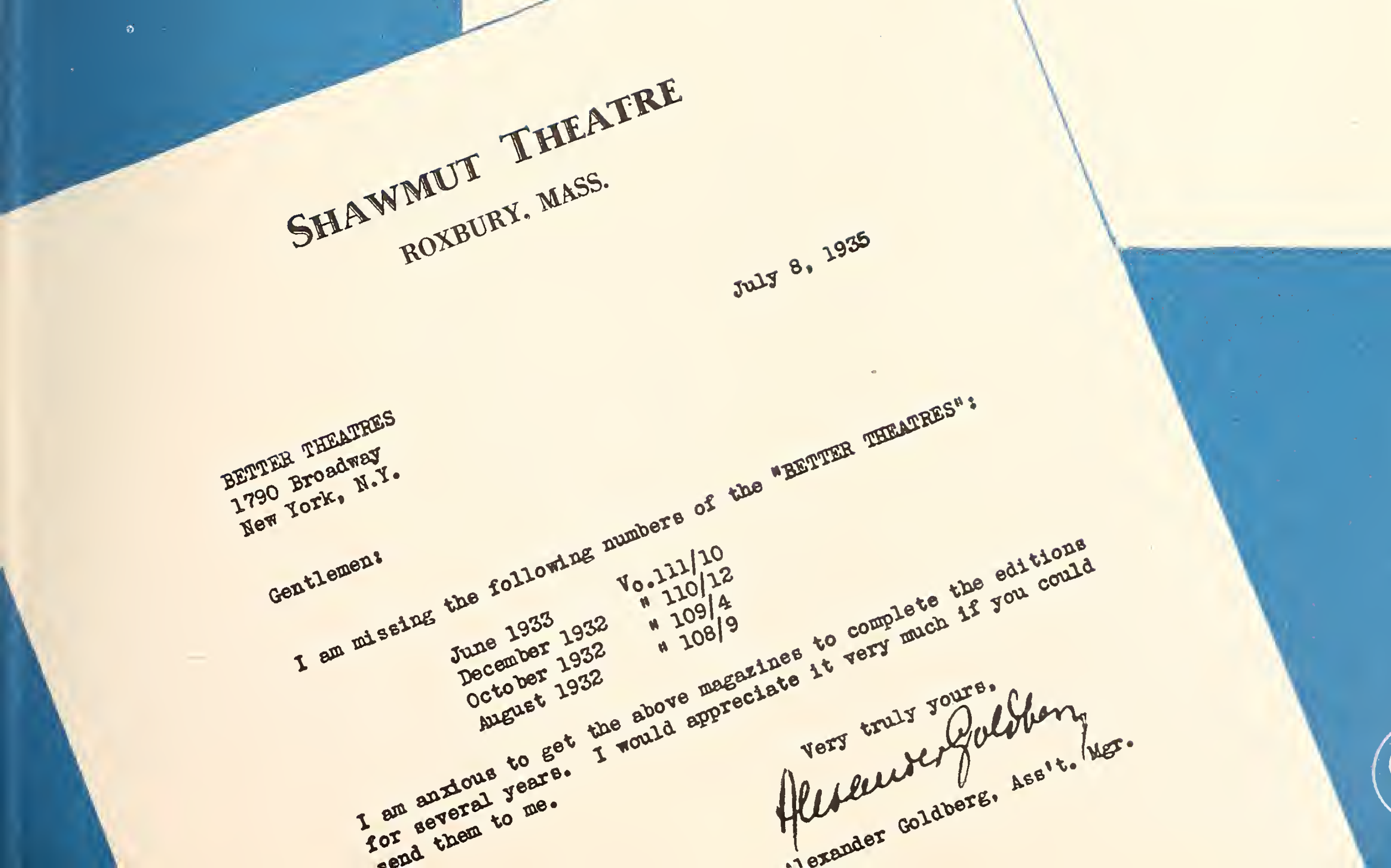
Dear Mr. Knight:

I just thought I would write you and let you know that I watch for your articles in Better Theatres when they are issued. They are certainly great and get a lot of good meat out of them, and I know a lot of the other managers think they are great and get a lot out of them. I was planning on saving them from each issue but Henry Sheils likes to read them so I send it along to him when I am through with it. I do not know what your plans are but if all these articles were put into a book form and I know you would find a good market for them in this section. They would be great to have in the office for a quick reference on any subject you wished information on. I know myself I would like to have them, and if there is any way where as I can purchase from you copies of the articles I would like to have them.

Yours Very Truly,

Jos. J. Sullivan

Jos. J. Sullivan Mgr.



SHAWMUT THEATRE
ROXBURY, MASS.

July 8, 1935

BETTER THEATRES
1790 Broadway
New York, N.Y.

Gentlemen:

I am missing the following numbers of the "BETTER THEATRES":

June 1933	Vo.111/10
December 1932	" 110/12
October 1932	" 109/4
August 1932	" 108/9

I am anxious to get the above magazines to complete the editions for several years. I would appreciate it very much if you could send them to me.

Very truly yours,

Alexander Goldberg

lexander Goldberg, Ass't. Mgr.

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1934). (Dates are 1934 unless otherwise specified.)
Omaha							
Brandeis	1,200	25c-40c	"Love Me Forever" (Col.)	6,200	"Hooray for Love" (Radio) and "The Arizonian" (Radio)	4,500	High 1-12-35 "The Little Minister" 9,100 Low 2-16-35 "Babbitt" and "Murder in the Clouds" 3,000
Omaha	2,200	25c-40c	"Charlie Chan in Egypt" (Fox) and "Black Sheep" (Fox)	5,600	"Escapade" (MGM) and "Alias Mary Dow" (Univ.)	5,300	....
Orpheum	3,000	25c-40c	"The Scoundrel" (Para.) and "Going Highbrow" (W. B.)	7,100	"Stranded" (W. B.) and "Murder in the Fleet" (MGM) (8 days)	7,000	High 3-10 "Easy to Love" 17,250 Low 12-29 "Babes in Toyland" and "Home on the Range" 5,000
Philadelphia							
Arcadia	600	25c-50c	"The Glass Key" (Para.) (4 days)	1,000	"The Devil Is a Woman" (Para.) (6 days)	1,700	High 1-6 "Duck Soup" 6,500 Low 1-27 "Women in His Life" 400
Boyd	2,400	40c-55c	"Becky Sharp" (Radio) (6 days)	12,000	"Stranded" (W. B.) (6 days)	9,500	High 1-6 "Little Women" 30,000 Low 2-23-35 "The Night Is Young" (5 days) 6,500
Earle	2,000	25c-50c	"Don't Bet on Blondes" (W.B.) (6 days)	13,000	"College Scandal" (Para.) (6 days)	13,500	High 4-7 "Harold Teen" 40,000 Low 7-21 "Cockeyed Cavaliers" 11,000
Fox	3,000	40c-65c	"Orchids to You" (Fox) (6 days)	11,000	"Ginger" (Fox) (6 days)	19,000	High 12-29 "Bright Eyes" 28,500 Low 7-28 "She Was a Lady" 7,000
Karlton	1,000	25c-40c	"Dr. Jekyll and Mr. Hyde" (Para.) (6 days)	2,500	"No More Ladies" (MGM) (6 days)	2,900	High 11-3 "One Night of Love" 8,500 Low 4-20-35 "One New Work Night" 2,100
Keith's	2,000	30c-50c	"Stranded" (W. B.) (6 days)	2,700	"Going Highbrow" (W. B.) (6 days)	2,700	High 3-3 "Carolina" 8,000 Low 1-5-35 "Sweet Adeline" 1,500
Stanley	3,700	40c-55c	"Love Me Forever" (Col.) (6 days)	14,000	"Escapade" (MGM) (6 days)	10,000	High 1-5-35 "Broadway Bill" 22,000 Low 12-29 "Behold My Wife" 7,500
Stanton	1,700	30c-50c	"Men Without Names" (Para.) (6 days)	5,000	"The Raven" (Univ.) (6 days)	4,800	High 3-31 "The Lost Patrol" 9,000 Low 1-5-35 "Man Who Reclaimed His Head" 2,000
Portland, Ore.							
Blue Mouse	700	15c-25c	"The Informer" (Radio)	1,700	"The Man Who Knew Too Much" (GB Pictures) (2nd week)	1,400	....
Broadway	1,912	25c-40c	"Escapade" (MGM)	5,000	"The Virginian" (Para.) and "Murder in the Fleet" (MGM)	5,000	High 4-7 "Wonder Bar" 13,000 Low 7-14 "The Circus Clown" and "I Give My Love" 3,900
Mayfair	1,700	25c-40c	"In Caliente" (F. N.)	4,000	"The Daring Young Man" (Fox) and "Thunder in the East" (U. A.)	2,500	High 6-8-35 "Our Little Girl" 4,000 Low 1-19-35 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	25c-40c	"Stranded" (W. B.)	5,000	"Hooray for Love" (Radio) and "The Nitwits" (Radio)	4,000	High 12-1 "Kentucky Kernels" 8,000 Low 11-10 "Wednesday's Child" 3,500
Paramount	3,008	25c-40c	"Love Me Forever" (Col.)	8,000	"Shanghai" (Para.) and "Ladies Love Danger" (Fox)	6,000	High 3-24 "David Harum" and "Once to Every Woman" 12,000 Low 6-30 "Now I'll Tell" and "Springtime for Henry" 4,000
United Artists	945	25c-55c	"Escape Me Never" (U. A.)	5,000	"In Caliente" F. N.)	7,000	High 4-28 "House of Rothschild" 9,800 Low 8-4 "Paris Interlude" 3,700
San Francisco							
Clay	400	25c-50c	"The Constant Nymph" (Fox)	600	"Tango Bar" (State Rights)	700	....
Fox	4,600	10c-35c	"Mad Love" (MGM) and "Brewster's Millions" (U. A.)	8,500	"Broken Melody" (Olympic) and "Unknown Woman" (Col.)	8,500	High 3-3 "Son of Kong" 14,000 Low 8-18 "Sin of Nora Moran" and "Along Came Sally" 4,500
Golden Gate	2,800	25c-40c	"Murder in the Fleet" (MGM)	12,700	"Becky Sharp" (Radio) (2nd week)	11,500	High 3-16-35 "Roberta" 23,000 Low 7-7 "Cockeyed Cavaliers" 10,200
Orpheum	3,000	15c-40c	"Love Me Forever" (Col.)	16,780	"Ladies Crave Excitement" (Mascot) and "Hard Rock Harrigan" (Fox)	5,000	High 6-9 "Sing and Like It" 19,500 Low 7-13-35 "Ladies Crave Excitement" and "Hard Rock Harrigan" 5,000
Paramount	2,670	25c-40c	"Men Without Names" (Para.) and "Paris in Spring" (Para.)	11,000	"Orchids to You" (Fox) and "Going Highbrow" (W. B.)	9,500	High 9-29 "Belle of the Nineties" 19,000 Low 1-20 "Four Girls in a Boat" and "Fugitive Lovers" 8,000
St. Francis	1,400	15c-40c	"Escapade" (MGM)	7,000	"Public Hero No. 1" (MGM)	9,000	High 1-19-35 "The County Chairman" 11,000 Low 4-14 "Registered Nurse" and "Murder in Trinidad" 3,500
United Artists	1,200	15c-40c	"Escape Me Never" (U. A.) (3rd week)	7,500	"Escape Me Never" (U. A.) (2nd week)	7,000	High 1-6 "Roman Scandals" 15,000 Low 3-9 "Private Life of Don Juan" 4,000
Warfield	2,700	25c-55c	"Front Page Woman" (W. B.)	19,500	"Escapade" (MGM)	18,750	High 12-29 "Bright Eyes" 29,000 Low 3-31 "Gambling Lady" 15,500
Seattle							
Blue Mouse	950	25c-55c	"She" (Radio)	3,250	"Stranded" (W. B.) (2nd week)	3,650	High 2-17 "Roman Scandals" 7,500 Low 7-7 "Tomorrow's Children" 2,550
Fifth Avenue	2,500	25c-55c	"Escapade" (MGM)	7,100	"Doubting Thomas" (Fox)	6,800	High 4-14 "Riptide" 12,750 Low 3-24 "Fashions of 1934" 3,500
Liberty	1,800	10c-35c	"Let's Live Tonight" (Col.) (15c-50c)	3,700	"Keeper of the Bees" (Monogram) and "Lost in the Stratosphere" (Monogram) (8 days) (15c-35c)	3,500	High 2-16-35 "Broadway Bill" (2d week) 7,100 Low 4-13-35 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"Sanders of the River" (U. A.)	3,850	"The Girl From Tenth Avenue" (F. N.)	3,800	High 4-14 "Spitfire" 6,500 Low 1-26-35 "Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-55c	"The Arizonian" (Radio) and "The Case of the Curious Bride" (F.N.)	5,200	"Alibi Ike" (W. B.) and "Chinatown Squad" (Univ.)	5,800	High 5-18-35 "The G Men" 9,700 Low 4-21 "Two Alone" and "I Believed in You" 3,750
Paramount	3,050	25c-40c	"Charlie Chan in Egypt" (Fox) and "Black Sheep" (Fox)	4,600	"The Glass Key" (Para.) and "Ladies Love Danger" (Fox)	4,100	High 3-23-35 "Shadow of Doubt" 8,700 Low 12-8 "Peck's Bad Boy" and "Menace" 3,300

J. C. JENKINS--HIS COLYUM

Storm Lake, Iowa

Dear Herald:

While in Des Moines we met C. A. Pratt, who is connected with his brother, Clyde Pratt, in the operation of the two houses in Washington, Iowa. We were very sorry not to be able to get down to Washington to see the boys, for we've got them catalogued among our best friends in Iowa, and say, Mabel, we've got a lot of 'em.

C. A. Pratt has been salesman for Warner-First National ever since there was any Warner-First National and maybe that's why Warner-First National is so well represented here in Iowa. Maybe it's partly on that account and maybe it's because Warner-First National has the service the boys all want. Anyhow, we had a good visit with C. A.

▽

Fishing in a Cornfield

Jevver spear fish out in a cornfield? Well, they have been doing that out north of Des Moines, where the river overflowed and the fish ran out in the fields looking for grasshoppers, and then the water ran down and left them stranded in the puddle-holes.

You have no doubt heard a lot of fish stories, but we doubt if you ever heard one that would beat this one here. They have caught carp, buffalo, bass and pike out in the corn fields and one can get fresh fish in the cafes every day. It will be Andy Anderson's turn next.

▽

There is one thing about a jazz orchestra that we always admire, and that is that sometimes they all run out of wind at the same time.

▽

If you want to see good crops of wheat, oats, rye and alfalfa and your ticket don't take you to Nebraska, you should come out here to Iowa and see the crops here. As we have previously informed you, we never speculate (otherwise known as gamble) on the grain exchange, but if we were so inclined we'd go to it, whole hog or none, as the saying goes, and sell September wheat, oats and rye. But this isn't to be construed as advice to anybody, for we have a reputation of being a mighty poor guesser, but we know good crops when we see them and we are giving it as our best judgment that we have never seen better prospects for these grains than right now, and when Uncle Josh can bring a load of wheat to town this fall he is going to bring Aunt Lucy and the kids along and take in the movies; that is, provided he has been released from the relief rolls.

▽

But speaking of being on relief. There's this about it: We'd sooner see a man *carry* his supplies home than to take 'em home in a *Packard*; not that we've got anything against the Packards.

When Huey Long called the President a "liar" he simply proved how impetuous some of those Southerners are. Huey shouldn't have done that; that's awfully poor ethics to call the President a liar; besides that he might have trouble proving it.

▽

If the press reports of that terrible rain and flood they had down in New York state, and the tremendous damage it did, are true (and we don't doubt but what they are), it would seem that the public should step in and lend a helping hand to those poor unfortunates, and if there has been a relief committee appointed to solicit help we hope they will remember that our address is Neligh, Nebraska. We are poor, but, by gosh, we are not broke yet.

"When the needy crieth turn thou not a deaf ear." We are not offering this as a correct biblical quotation, but it's darn good horse-sense just the same, and the boys west of the Mississippi river learned that when they went to Sunday school.

▽

We have driven over a lot of Iowa's prize country the last couple of days and if you are looking for something that will cure sore eyes and make you doubt if the depression will last much longer than the coming harvest you should make a trip out to the northwestern part of this state. We note that they are harvesting some fields of rye and the bulk of the wheat will be ready for the harvester within a week. This country is a sight worth driving many miles to see.

▽

A Place for the Alarmists

If the alarmists who are writing of the wars this country is liable to never have, should get writers' cramp and throw their pens away and get a bass rod and go fishing and give the public a rest, it would be all right with us.

SHORT PRODUCT PLAYING BROADWAY

Week of July 20

CAPITOL	
Los Angeles, Wonder City of the West	Fitzpatrick-MGM
Sing, Sister, Sing	MGM
MUSIC HALL	
Norwegian Sketches	Essential
PARAMOUNT	
Jungle Waters	Paramount
A Language All My Own	Paramount
Magic of Music	Paramount
ROXY	
The Magic Word	Educational
Brementown Musicians	Celebrity
STRAND	
Buddy's Lost World	Vitaphone

We drove over to Lake City to see our friend L. A. Miller, who operates the Iowa theatre, but when we got there L. H. wasn't there; he had just left on a billing trip and we were told that he wouldn't be back until night. It's funny how the news of our coming always precedes us. Some day we are going to slip up on him when he isn't looking.

▽

Going Right Ahead

Mr. W. W. Watt has added some new touches to his theatre in Sac City. He may be able to better the looks of it but we don't see how he could. When you are thinking that you have opposition you should think of Mr. Watt. The day we called on him he had for opposition one moving picture house, two tent shows and a circus, and the only way to beat that is to ring in a night ball game, a skating rink, a boxing match, a dog fight and the opening of a beer saloon.

In spite of this opposition Mr. Watt was going ahead just as though he was alone in a town of people who had never heard of tent shows and circuses. We had a delightful visit with him and Mrs. Watt and we have them listed on our register for the next time we visit Iowa. Doggone it, why can't we all be like Mr. and Mrs. Watt?

▽

Tonight we are going downtown and call on Mr. Tracy, who operates one of the town's popular play houses and Mr. Norman, who operates the other. The last time we were here both of these boys were running loose and we understand that the mayor had given orders to the police to see that all henhouses were securely locked up. It's funny how all of these theatre boys like fried chicken. As we looked at it when we were here before, Storm Lake has no cause to want for better theatres nor better theatre managers than she already has right now, and we doubt if she could get any better if she wanted them.

▽

Pussy Willows

Since they have started planting that "Shelterbelt" out in the two Dakotas, Nebraska, Kansas, Oklahoma and the Panhandle, to "bring rain," and since New York has had a tremendous flood, it inclines to wonder if the "Brain Trust" has set the boys to planting pussy willows down in old New York state.

▽

Well, Ernie says we've got to quit now, and when he tells us to quit we are going to quit, but before we quit we want to tell those badgers over in Wisconsin that we will be over there before long provided we will be admitted within the confines of the famous brick cheese state and don't have to exhibit a copy of our previous record. That would just be terrible.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

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WHAT THE PICTURE DID FOR ME

Columbia

BEST MAN WINS, THE: Jack Holt, Florence Rice—Pleasing small town film.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

BROADWAY BILL: Warner Baxter, Myrna Loy—Good picture but the hot weather hurt it. Played July 6-7.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

BROADWAY BILL: Warner Baxter, Myrna Loy—One of the best pictures in long time but business off due to the misleading title and trailer. Word of mouth advertising brings up gross. Running time, 103 minutes. Played June 23-25.—W. M. Allison, Mission Theatre, Clayton, N. M. General patronage.

CAPTAIN HATES THE SEA: Victor McLaglen, John Gilbert—Left too much to the imagination. Patrons not satisfied with the ending. Running time, eight reels. Played July 3.—W. M. Allison, Mission Theatre, Clayton, N. M. General patronage.

CARNIVAL: Jimmy Durante, Lee Tracy, Sally Eilers, Florence Rice—Had a natural play date and caught everyone in carnival mood but picture will do fair on any midweek date. Running time, 75 minutes. Played July 4-5.—W. M. Allison, Mission Theatre, Clayton, N. M. General patronage.

I'LL LOVE YOU ALWAYS: Nancy Carroll, George Murphy—Pleased the ladies but not so hot with the men.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

I'LL LOVE YOU ALWAYS: Nancy Carroll, George Murphy—Good program picture. Didn't do so much business but pleased what few did come.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

LAW BEYOND THE RANGE: Tim McCoy, Billie Seward—Good action for Saturday patrons who eat it up when Tim shoots sixteen or seventeen down in barroom, both guns going. Running time, 65 minutes. Played July 6.—W. M. Allison, Mission Theatre, Clayton, N. M. General patronage.

LET'S LIVE TONIGHT: Lilian Harvey, Tulio Carminati—A lemon without a doubt. Foreign accent. Half the audience walked out. The other half I gave rain checks and told them I was sorry. Played July 4.—Ben Brinck, West Point Theatre, West Point, Iowa. Rural patronage.

MEN OF THE HOUR: Richard Cromwell—Very good program picture. We played this pretty soon after "Bengal Lancer" (Paramount) on account of Cromwell.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

MILLS OF THE GODS: May Robson, Victor Jory—Good picture. Really lots better than expected. We like Jory and he was good in this part.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

UNKNOWN WOMAN: Marian Marsh, Richard Cromwell—A fine program picture. Story interesting and stars and cast very good. Will average with most of the program pictures in giving satisfaction.—Bert Silver, Silver Theatre, Greenville, Mich. Town and country patronage.

WHOLE TOWN'S TALKING, THE: Edward G. Robinson, Jean Arthur—About as clever a drama as has been shown this year. Clever twists and unusual situations. While this belongs to the general cycle of gangster and G-men pictures, the story is different enough to put it in a class by itself. Edward G. Robinson is superb in the dual role and the entire cast does good work. Due credit should be given the director and the technical staff. No great drawing power but a good average, weather considered.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

First National

BLACK FURY: Paul Muni, Karen Morley—Leave it to Warners to bring a timely theme to the screen. Here is a production that will cause talk and give satisfaction, but is of such a nature that to properly advertise it would be dynamite. We are in the midst of strike trouble here and under such conditions had to soft pedal ad copy. Did fairly well under the circumstances and pleased generally. Running time, 90 minutes. Played June 28-29.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

CASE OF THE CURIOUS BRIDE: Warren William—Very good. No complaint.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

CASE OF THE CURIOUS BRIDE: Warren William—A mighty fine program picture. Story interesting. Gave good satisfaction. Played July 9-10.—Bert Silver, Silver Theatre, Greenwille, Mich. Town and country patronage.

G MEN, THE: James Cagney, Margaret Lindsay—When this was released we booked it for the Fourth and our hunch was a good one. We got the sheriff to arrange an exhibit for us and with the previous buildup for this picture we played to record weekend business. Any exhibitor who fails to take advantage of the exploitation this picture affords has no one to blame but himself if he doesn't cash in on "G Men." It's a natural in any situation. Running time, 85 minutes. Played July 4-5-6.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

G MEN, THE: James Cagney—The best picture of the crook type we ever played. We honestly believe every theatre should play this picture for the reason it leaves a lot of people thinking our government is okay after all the filth we read in the paper. And is this boy Cagney good. Wait until you play it; your surprise will be double in box-office and picture. Running time, 80 minutes.—A. J. Simmons, Lamar Plaza Theatre, Lamar, Mo. General patronage.

GIRL FROM TENTH AVENUE, THE: Bette Davis, Ian Hunter—Vitagraph is evidently aiming to star Bette Davis, but they will have to come better than this one if she is to go very far. The picture is dialogued to death, moves too slowly, has no action to speak of and no comedy; straight drama. Hunter has his English accent too perfect; diction all right but it has that stilted quality that is and has been in the English pictures that we have previously run. Not so hot for the sticks.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GIRL FROM TENTH AVENUE, THE: Bette Davis, Ian Hunter, Colin Clive—A splendid entertainment. Great work by the star. The picture gave good satisfaction. Did not draw very much business, but satisfied all we got. Played July 7-8.—Bert Silver, Silver Theatre, Greenville, Mich. Town and country patronage.

GO INTO YOUR DANCE: Al Jolson, Ruby Keeler, Glenda Farrell, Helen Morgan—Consensus is that Miss Keeler carried the picture with Helen Morgan very good in her role. An elaborate musical and the one single criticism of the picture that came from the audience was that there was too much Jolson. But that was to be expected. There is a good story running through it and the music is very good with "Quarter to Nine" the high spot in the show. But all hail to Ruby Keeler; she is plenty good. A couple of Jolson's songs could have been left out and helped the picture. It is the case with him as it was with Bing Crosby; they must sing just so many songs; a little restraint would not have hurt the picture and would have speeded it up a little.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GO INTO YOUR DANCE: Al Jolson, Ruby Keeler—Gave more satisfaction than any musical we have played for months. This has what it takes to entertain and in generous quantities. Strike conditions kept the gross low, but normally this would have clicked in a big way. Running time, 97 minutes. Played June 23-24-25.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GO INTO YOUR DANCE: Al Jolson, Ruby Keeler—Excellent. This is Ruby's best picture and can she dance! Al Jolson has rather an unsympathetic part but is good. Glenda Farrell as the hard-boiled dame is very good. Pleased all who came but had been shown in an adjoining town very nearly on release date and that cut down the attendance to the vanishing point. Running time, 97 minutes. Played July 5-6-7.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GO INTO YOUR DANCE: Al Jolson, Ruby Keeler—Too much Al Jolson and not enough Ruby Keeler for my fans. They could have cut several songs of his out and never missed them. Folks came out saying too draggy and no comedy. Only fair business. Put some of the Warner comedy players in this and you would have saved a picture and buried Al. Running time, 97 minutes.—A. J. Simons, Lamar Plaza Theatre, Lamar, Mo. General patronage.

GOLD DIGGERS OF 1935: Dick Powell, Gloria Stuart—Not so good at the box-office. Did not have any extra kick to it.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

GOLD DIGGERS OF 1935: Dick Powell, Gloria Stuart—This picture was the poorest from Warners we ever had. They overdid this picture. We played a Shirley Temple short, helping this picture out. We did only average business.—Harland Rankin, Plaza Theatre, Tilby, Ontario, Can. General patronage.

GOLD DIGGERS OF 1935: Dick Powell, Gloria Stuart—This bears but a shadowy resemblance to the famous original "Gold Diggers." While there is considerable amusement for the non-discriminating, this fails to measure up to the Warner Bros. hit musicals by a wide margin. Drawing power a bare hot weather average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

IN CALIENTE: Pat O'Brien, Dolores Del Rio—Business good and the customers enjoyed it. Say, who is that gal that does the hill-billy gag? Watch her, Warners, she went over big here. Horton and O'Brien both good here. (Now send the picture, Pat).—A. J. Simmons, Lama Plaza Theatre, Lamar, Mo. General patronage.

LIVING ON VELVET: Kay Francis, George Brent, Warren William—A splendid cast, but a poor story, which proved to be somewhat disappointing. However, the stars pulled them in and our business was way above average. Running time, 80 minutes. Played June 18.—J. F. Schlez, Columbia Theatre, Columbia, N. C. Small town and rural patronage.

MARY JANE'S PA: Aline MacMahon, Guy Kibbee—From the reaction on this one, Kibbee and MacMahon had better go back in support. This comedy team is being forced along too fast, and it is my opinion that after the novelty of the first two pictures had worn off, and it apparently had from the business done, they were not strong enough with the public to carry on as head stars of a picture. Kibbee is a type and got places as long as he was not starred. This picture flopped very badly and I think for the reason that I have given.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MARY JANE'S PA: Guy Kibbee, Aline MacMahon—The Saturday customers ate it up. The little girl is great. It is a good comedy.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

MAYBE IT'S LOVE: Gloria Stuart, Ross Alexander, Frank McHugh—See report on "A Night at the Ritz."—J. F. Schlez, Columbia Theatre, Columbia, N. C. Small town and rural patronage.

RED HOT TIRES: Lyle Talbot, Mary Astor—A fine Saturday picture, liked by everybody. Running time, 66 minutes. Played June 21-22.—J. F. Schlez, Columbia Theatre, Columbia, N. C. Small town and rural patronage.

RED HOT TIRES: Mary Astor, Lyle Talbot—A good action picture and a good story. Everyone that saw this picture liked it. A good picture for Friday and Saturday. Running time, 70 minutes. Played July 4-5-6.—E. W. Sokolowsky, New Rialto Theatre, New Britain, Conn. Small town patronage.

TRAVELING SALESLADY: Joan Blondell—It is a good comedy for the small town. It is fast and has plenty of laughs.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

TRAVELING SALESLADY: Joan Blondell—While we played this on a double, it will stand alone for a weekend bill. Pleased everyone. Running time, 69 minutes. Played July 1-2-3.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

TRAVELING SALESLADY: Joan Blondell—A very good comedy that pays its way and the customers go out pleased. The kind of a picture that has kept this theatre going for several years. Don't overlook this girl Glenda Farrell, and Hugh Herbert. They add their share and it's a lot too. Running time, 70 minutes.—A. J. Simmons, Lamar Plaza Theatre, Lamar, Mo. General patronage.

WHILE THE PATIENT SLEPT: Aline MacMahon, Guy Kibbee—Drew well and believe everyone was satisfied. Running time, 61 minutes.—J. F. Schlez, Columbia Theatre, Columbia, N. C. Small town and rural patronage.

WOMAN IN RED, THE: Barbara Stanwyck, Gene Raymond—Fair murder. Stanwyck weakening, both in box office and productions. Running time, 72 minutes. Played June 26.—W. M. Allison, Mission Theatre, Clayton, N. M. General patronage.

WOMAN IN RED, THE: Barbara Stanwyck, Gene Raymond—Very good and drew above average. Running time, 60 minutes. Played June 25.—J. F. Schlez, Columbia Theatre, Columbia, N. C. Small town and rural patronage.

Fox

BABOONA: Mr. and Mrs. Martin Johnson—Nothing to rave over.—Ben Brinck, West Point Theatre, West Point, Iowa. Rural patronage.

DOUBTING THOMAS: Will Rogers—Even Bill thought this was poor, the way he walked through his lines, and it is just the worst Rogers picture ever made. All the old ladies' home of Hollywood was there in it, but poor Bill cannot put them all over. My advice is to skip it if you can. It will sure hurt Rogers here in his next picture. Running time, 76 minutes.—A. J. Simmons, Lamar Plaza Theatre, Lamar, Mo. General patronage.

FIRST WORLD WAR, THE: A group of newsreels collated wth one-man announcer. Played June 26.—Ben Brinck, West Point Theatre, West Point, Iowa. Rural patronage.

GEORGE WHITE'S 1935 SCANDALS: Alice Faye, James Dunn—Good show but did not draw very well.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

HELLDORADO: Richard Arlen, Madge Evans—Good story, excellent cast, and good photography, especially of the flood, makes this a much more satisfactory picture than some of the specials. This one will please any audience. Running time, 74 minutes. Played July 10-11.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

IT'S A SMALL WORLD: Spencer Tracy, Wendy Barrie—Pleased 100 per cent those who came to see it. This fellow Tracy well liked here. We hope he keeps on making this type picture. Running time, 70 minutes.—A. J. Simmons, Lamar Plaza Theatre, Lamar, Mo. General patronage.

OUR LITTLE GIRL: Shirley Temple—Many patrons claimed this one better than "Little Colonel" and "Bright Eyes." We don't think so but who are we to take issue with the cash customers. Played to good business three days and first time in history of this house was a continuous show on Sunday necessary to handle the crowds. Running time, 63 minutes. Played July 7-8-9.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

OUR LITTLE GIRL: Shirley Temple—Well, at last Fox has started down on the two biggest stars. We had only fair business with this one and did not please as the other Temple pictures have. They go out shaking their heads and you wonder if they will ever come back after this one.—A. J. Simmons, Lamar Plaza Theatre, Lamar, Mo. General patronage.

SPRING TONIC: Lew Ayres, Claire Trevor—All I have to say for this one is it will be the audience that will need the tonic, and a lot of it. A cluck of the purest water. Terrible is the word for it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

$10 RAISE: Edward Everett Horton—Pleased. It's a good comedy.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

UNDER THE PAMPAS MOON: Warner Baxter, Ketti Gallian—Right up the alley for a ten strike in this man's town. Baxter is a favorite with our patrons and while this is not another "Cisco Kid," it registered well at the box-office and our patrons. Fine for a Friday-Saturday run. Running time, 80 minutes. Played July 5-6.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WHEN A MAN'S A MAN: George O'Brien—One of the best run-of-mine westerns we have had. George O'Brien good draw here. Played June 26-27.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

Mascot

MARINES ARE COMING, THE: William Haines, Armida—One of the best action pictures in a long time. Above the average. Armida very good. Glad to see Haines again. Nagel also turned in some good work. Running time, eight reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

MGM

BABY FACE HARRINGTON: Charles Butterworth—Personally I thought this the most inane and tiresome picture I ever exhibited but it seemed to please about 98 per cent of my patrons and what pleases them is okay with me. Una Merkel is always good and Charles Butterworth gives a very good performance, if you like him. I do not. Running time, 63 minutes. Played July 3-4.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CALM YOURSELF: Madge Evans, Robert Young—A comedy drama that is just average. Business below average. Running time, 69 minutes. Played July 14-15.—R. D. Ashmun, Strand Theatre, Caro, Mich. General patronage.

DAVID COPPERFIELD: W. C. Fields, Frank Lawton, Freddie Bartholomew—Even our old friend Fields could not put this classic in the paying list for us. Played late owing to poor cooperation from exchange. Too bad. Running time, 105 minutes. Played July 10-11.—A. J. Simmons, Lamar Plaza Theatre, Lamar, Mo. General patronage.

DEATH ON THE DIAMOND: Robert Young, Madge Evans—It pleased the Saturday crowd.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

HELL BELOW: Robert Montgomery—This picture did us business in spite of heat. It's very different than the ordinary run and it gave the managers pleasure to say goodnight and receive compliments.—Harland Rankin, Plaza Theatre, Tilby, Ontario, Can. General patronage.

MARK OF THE VAMPIRE: Lionel Barrymore—Another picture from Metro that will keep the folks away from your theatre, not only the picture but the trailer you are forced to run in advance. It, too, will frighten them away. Just another date wasted. Skip it by all means or become the mark yourself for running it. Running time, 83 minutes. Played June 28.—A. J. Simmons, Lamar Plaza Theatre, Lamar, Mo. General patronage.

MYSTERY OF MR. X: Robert Montgomery, Elizabeth Allan—They sure did talk about this picture, which kept them guessing till the very last. One of the few that builds up the second night.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

NAUGHTY MARIETTA: Jeanette MacDonald, Nelson Eddy—Fine picture. They failed to draw enough to pay overhead. However, no fault of the picture. We just don't think these buckwheat towns are ready for opera. This fellow Nelson Eddy should go places in this business. Believe all theatres should play it for the few who do enjoy these type pictures. Don't forget this is the picture business and not the Metropolitan. Running time, 102 minutes. Played June 22-23.—A. J. Simmons, Lamar Plaza Theatre, Lamar, Mo. General patronage.

NIGHT IS YOUNG, THE: Ramon Novarro, Evelyn Laye, Charles Butterworth, Una Merkel—This is an extra good picture. I call it a special for any man's house. It gave extra good satisfaction and we shall play a return engagement on the picture. Evelyn Laye is certainly great, Novarro always good and the cast better than the average on pictures nowadays. Played July 11.—Bert Silver, Silver Theatre, Greenville, Mich. Town and country patronage.

RECKLESS: Jean Harlow, William Powell—I consider this Jean's best picture. A good story, good music and dance numbers and an excellent cast make this a very pleasing picture. May Robson, as usual, almost steals the show. Carnival shots are good. In fact, there is enough variety in this production to please the entire audience. Unusually hot weather cut down the box-office receipts but that is not the fault of the picture. Pleased. Running time, 99 minutes. Played July 13-14.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SEQUOIA: Jean Parker—You will be glad to show this picture. It is something different and a wonderful picture. It pleased.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

TIMES SQUARE LADY: Robert Taylor, Virginia Bruce—This hardly rates a Sunday date as it is merely a good program production. As such it pleased fairly well and grossed no more than the strength of the picture warranted. Running time, 70 minutes. Played June 30-July 1-2.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Monogram

DESERT TRAIL: John Wayne, Mary Kornman—Just a little too much shooting and too much riding. Rather light material and might do on double bill. We do not show double programs, so left us looking like we had just let a bird go.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

HOOSIER SCHOOL MASTER, THE: Norman Foster, Charlotte Henry—This is a great small town picture. Every one has read the book and it is well acted. The work of the stars is fine and a splendid cast. Pleased all hands here. Played July 9-10.—Bert Silver, Silver Theatre, Greenville, Mich. Town and country patronage.

MYSTERIOUS MR. WONG, THE: Bela Lugosi—If your patrons like Chinese pictures, here's one that will sure please them. We thought it very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

MYSTERIOUS MR. WONG, THE: Bela Lugosi—Very good Saturday offering. Above average. Running time, 68 minutes. Played June 20.—J. F. Schlez, Columbia Theatre, Columbia, N. C. Small town and rural patronage.

MYSTERY MAN: Robert Armstrong—A very good picture. Fine with a western on Saturday night.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

TEXAS TERROR: John Wayne—Like all other John Wayne westerns, it drew well and we made some money. They are nothing outstanding, but they fill the house. Hope we will have more and better westerns this coming year. They mean money in the small exhibitor's pocket. Running time, 51 minutes. Played June 28-29.—J. F. Schlez, Columbia Theatre, Columbia, N. C. Small town and rural patronage.

Paramount

ALL THE KING'S HORSES: Carl Brisson, Mary Ellis, Edward Everett Horton—Did a nice business the second night. Everybody pleased. Mary Ellis's marvelous singing captivated the audience. Carl Brisson also good; his superb dancing was comparable to Fred Astaire. Everyone was humming or whistling his songs for days. This picture should do well anywhere. Played July 5-6.—Fred J. Case, La Belle Theatre, La Belle, Fla. Small town patronage.

COLLEGE SCANDAL: Arline Judge, Kent Taylor—A murder mystery with a college background. Good story, good cast. Pleased everyone. Business above average. Running time, 78 minutes. Played July 7-8.—R. D. Ashmun, Strand Theatre, Caro, Mich. General patronage.

FOUR HOURS TO KILL: Richard Barthelmess—We consider this one of the finest pieces of acting and direction we have ever shown, but it did not get us any money. Played July 4-5.—A. B. Jefferis, New Piendmont Theatre, Piedmont, Mo. Small town patronage.

GILDED, LILY, THE: Claudette Colbert—Good picture. Drew well and pleased.—Sammie Jackson, Jackson Theatre, Flomation, Ala. Small town patronage.

GILDED LILY, THE: Claudette Colbert—My patrons liked this 100 per cent. Not a dull moment in the whole picture. I played this on "Ladies' Night" and did not fail at the box office.—E. W. Sokolowsky, New Rialto Theatre, New Britain, Conn. Small town patronage.

GLASS KEY, THE: George Raft—A well made pictures that gives George Raft a chance to act again. Good plot, excellent cast. Will please everyone. Played to average business. Running time, 77 minutes. Played July 2-4.—R. D. Ashmun, Strand Theatre, Caro, Mich. General patronage.

GOIN' TO TOWN: Mae West—The best picture this star has made failed to click for us. Just another play date wasted at the peak of film rentals. Running time, 73 minutes.—A. J. Simmons, Lamar Plaza Theatre, Lamar, Mo. General patronage.

HOLD 'EM YALE: Patricia Ellis, Cesar Romero—Just another quickie: that tells it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LIMEHOUSE BLUES: George Raft, Jean Parker—Better than expected. Drew pretty good, too. Seemed to please.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone—Here is a picture that Paramount can be proud of. It can't be beat for a picture of this type. Every day or so I still hear someone mention the fact that it was one of the best pictures they had ever seen. Drew pretty good and pleased 'em all (so far as I can find out).—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone—A very good picture. I played it on a Sunday and Monday and did more than the average business. If it wasn't so warm we could have done better. Played June 30-July 1.—E. W. Sokolowsky, New Rialto Theatre, New Britain, Conn. Small town patronage.

McFADDEN'S FLATS: Walter C. Kelly, Betty Furness, Richard Cromwell—Good comedy but dialect hard to understand in spots. Lowest Sunday gross for many months. Played July 7-8.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

ONCE IN A BLUE MOON: Jimmy Savo—Poorest "flicker" I ever saw. Any one who takes money either for exhibiting or distributing should pin a tag on their lapel, "I am Jesse James." Running time, 70 minutes. Played June 27-28.—W. M. Allison, Mission Theatre, Clayton, N. M. General patronage.

ROCKY MOUNTAIN MYSTERY: Randolph Scott, "Chic" Sale—Fair western but not the kind that gets in money. "Chic" Sale fine. Played July 6.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

RKO Radio

BREAK OF HEARTS: Katharine Hepburn, Charles Boyer—For me a lovely picture, marvelous in fact, but a box-office flop.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

ONE MAN'S JOURNEY: Lionel Barrymore, May Robson, Joel McCrea, Frances Dee—I had never heard of this picture, but glad we played it. A nice, clean story of a country doctor; Barrymore does his stuff, making it a typical weekend picture if you have many farmers.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SILVER STREAK, THE: Charles Starrett, Sally Blane—While this gives the Burlington Road a lot of free advertising, they deserve it for cooperating so wholeheartedly in the making of this. I always have had a weakness for railroad dramas. but I guess the same is true of many theatre-goers. I do not recall a single failure in railroad dramas and I hope they will keep making more good railroad dramas. This is a real thriller which was highly enjoyed and it did a better than average business for the time of the year. I hope the big companies make at least one railroad drama a year.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

STAR OF MIDNIGHT: William Powell, Ginger Rogers—Very nice show. Too much booze for Kansas and it did not please so well. A good ad for the liquor interests.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

STAR OF MIDNIGHT: William Powell, Ginger Rogers—Nice little comedy that pleased midweek days and drew fairly good business. Watch this R. K. O. company. They are making small town movies and boy, we need them. Luck to you, Ned Depinet. Keep up the good work. Running time, 78 minutes.—A. J. Simmons, Lamar Plaza Theatre, Lamar, Mo. General patronage.

United Artists

CARDINAL RICHELIEU: George Arliss—Played to the smallest number of people we have ever experienced on a midweek date. Pulled only the Arliss fans and even they were not enthusiastic over the production. Not a small town picture. Running time, 80 minutes. Played June 26-27.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

KID MILLIONS: Eddie Cantor, Ann Sothern, Ethel Merman—Pulled better and gave more satisfaction than any of this star's previous pictures. Elaborately produced musical comedy with Eddie, of course, just about the whole show. Clever finale in color. Running time, 92 minutes. Played July 7-8-9.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LET 'EM HAVE IT: Richard Arlen, Virginia Bruce—Coming at a time when interest in organized crime is high, this splendid production should click in any situation. Holds your attention from start to finish and reveals the inside workings of the federal organization for the combating of crime. Pulled great and pleased almost everyone. Running time, 95 minutes. Played July 3-4.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SCARLET PIMPERNEL, THE: Leslie Howard, Merle Oberon—Lay off if possible. Direction of this is so amateurish it even makes the English dialogue worse if that is possible. Next time I buy one of those London films, hope the roof falls in. Both customers walked out and would have refunded money if it weren't for Mickey Mouse "Band Concert." Running time, 95 minutes. Played July 7-9.—W. M. Allison, Mission Theatre, Clayton, N. M. General patronage.

WEDDING NIGHT, THE: Anna Sten, Gary Cooper—Very fine picture. All in the cast do a fine job of acting.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

Universal

CHINATOWN SQUAD: Lyle Talbot, Valerie Hobson—Good old bokum melodrama served up in generous quantities and with a dash of mystery and you have a swell dish which clicked in a big way with the payees. Suppose this would have to be classified as program, but then it's another case of a program offering going over better than a socalled special. O. K. for weekend showing. Running time, 65 minutes. Played July 6.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GOOD FAIRY, THE: Margaret Sullavan—Almost two hours of continuous chatter by four characters. The most tiresome socalled special we had in years, and we were foolish enough to believe the fairy tales of the producer. By all means shelve it or substitute something else. Our ears are burning yet. Played July 9th.—J. F. Schlez, Columbia Theatre, Columbia, N. C. Small town and rural patronage.

TWO MORE ENROLL IN REPORTING STAFF

From widely separated communities on the Atlantic seaboard come two new additions to the steadily increasing army of reporters to "What the Picture Did for Me." One is from Florida, the other from Connecticut. They are:

Fred J. Case, LaBelle Theatre, LaBelle, Fla.

E. W. Sokolowsky, New Rialto Theatre, New Britain, Conn.

You'll find the first reports from these showmen in the department this week.

IMITATION OF LIFE: Warren William, Claudette Colbert—Without a doubt, this is one of the finest pictures we have played this year. We played this picture several months ago and they are still talking it. If you haven't played this picture, do so by all means. Wish we could get more like it. Receipts more than doubled the second night.—J. F. Schlez, Columbia Theatre, Columbia, N. C. Small town and rural patronage.

MISTER DYNAMITE: Edmund Lowe—Many favorable comments on this. I can't say what it will do anywhere else, but it sure went over big in my town.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small own patronage.

MISTER DYNAMITE: Edmund Lowe, Esther Ralston—Don't expect too much from this picture. It did not give satisfaction. As a program picture it is below average. Running time, 70 minutes. Played July 11.—J. F. Schlez, Columbia Theatre, Columbia, N. C. Small town and rural patronage.

NIGHT LIFE OF THE GODS: Alan Mowbray—This is not as bad as I thought it would be. Read several very bad reports on it. Advertised it as the silliest and craziest picture of the year (after reading reports in this column on it). I felt that if people came they would know what to expect. Many said they really liked it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

NIGHT LIFE OF THE GODS: Alan Mowbray—Guess this picture is over the heads of yours truly and his customers. Many walkouts, no business second night, and we were almost ashamed to face the patrons as they came out. "Crime Without Passion" was a "winner" compared to this one.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

NOTORIOUS GENTLEMAN, A: Charles Bickford, Helen Vinson—Did not stand up on a double bill. Played June 28-29.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

PRINCESS O'HARA: Chester Morris, Jean Parker—One of the greatest surprises of the year. This picture seems to have everything that it takes to make a good picture. It went over with a bang here. I call it way above the average. Chester Morris and Jean Parker give excellent performances as do the rest of the cast. Three of the best comedians in Hollywood are in the cast.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

PRINCESS O'HARA: Jean Parker, Chester Morris—This is an extra good program picture; better than some of the socalled specials. Story fine; acting of stars and all the cast great. Clean and entertaining. Played July 5-6.—Bert Silver, Silver Theatre, Greenville, Mich. Town and country patronage.

STONE OF SILVER CREEK: Buck Jones, Noel Francis—Believe it or not, this picture holds our this year house record. I couldn't say any more. Running time, 60 minutes. Played June 7-8.—J. F. Schlez, Columbia Theatre, Columbia, N. C. Small town and rural patronage.

Warner Bros.

ALIBI IKE: Joe E. Brown—Everybody likes Joe E. Brown and this is one of his better pictures. Played to excellent business.—Running time, 72 minutes. Played June 16-17.—R. D. Ashman, Strand Theatre, Caro, Mich. General patronage.

ALIBI IKE: Joe E. Brown—Best Joe E. Brown picture we have played. Did extra business and pleased everyone. Played July 7-8-9.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

DEVIL DOGS OF THE AIR: James Cagney, Pat O'Brien—A fair picture and not so good at the box-office. I guess the public is fed up on Cagney and O'Brien. Why can't Warners give these boys a good story with their pictures. Running time, 78 minutes. Played July 4-5-6.—E. W. Sokolowsky, New Rialto Theatre, New Britain, Conn. Small town patronage.

DINKY: Jackie Cooper, Mary Astor—Nice little picture. Drew fairly well.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

FLORENTINE DAGGER, THE: Donald Woods, Margaret Lindsay—This picture proved to be a disappointment and did not draw. Lowest weekend receipts in months. People here don't like foreign settings. Not up to Warner standard, whose product we found always dependable. Running time, 70 minutes. Played July 12-13.—J. F. Sehlez, Columbia Theatre, Columbia, N. C. Small town and rural patronage.

GOING HIGHBROW: Guy Kibbee, Zasu Pitts—A good comedy team in a picture that more than satisfied our weekend trade. Running time, 67 minutes. Played July 12-13.—R. D. Ashman, Strand Theatre, Caro, Mich. General patronage.

NIGHT AT THE RITZ, A: William Gargan, Patricia Ellis—The poorest picture made by Warner this year. Positively nothing to it. And what a roasting did we get. The same applies to "Maybe It's Love." By all means cancel them if you can. Running time, 65 minutes. Played June 6.—J. F. Schlez, Columbia Theatre, Columbia, N. C. Small town and rural patronage.

SWEET MUSIC: Rudy Vallee, Ann Dvorak—Did please Vallee fans. Even made a few fans for him. Business above average. Running time, 95 minutes. Played June 30-July 2.—W. M. Allison, Mission Theatre, Clayton, N. M. General patronage.

SWEET MUSIC: Rudy Vallee, Ann Dvorak—This picture was well liked and we did very well. Running time, 95 minutes. Played July 1-2.—J. F. Schlez, Columbia Theatre, Columbia, N. C. Small town patronage.

Miscellaneous

BRAND OF HATE (William Steiner): Bob Steele, Lucille Brown—Good western. Bob Steele didn't do so much until the last reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

TERROR OF THE PLAINS (William Steiner): Tom Tyler, Roberta Gale—Not so good. Would have been a nice little western had it not been for the way the he-man fighting was carried on. After this picture all the western fans said that Tom Tyler was the world's sorriest fighter. Don't think I'll try any more Tyler for a while. Give him time to learn how to fight. (All the press sheets say that he is only twenty-one years old. Wonder where they get that? Or maybe I'm wrong!)—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

THOSE WE LOVE: Kenneth MacKenna, Lilyan Tashman—This picture is old, but it is a good show and the print I received was in good condition.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

TRAILING THE KILLER: Special—This was a big surprise for me. Drew the children and the old folks. too. And it seemed to please. Picture is pretty good and print was in good shape. Played it on Saturday as part of a double feature and business was O. K.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Short Features

Amity

OUT WEST WHERE THE NORTH BEGINS: Musical Poem—Here is a little short that seemed to help my double feature program. It is in color and the scenes and music are good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Astor

RIDIN' GENTS: Bud 'n' Ben—Here is a three-reel western comedy that is very good. I have played two of this series and they seem to please.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Columbia

BUSY BUS: Krazy Kat Kartoon—Best cartoon in a long time. Many laughs when the bus driver cuts down the tree. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

GUM SHOES: All Star Cast—Here is best comedy we have played in a long time. I call it best because it produced the laughs in large quantities and that is what the cash customers want in a comedy.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

HOTCHA MELODY: Krazy Kat Kartoon—Not as good as some in this series. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

KATNIPS OF 1940: Krazy Kat Kartoon—Fair cartoon. Running time, nine minutes.—W. M. Allison, Mission Theatre, Clayton, N. M. General patronage.

KATNIPS OF 1940: Krazy Kat Kartoon—Good cartoon. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

ONE TOO MANY: Broadway Comedies—Good comedy and that's what we're looking for. Running time, 20 minutes.—W. M. Allison, Mission Theatre, Clayton, N. M. General patronage.

POP GOES THE EASEL: Three Stooges—Extra good slapstick. Running time, two reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

POP GOES THE EASEL: Broadway Comedies—Slapstick comedy supreme. Will get by on Saturday night.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PUPPET MURDER CASE, THE: Scrappy cartoon—Good cartoon. Running time, seven minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

SHIVERS: Broadway Comedies—Kept the audience in an uproar from start to finish. Langdon is one who never lost his comedy through talking pictures. Running time, 20 minues.—W. M. Allison, Mission Theatre, Clayton, N. M. General patronage.

SHIVERS: Broadway Comedies—Another slapstick comedy for Saturday night.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

UNCIVIL WARRIORS: Three Stooges—Went over big here. Very funny. Maybe a little silly, but who cares? Running time, two reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Educational

LIFE OF THE PARTY, THE: Song Hit Stories—The "Cabin" kids proved the life of this subject. Without them it would have died abornin'. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

MERRILY YOURS: Shirley Temple—A Shirley Temple short that does business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

ONE-RUN ELMER: Star Personality Comedies—A very funny slapstick comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OLD CAMP GROUND, THE: Song Hit Stories Series—A very clever musical; played on the Fourth.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

ONLY THE BRAVE: Ernest Truex—Just average. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

OPERA NIGHT: Paul Terry-Toons—Very well done and will cap any program. Running time, eight minutes.—W. M. Allison, Mission Theatre, Clayton, N. M. General patronage.

SUGAR PLUM PAPA: Clyde-Gribbon—Another of the old reissued comedies that was a howl. Plenty of laughs. There's only one way that the average movie-goer can tell these are old comedies and that's by the short dresses worn in them, but most of the audience thinks that the short dresses were intended for an added laugh, so that makes it O. K. Running time, 2 reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Fox

CASTING FOR LUCK: Adventures of the Newsreel Cameraman—A dandy sportsreel that will make the palm of every angler itch for action.—Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

FOX NEWS: While a good newsreel, it could be improved by eliminating so much foreign news of the royalty. Let's know more about the U. S. in which we are more interested.—Ben Brinck, West Point Theatre, West Point, Iowa. Rural patronage.

MGM

ANNIVERSARY TROUBLE: Our Gang Series—Spanky carries the entire load in this "Gang" comedy and he was equal to the occasion. Plenty of chuckles.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

BEGINNER'S LUCK: Our Gang—Do not pass this Gang comedy. It is a peach.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BURIED LOOT: The first of the "Crime Doesn't Pay" Series. Comment of one patron: "Worth the price of admission." Held the audience spellbound. Buy it, is our advice. Running time, 2 reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

CHINESE NIGHTINGALE: Happy Harmonies—Slightly below the average for a "Happy Harmony." Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

COLORFUL GUATEMALA: FitzPatrick Travel Talks—Great, educational, beautiful and entertaining.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LITTLE PEOPLE, THE: Oddities—A different kind of short that seemed to please. "Chic" Sale is very good and some good animal shots. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MAMA'S LITTLE PIRATE: Our Gang Comedy—Another good one with Spanky providing the big share of the laughs. Running time, 18 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

NOSED OUT: Irvin S. Cobb—Not so good as the usual Cobb comedy but seemed to click. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

OKAY TOOTS: Charley Chase—I consider this a super-awful short but got a lot of laughs at that. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

STAR NIGHT AT THE COCOANUT GROVE: Musical Revues—One of the best color musicals of the year.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STAR NIGHT AT COCOANUT GROVE: Musical Revue—A beautiful color they all liked.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WHEN THE CAT'S AWAY: Happy Harmonies—A very fine colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ZION, CANYON OF COLOR: FitzPatrick Travel Talks—One of the finest travel shorts ever produced. Beautifully photographed in color. Running time, nine minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

ZION, CANYON OF COLOR: Fitzpatrick Travel Talks—This is one of the most beautiful travel pictures I have seen. The coloring is beautiful, the views are all very natural, and the songs "Home on the Range" and "When It's Springtime in the Rockies" add a great deal to the entertainment value of this short. Advertise it like a feature. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Paramount

CHOOSE YOUR "WEPPINS": Popeye the Sailor—All Popeye cartoons good.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

DANCE CONTEST: Popeye the Sailor Cartoon—Good Popeye. He's always good. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

FEMININE RHYTHM: Headliners—Just another band act.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

KIDS IN THE SHOE, THE: Color Classics—Very clever colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LITTLE SOAP AND WATER, A: Betty Boop Cartoon—Unusually good. Drawing of little puppy excellent.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

MILLION DOLLAR NOTES: Headliners—Just another single reel band act.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MOVIE SIDESHOW: Paramount Varieties—Nothing to brag about.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

NERVE CONTROL: Grantland Rice Sportlights—Good sportlight but some ladies did not like snake scenes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

PARAMOUNT PICTORIAL: No. 7—An excellent reel and good for any day.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

POPULAR SCIENCE: Paramount Varieties—One of the best one-reel subjects we ever ran. Excellent. In color.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

POPULAR SCIENCE: Paramount Varieties—Something new, entertaining, pleasing and educational. Give us more of them.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SONG WRITERS OF GAY NINETIES: Headliners—Some came in second night to see this again. Not enjoyed by younger folks.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

STRINGS AND STRAINS: Paramount Varieties—Good one-reel short.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

WHEN MY SHIP COMES IN: Betty Boop Cartoon—Fair cartoon.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

RKO Radio

DUMBBELL LETTERS: No. 14—Our audience beginning to tire of these.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HUNGER PAINS: Blonde & Red Head Series—Too silly for words.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

United Artists

BAND CONCERT: Mickey Mouse—No wonder we had to wait for production of these. Certainly worth the wait. Best single reel to date. Running time, nine minutes.—W. M. Allison, Mission Theatre, Clayton, N. M. General patronage.

BIG BAD WOLF, THE: Silly Symphonies—Very good cartoon.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

FLYING MOUSE, THE: Silly Symphonies Series—Clever cartoon in the "Silly Symphonies" series. Of all the cartoons in color, these are the best in subject matter and coloring.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

ROBBER KITTEN: Silly Symphonies—Another fine Silly Symphony.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TORTOISE AND THE HARE, THE: Silly Symphony—Just fair.—Our reaction is that cartoons are wearing out. Our public seems to be getting tired of them. After all, they are much the same and not much variety in them.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Universal

GUS VAN AND HIS NEIGHBORS: Universal Comedies—Just two reels of film and patches.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

MEET THE PROFESSOR: Mentone No. 10-A.—Musical comedy presented in a different manner. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Vitaphone

HAIL COLUMBIA: See America First Series—Poorest short I have run from Vitaphone, which still leaves room for some good points. Running time 10 minutes.—W. M. Allison, Mission Theatre, Clayton, N. M. General patronage.

LITTLE JACK LITTLE: Pepper Pot—A dandy band act that pleased all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MORMON TRAIL, THE: See America First Series—E. M. Newman—Interesting issue in the "See America First" series. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

ONCE OVER LIGHTLY: Big V Comedies—Roscoe Ates stutters through two reels of very amusing comedy. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WHAT, NO MEN?: Broadway Brevities—One of the best of the color shorts. Good comedy and excellent color.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

Serial

Universal

TAILSPIN TOMMY: Noah Beery, Jr., Maurice Murphy—Have played four episodes and it seems okay. Running time, two reels each episode.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

New MPPDA Staff Appointee

John Lentz has been added to the public relations staff of the Motion Picture Producers and Distributors of America, as an assistant in the public information department. His contacts will be chiefly with the press. He was graduated from the University of Kentucky and worked in theatres in Nashville.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WHY INVITE DISASTER?

With the tieup discussions still current in these pages, it is decidedly timely to call for immediate action against the deplorable tendency of theatremen who, even though unwillingly, are going much farther than half way in consummating cooperations with their local merchants and newspapers. Particularly do we refer to such dangerous practices as contributing to the cost of co-op ads, running credit trailers and accepting comprehensive lobby merchandise exhibits as part of run-of-the-mill promotions.

The major companies have spent fortunes to make star names household words. Years of patient effort and ingenuity have been expended to surround screen personalities with glamour, to envelop them with fairylike magic that makes their every movement important to millions everywhere in the world. Heads of great corporations aware of this profitable star-worship are willing to and do lay down fabulous amounts, make any concessions to tie these stars to their products.

Why should local merchants be allowed to get away with proportionately less?

We do not choose to judge the worth or weakness of any individual exploitation. Circumstances of operation or overly-keen competition may tempt an otherwise practical showman to go for hookups he ordinarily would pass up. But whatever the reason, there is little excuse for permitting so deplorable a condition to continue.

The use of internationally publicized star names, their photos and tieup stills in bartering for window displays, newspaper displays and other invaluable cooperations, are largely the exploiteer's stock-in-trade. The showman who allows himself to be tempted to trade for less than even is inviting disaster. He is setting a precedent which if not kept within reasonable bounds will strike hard at his very means of livelihood and engulf him eventually in a veritable cloudburst of destruction.

▽ ▽ ▽

McCORMICK KNOWS

Coming from S. Barret McCormick, we bend an attentive ear to what the RKO Radio advertising and publicity head told the assembled conventioneers at the annual meeting in Chicago of that company. "It is the obligation of salesmen to team with the ad men and press agents," he said, according to Motion Picture Daily.

Barret knows whereof he speaks. As a former theatre manager of long and successful experience, he appreciates what these cooperations mean to the showman in the field and how successfully they react on receipts.

CLEARING HOUSE FOR IDEAS

The recent letter from Bernie Bernfield on slacker-members, published on this page in the issue of July 6, as was to be expected, has brought campaigns from some of the long silent who have promised in the future to take more seriously their obligations of membership.

May we say again that your Round Table acts mainly as a clearing house for ideas from the field and presents them so that all members may benefit.

But, in order to do so successfully week after week, there must be a representative showing from all parts. This cannot be had entirely unless the silent brothers we do not hear from sit down and tell us every now and then what they are doing to stimulate box-office grosses in return for the ideas they are obtaining from the contributions of other members appearing regularly in these pages.

▽ ▽ ▽

ROADS AND MOTORS

On the back page of advertising manager Nick Carl's excellent four-page "Movie News" circulated in the theatres operated by Hall Industries, of Texas, appears a directory of the current week's attractions at all houses of the circuit which cover quite a large area.

Nick reasons today's roads and powerful motors bring the Hall theatres in the various towns within easy reaching distance of the picture-minded motorist who may head for a certain spot because of some particular feature he has seen advertised in the circuit's house organ.

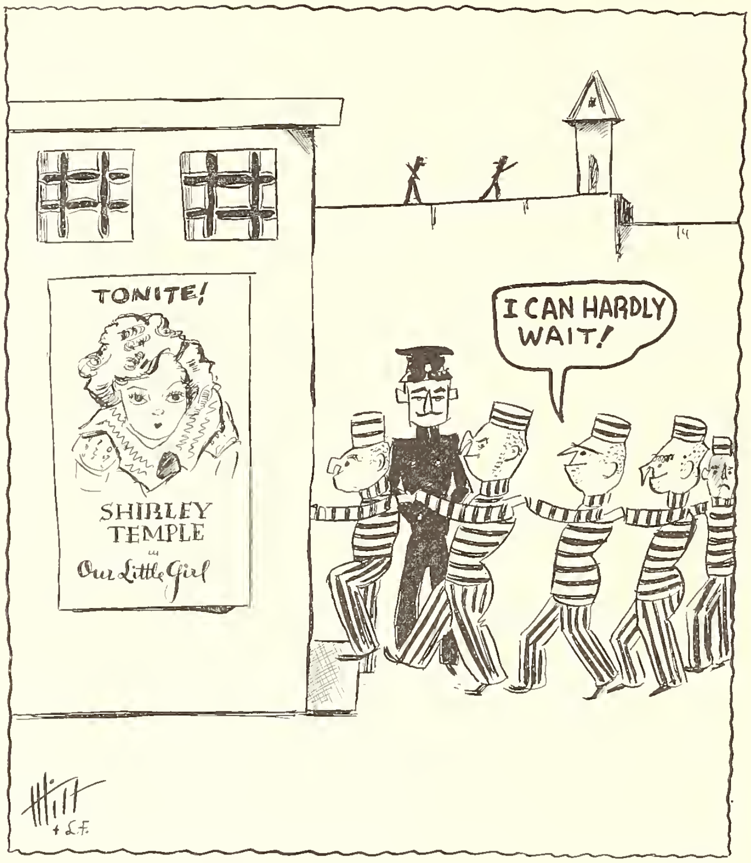
▽ ▽ ▽

A New York pastor, speaking at the church's final service before the summer's recess, we learn from the New York Herald Tribune, urged vacations for janitors and apartment house superintendents whom he classed among "the most neglected of all individuals in this respect." The speaker suggested that his scheme be brought about by petitions to the landlords, signed by as many tenants as possible, urging consideration for these hard-working employees.

Excellent suggestion, Reverend, and while you're at it, would it be asking too much to have you slip in the names of a few theatre managers.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!


TONITE!
SHIRLEY TEMPLE in Our Little Girl
I CAN HARDLY WAIT!

Another of Milt Rosenfeld's highly delightful and slightly satirical ideas.

Laby Beats Circus Day By Organizing Parade

That the coming of the "big tops" does not necessarily mean local theatre men must resign themselves to poor business is indicated in George Laby's excellent drive on "Goin' to Town" at the Victory, Holyoke, Mass. For George went right into the enemy's territory by organizing his own parade of bannered marchers and cars, following the route of the circus parade and showing his sales copy to the thousands along the line of march.

Favorite gag of our British brothers, the sandwich man, was also employed by Laby to good effect, he planting a number of these in the circus grounds (see photo) where they distributed heralds. These men were further used throughout the city, starting from the suburbs and walking back to town through the traffic sections.

Furniture store placed an elaborate living room in lobby with cutout of star reclining on chaise longue, cutout draped with smart costume and jewelry. Background had real curtains, windows, walls, floor lamps and a picture frame on the wall carried "come up and see me" copy. Then next to the box office was placed a frame with copy "follow the red line" and a red ribbon stretched from this point through the lobby with arrows and ending at the display.

Special applique shadowbox caught attention, grill work set piece of beaver board covered with marvellum paper, with room for ten stills illuminated from rear, as was central shadowbox. Front was of metal paper over beaver board, art work of cutout letters and cutout figures of West and the five leading men. All lobby and front displays were decorated further through florist supplying plants, ferns, etc.

Newspaper went for "famous figures contest" with page one announcement and followed this with banner spread. For ten passes, George got plenty of publicity in advance and follow-up with over 200 entries reported. Other newspaper stuff included breaks in foreign language papers.

GOIN' TO TOWN
STORY

Sandwich Men Crash Circus Grounds

"Have You Contributed Lately?"

Insurance Company Ties in With Lamm on "G Men"

Through a tieup with local insurance company on "G Men" Louie Lamm at the Palace in Lorain distributed folders with red "you're on the spot" copy imprinted on silhouette of gangster. Inside carried information on residence liability policy with theatre sticker attached. Leaflet was mailed to entire mailing list of insurance company.

A cooperative ad page was secured on a "G Men Puzzle contest," each ad containing description of world famous personalities or things. To those presenting correct list of answers guest tickets were awarded.

Booth's Color Week Sells "Becky Sharp"

What he terms an "Uptown Color Week" put over with the cooperation of all merchants on the theatre block has just been completed by Manager Billings Booth, of the Winter Garden, Jamestown, N. Y., and here is the story:

Bill had a color campaign plotted way ahead on "Becky Sharp" and to get cooperation of the stores, tied them into a double-truck on "Stranded" played two weeks before from the angle of "Stranded on North Main Street," the theatre thoroughfare, the idea being that if the folks found themselves stranded on that street, the merchants could take care of all wants.

This was put over by Booth at a morning meeting of the retailers at the theatre, and after the successful debut of the co-op pages, Bill called them in again and formed the Uptown Merchants' Association to promote business, with the Round Tabler of course appointed chairman.

He then pointed out the opportunity for a block sale to be called "Uptown Color Week" on the assumption that folks are attracted by bright colors (catch on) and suggested a sales drive to start with his next attraction "Paris In Spring" using such lines: "as colorful as Paris in Spring,—colorful values, colorful streets—our buyers went to Paris in Spring to secure these styles."

Every merchant went for the idea offering special values, decorating windows and fronts and putting out flags. Then came the job of getting permission to decorate the streets but this was finally overcome for with the new association behind him, Booth had a resolution passed that the stunt was aces if bond was put up. Insurance company on the block did so at cost which the merchants prorated.

The street and stores were blanketed with all manner of decoration and lights and four days before "Sharp" opened, Booth put on his big drive and sold the color all over the place including another co-op page, talk before Kiwanis Club on the new technicolor, lots of stories and a merchants' night a few days ahead when he put on a dressed-up country store party with $150 worth of merchandise as prizes.

The color activities covered a period of 17 days with the decorations up nine days and all concerned pleased with results.

STILL NINE DAYS TO QUIGLEY JULY DEADLINE

There remains sufficient time to put over plenty of plaque-winning entries for the Quigley July Awards as theatremen who would like to get in on this month's competitions still have nine big days to complete and and report their campaigns before the July deadline, midnight of Monday, August 5. Entries must be at this office, 1790 Broadway, by that time.

Judges for July are Neil F. Agnew, Paramount Pictures; Edward A. Finney, Republic Pictures, and Louis Frisch, Randforce Circuit.

Powell Voice Double Stunt on "Gondolier"

To find a male voice most closely resembling that of Dick Powell, Irv Windisch, the New York Strand's exploiteer-bridegroom, arranged a radio hookup with this in view for the premiere of "Broadway Gondolier" at that theatre. Contestants were asked to appear on the opening nite where they broadcast their efforts from a lobby microphone and in advance the station played up this tiein, plugs including the picture tune hits. Winner selected by listeners was to be known as the "Broadway Gondolier" and given a spot on the air.

Tying in with Powell's radio popularity other air gags were preview for radio columnists and reviewers and the playing of the songs on such hours as Powell's, Jolson's and Vallee's.

Smartly handled was the newspaper campaign in the form of telegrams from Jack Warner to Major Albert Warner, each ad marked "from the private files of Warner Brothers Pictures," subject of the wires being a discussion whether or not to play the picture or wait for cooler weather.

Quite a number of window tieups were made with leading piano and musical instrument stores, florists, department stores, and Postal Telegraph inserted heralds in all outgoing messages three days ahead in addition to planting posters in all local branch offices.

Summer colors were featured in the front with the title in five foot letters in electric studded colored lights. The arch was constructed on different levels in the center of which were enlargements of the stars. Highlights of the picture were placed at both ends of the arch and set in front of illuminated recessed frames. (See photo.)

"Have You Contributed Lately?"

Junior Police Hosted by Elliott for "Let 'Em Have It"

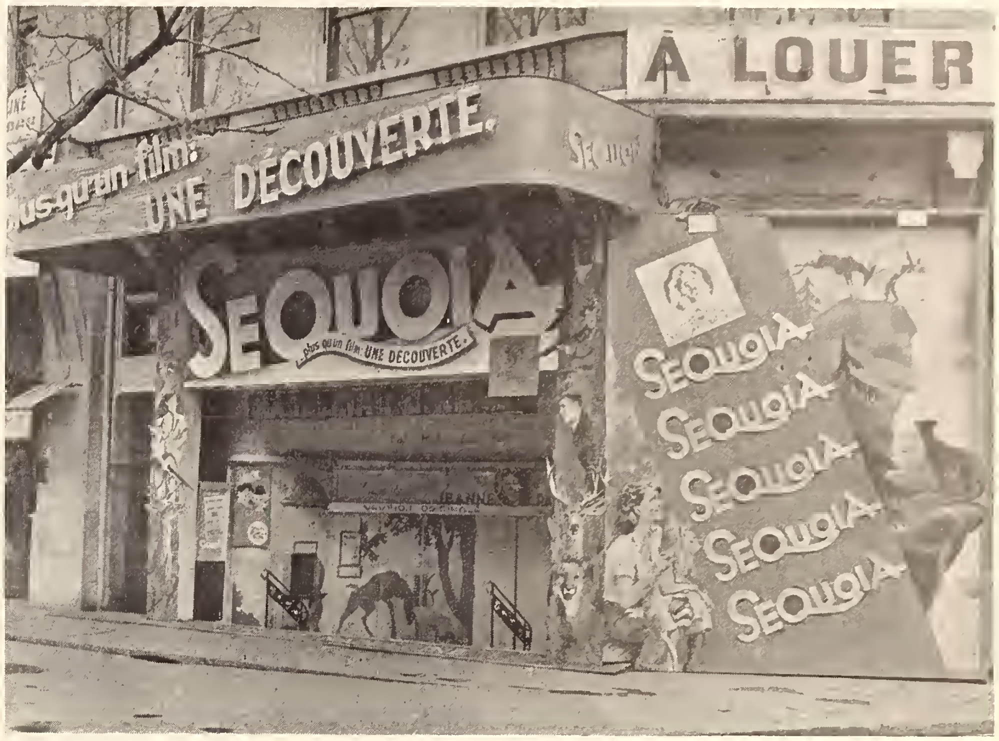
As a reward for their services in school zones, Doc Elliott, Alhambra, Canton, Ohio, invited junior police to a Saturday afternoon showing of "Let 'Em Have It," papers giving story front page spread.

Local jeweler tied in featuring cut of Virginia Bruce in their ads and copy "if it's a gift for the June bride, let 'em have it with a gift from"— Other merchants cooperated using cuts and picture title in their ads. Special announcements were made over public address system at wrestling matches and local ballrooms.

"Have You Contributed Lately?"

DICK POWELL
BROADWAY GONDOLIER

The Strand "Gondolier" Front



PARIS FRONT. Theatremen and artists on this side will no doubt be interested in the above shot of the front at the Madeleine Cinema, Paris, on "Sequoia" which overcomes the display difficulties occasioned by the steps down to the boxoffice. JEAN MOUNIER, ad manager, MGM French Branch, and M. LAPINERE, publicity director cooperated on the campaign.

And Now Mae Sponsors June Stage Wedding

Plenty of goin' in Ed Hart's "Goin' to Town" campaign at the Strand, Plainfield, N. J., one of the toppers being a stage wedding with all the fixin's. Wedding party paraded down the main aisle under spots with soprano and quartet giving that good ole "Oh, promise me." Flower girls, ring bearer and what have you were all on hand.

Cost of entire gag was laid off on the cooperating merchants, who also kicked in for cash for the honeymoon trip and gave a complete lineup of presents, such as house furniture, lingerie, luggage and all the accessories for bridesmaids, ushers, etc.

Many West Contests

Mae West impersonator street bally gathered a lot of giggles, the participants parading round town with wolf-hounds, goats and other animules, all bannered. Three-year-old, the master of ceremonies, led the parade attired in high hat and tuxedo.

Other West contests included a personality gag on the stage for cash prizes, winners chosen by audience applause. For the newspapers, other West-ers were wisecrack contest and a smile contest. North Plainfield, adjoining Ed's town, celebrated its fiftieth anniversary and Hart promoted congrat. wires from West for that and for his own bride and groom, both wires landing in the local dailies.

Outstanding for his lobby puller was a West fortune teller who told fortune free (see photo) to women patrons, with winner of impersonation contest standing by. Front featured a special cutout of the star outlined completely in neon. This was planted in downtown window ahead and on the marquee during run.

In addition to these pullers, Hart put on a lotta other nifties such as West official straw hat day, merchants' "Mae Day" and a flock of window tieups topped by newsboys' parade to theatre headed by Legion Band and Boy Scouts, and led by a 1910 model electric suitably bannered.

"Have You Contributed Lately?"

Merchants Donate Prizes For Davis Essay Contest

To combat the good old summer time, Walter F. Davis at the Capitol in Regina, Saskatchewan, contacted some of the merchants to donate prizes for a contest in which contestants were to deposit with theatre stub one hundred word essay on why they enjoyed the show or any suggestions for improving Capitol entertainment.

Contest was plugged by merchants and winners' names published as part of theatre ad together with news story.

"Have You Contributed Lately?"

THIS THEATRE
FREE
VICTOR McLAGLEN HEATHER ANGEL THE INFORMER

Hart's West Fortune Teller in Lobby

Davis Plugs Gift Tickets For Bridge Prizes

Inaugurated with his showing of "Folies Bergere," Walter Davis, Capitol Theatre, Regina, Saskatchewan, placed a card in his foyer announcing special gift tickets with envelope to match. Any one wishing to purchase tickets as gifts or for bridge prizes were invited to avail themselves of the offer at regular admission prices. Walter reports he sent his cashier out contacting various parties and the stunt has proved successful.

Department store was tied in with stage show of girls modeling latest fashions in hosiery (see photo), store ads plugging show and picture date. Store awarded gift hose packages to four persons each show holding lucky number tickets.

On "Bride of Frankenstein" Walter held a special midnight showing with nurse in attendance. Placed at either end of marquee were cutouts of the "bride" in flowing veils and eight-foot cutouts of Karloff planted on both sides of entrance.

"Have You Contributed Lately?"

Barron Stages Amateur Star Contest Hunt

Bill Barron, Kenyon, Pittsburgh, Pa., has local music store and broadcasting station tied in on 12-week amateur contest, staged at his theatre. Store furnishes merchandise orders to the weekly winners and grand prize, choice of any musical instrument with one year's free instruction. Winners are decided by applause.

Three weekly winners appear on broadcast the following week and arrangements have been made for the grand prize winner to receive a regular spot on the air. Music store receives credits in all theatre advertising, stage and station auditions.

"Have You Contributed Lately?"

Guess the Time And Win the Bed

Hooking in with furniture store for his "Mark of the Vampire" date, H. C. Burkhardt, Loew's State, Providence, R. I., planted sleeping girl in window and invited passersby to guess time she would awaken. As grand prize store donated couch on which the gal slept, with theatre awarding guest tickets as subsequent prize.

For street bally, man in grotesque makeup paraded the town and appeared on stage during amateur night broadcast, announcer introducing character and mentioning title and playdates. Telephone company also cooperated by plugging playdays when giving correct time. Uniformed nurse was on duty in lobby with cot and table containing smelling salts and other first aiders.

"Have You Contributed Lately?"

Bassin's Artist Paints West Poster in Lobby

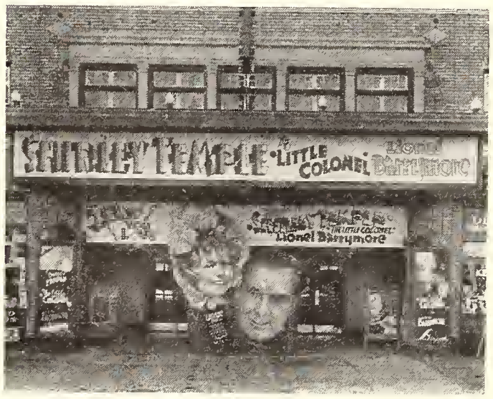
The lure that gathers crowds around street sign painters was counted on by Charley Bassin, at the Oriental, Mattapan, Mass., to do likewise in his lobby where a week ahead (see photo) an artist was planted before a poster to paint pictures of the star for the entertainment of patrons each night during the date.

Colored autographed star stills were sold to nearby beauty parlor which had reverse side printed with tiein copy. These were distributed at theatre at matinees in advance. Other tieins with local shops for effective windows were arranged.

As the Oriental is located within reaching distance of numerous surrounding communities, Bassin planted sufficient publicity in all the local papers, topping this with a co-op page in one of the leading weeklies.

Davis' "Bergere" Models on Stage

Gow's "Travelling Saleslady" Bally



Wilson's Temple-Dunn Cutout Front

Bassin's Artist Does Miss West

Teaser Ads Highlight Irwin's "G Men" Campaign

"Wanted by G Men, last seen leaving State Bank with $20,000 in currency" and similar teaser ads were used by George Irwin, Lyceum Theatre, Duluth, for that date. Through cooperation of local police, apparatus was set up in lobby with officer in attendance fingerprinting patrons.

George contacted head of school police and arrangements were made for special Saturday morning screening, rookies marching to theatre with banners, stories breaking in dailies. Lobby contained blowups of recent G men activities in the form of photos and other publicists.

"Have You Contributed Lately?"

Gates Uses Wrecked Car For "Reckless" Display

For his lobby display on "Reckless" Arnold Gates, Loew's Park Theatre, Cleveland, Ohio, used a wrecked car alongside of which was a three-gallon bowl filled with bolts, screws, steel shavings, etc., with shovel and broom, copy reading, "The driver of this car was reckless." Upside down trailer used week ahead with apology for error blamed on excitement over picture.

Music counters in leading store carried counter card, girls plugging tune hits. "Reckless" arrows pointing to theatre were planted on police stanchions and safety cards signed by commissioner of traffic, carrying title, cast and playdates, were distributed.

"Have You Contributed Lately?"

Steinbuch Issues Checks

Everett Steinbuch, Loew's State, Cleveland mailed out bona fide two-cent checks drawn against the "Sanders of the River" account. Letter accompanying the check explained that it was to partly repay the recipient for the few seconds required to read the message about the world premiere of the picture and some of its highlights.

"Have You Contributed Lately?"

Couple Street Bally "Saleslady" for Gow

For his "Travelling Saleslady" date, J. M. Gow, Capitol Theatre, Nanaimo, B. C., had a couple of men parade through town, one dressed in woman's garb (see photo), both carrying lettered suitcases. Very conveniently (?) the grip would open and contents spill out as the onlookers watched the embarrassed pair gather up their belongings and move on.

For "G Men" Gow used the oral chain letter gag in which recipients were to tell or phone five friends about the picture.

"Have You Contributed Lately?"

Impersonation Contest Staged by Wilson

Cash prizes were awarded in a Shirley Temple impersonation contest put on by W. P. Wilson, Capitol, Edmonton, Canada, for "Little Colonel" at a Saturday morning show. To soothe the ruffled spirits of nonwinning youngsters strings of pearls were presented to all contestants with autographed photos of the starlet.

Special front was constructed with cutout of Shirley and Dunn (see photo) and cooperating merchants devoted window displays to Temple dresses, and picture copy.

4 Delightful Spots
4 COOL COMFORT!

EARLE 13th & F St., N W
TIVOLI 14th & Park Rd., N W

The Earle and the Metropolitan Have for Years Been Popular for Cooling Comfort . . . . Now Warner Bros. Have Also Installed New Modern Air-Conditioning Plants at the Ambassador and the Tivoli . . . . Four Popular Spots Where You Can Rest in Comfort . . . . Assured of No Drafts! . . . No Colds! . . . No Chills! . . . . As You Enjoy the Ultimate in Entertainment!

METROPOLITAN F St. at 10th, N. W.
AMBASSADOR 18th & Columbia Rd., N W

Air-Conditioning Systems Now in Operation!

Tieing in the New With the Old

Smart Drive Sells New Cooling Plants

To publicize the recently installed cooling plants at the Tivoli and Ambassador Theatres, in Washington, D. C., Frank La Falce, Warner Theatres zone manager broke out with a series of two column type newspaper ads bordered with cool stuff to sell the new installations and also those previously installed at the Earle and Metropolitan.

Copy in the three displays reproduced on this page are all pointed to sell the comfort of the four ace houses, standing out in reverse slugs with catch copy heading each blast. La Falce ties them together by reminder copy that the Earle and Metropolitan have had the cool plants for many years and that the same kind of comfort is now available in the other spots.

The campaigns for the new installations at the Tivoli and Ambassador included billing, heralds, trailers and program copy in addition to the newspapers. During the installation period, special copy was planted in the lobbies and on the screen. When the job was done, following trailer was run:

"To Our Patrons:

You are now enjoying our modern air-conditioning system which we have just installed. We desire to thank you for your indulgence during the period of installation and trust you will have occasion to come often and relax in our always comfortably cool atmosphere as you enjoy our entertainment. No draughts, colds or chills. Come often and forget the weather."

The herald makeup and copy were very snappy, the art being in keeping, with such illustrations as four seals, each supporting one letter of the word "cool," trick polar bears and other attractors.

We've Done Something about COOL COMFORT

EARLE 13th & F St., N W.
HOT WEATHER MAKES HOT TEMPERS
TIVOLI 14th & Park Rd., N W

What Can You Expect When the Thermometer Is Kicking at 90°? . . . But Why Worry? . . . . Here's a Cool Tip . . . . Drop in at Any of These Refreshingly Cool Theatres . . . Relax . . . . and Enjoy Yourself.

METROPOLITAN F St. at 10th, N W
AMBASSADOR 18th & Columbia Rd., N W.

4 DELIGHTFULLY COOL SPOTS

Selling the Four Cool Plants

DOES YOUR POSTER ART SELL?

Another Floridian Sets Down His Observations in the Third Article Of the Round Table Series on Art

by PAUL ANDREWS

Artist, Halifax Theatres, Daytona, Fla.

PAUL ANDREWS

A theatre without art is as cheap-looking as a cracker box without crackers. Anyone knows that the ace house or houses in a city are usually the ones that are most artistically designed and are thought of by the beauty and comfort which they afford. Thus art from design in construction of the theatre has made an introduction to the subject that I am devoted to—theatre art and its advertising ability.

Some artists take a one-sheet, three-sheet or whatever size frame they are confronted with, and use the entire background to paint their picture, usually a big head of the star. Away down at the bottom or some other spot that they find then use only approximately a fifth of the entire background space for their lettering, which does not sell but only about twenty-five per cent of the public. Then there are those that paint an awful picture, which reminds me of a statement an artist friend of mine in Atlanta, Georgia, recently made in reference to another artist—"Yes, Zilch is doing pastels now, and every once in a while you can actually recognize the star." Therefore this type of work has no box office attraction at all.

My idea of a good selling poster is one that is handled in design as well as possible toward the atmosphere of the title, or if the star means more than the title, there is where a nice head of the star comes into its own, but still staying in correlation with the title. A still or two on the background is very seldom out of place.

Lettering Important in Posters

The main thing to consider in completing a successful poster is the lettering. On my work I usually make my lettering as strong and as plain as possible and never use less than 40 per cent of my space for that purpose, and sometimes as much as 60. I try to make both my lettering and picture balance each other so that the two will have the same value. One of the worst things to see is an attractive poster of a star, the lettering done so poorly that it is hard to read.

To be a successful artist in the theatre, one has to continuously be on his toes and know how a picture has been intended to be sold by the producer, what the story is about and what good catch line would aid in selling the story. An important factor to consider is being able to give them variety. Nothing looks more like a cemetery than a theatre without any color or contrast in advertisements throughout the lobby. Truly an artist must have the theatre in mind at all times during his work, and be blessed with worlds of talent to ever be first class in solving this vast problem for the theatre.

I have always an ideal in mind—to try to do as good as Elmer Burp—maybe I will and maybe I don't. If only some of these fellows that think they cannot be told anything, and probably will not ever learn anything about the position they hold until they stop being "long haired," would awaken to the fact that there are things to be done, and that the world is moving much faster than they are, then there would be more sales of tickets at their theatre. This would strengthen the belief in the art shop, would give them a stronger grip on their positions and aid a number of others who are upholding the only trade most of us know.

Some theatres are so packed with art work, that when the patron comes to view the lobby he or she does not leave the place with a complete thought about anything that the theatre is playing, but instead a conglomeration of pictures. This is most assuredly unwise. However, some theatres have too little in their lobbies. Set pieces aid a great deal, but no more than two pictures should be sold in advance.

For poster artists who have not already tried this particular medium in the construction of a poster, I use white kalsomine filled with beach sand to coat the surface where my picture is to be painted, which gives a nice, unique effect. I then blend around this and paint out the rest of the background where the lettering is to be done with plain paint. This gives me a lettering surface which otherwise I would not have. This treatment can be done on any old piece of scrap board. Crayon or oils can be used to paint the picture—both give a nice effect with this method. For variety I work in a few charcoals on regular charcoal or pastel paper. I use plain opaque water colors, pastel on velour, oil on velour and wash drawings. My idea with lettering and heads is the same with both; if it is worth doing then it is worth doing big enough to see and read.

No Need to Mop Your Forehead!

EARLE 13th & F St., N W.
TIVOLI 14th & Park Rd., N W

Now Operating for YOUR ENJOYMENT. . . . Our Refreshing Cooling Systems . . . . No Drafts! No Colds! No Chills! Absolute Comfort on the Hottest Days!

METROPOLITAN F St. at 10th, N W
AMBASSADOR 18th & Columbia Rd., N W

Air-Conditioning Systems Now in Operation!

Another La Falce Cool Ad

WHAT'S WHAT IN FOREIGN PARTS

A Front from Hong Kong, China

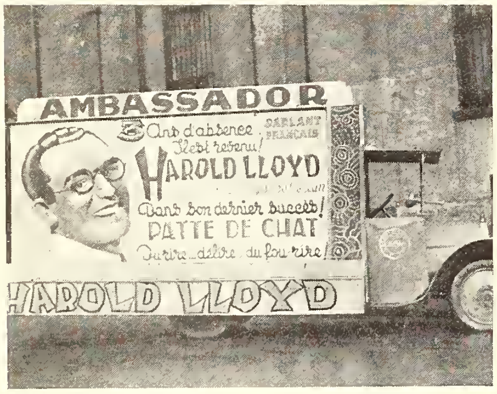
(Left) From JIM HARKINS, Paramount Hongkong, China branch manager comes this shot of the elaborate front on "Cleopatra" at the new Alhambra Theatre, in the Chinese metropolis. Note giant spelling of the title in both English and Chinese, and also other billing.

(Right) Lobby display from Melbourne, Australia, on "Bengal Lancer" at the Capitol Theatre on the campaign put together by Manager JAMES L. THORNLEY and publicity director, FRANK V. KENNEBECK. The costumed lancers were also spotted out front.

THE LIVES OF A BENGAL LANCER
THE LIVES OF A BENGAL LANCER

Smart Lobby from Melbourne

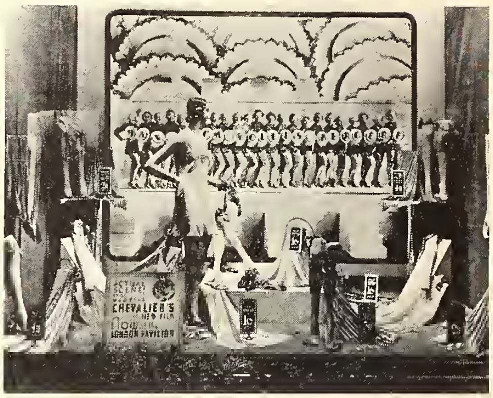
▽ ▽ ▽


AMBASSADOR
3 Ans d'absence
PARLANT FRANÇAIS
HAROLD LLOYD
PATTE DE CHAT
HAROLD LLOYD

They Also Bally in Belgium

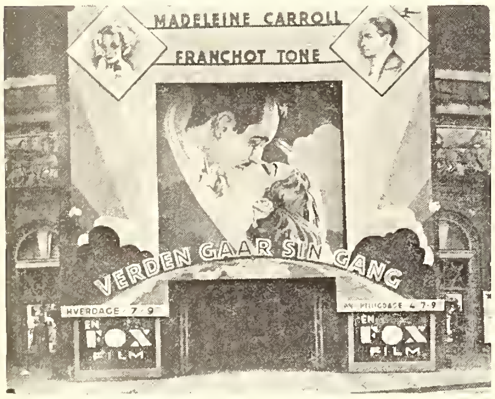
(Left) Street truck bally for the date on "Cat's Paw" at the Ambassador Theatre, Brussels, Belgium, as arranged by the Fox exchange manager in Belgium, G. VAN WYNAERDE. Copy at top refers to long absence of star in building up his return in the new picture.

(Right) In England they call it "The Man From Folies Bergere" and as part of the campaign supervised by MURRAY SILVERSTONE, general manager for United Artists in England, one entire main window in leading department store was promoted.


CHEVALIER'S
LONDON PAVILION

London Department Store Tiein

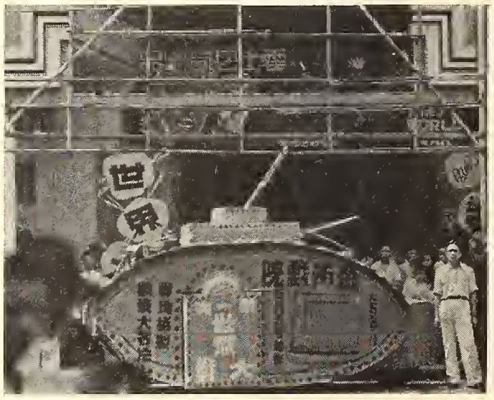
▽ ▽ ▽


MADELEINE CARROLL
FRANCHOT TONE
VERDEN GAAR SIN GANG
FOX FILM
FOX FILM

Artistic Display from Copenhagen

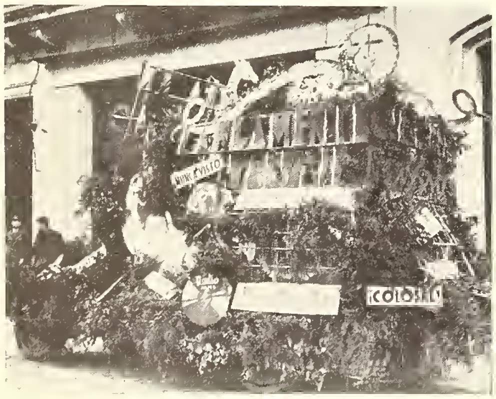
(Left) Giant display that covered the entire front of the World Cinema, in Copenhagen, on the date for "The World Moves On." Color tones were highlighted with indirect illumination. Display is credited to HARRY FRANDSEN, Fox manager for Denmark.

(Right) The Chinese make a fine audience for street stunts and they went for this tank bally on "The First World War" at the Grand Theatre, in Canton, China. Note the guns peering from the turrets. Photo was forwarded by A. C. CAPLAN, Fox South China manager.



They're Also Curious in Canton

▽ ▽ ▽



Spanish Street Front Goes Jungle

(Left) They go for that colossal-stuff in Spain as well, as is indicated by this shot of the jungle bally on "Wild Cargo," at the Fantasio Theatre, in Barcelona. Phonograph hidden among the shrubbery played RKO's specially prepared Spanish bally record.

(Right) Unique was this stocking display on "Folies Bergere" at the Colisee Theatre, in Paris, arranged at the famous Galeries Lafayette by MARCEL TEISSEIRE, advertising manager in France for United Artists position of wax limbs duplicate those of girls in blowup.

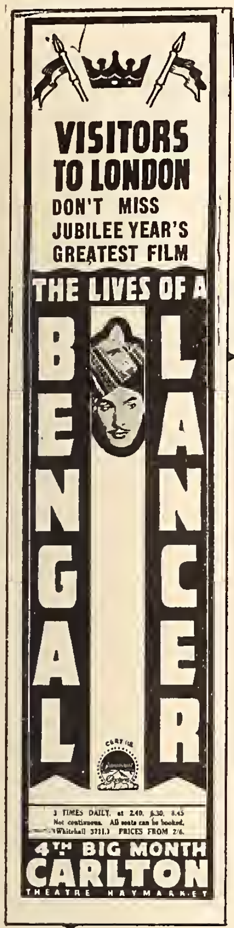
MAURICE CHEVALIER
FOLIES BERGERE

Distinctive Window Display from Paris

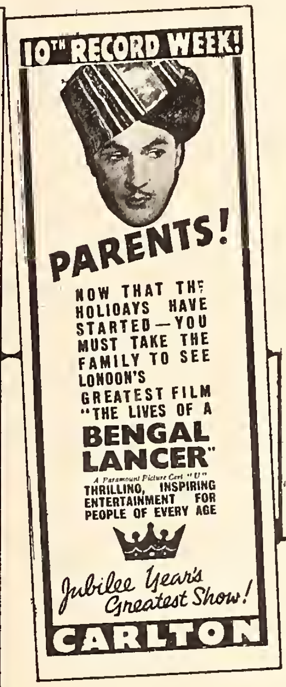
NEWSPAPER ADS FROM LONDON

Included in John Armstrong's campaign on "Bengal Lancer" at the Carlton, London—winner of the Quigley June Silver Plaque—was an effective variety of newspaper ads, some of which are shown on this page. Reproduced are advance displays as well as others that kept up box-office interest during the run.

To be noted is the use of the Gary Cooper head in almost every instance as a trademark, so to speak, and the emphasis on the title. Campaign was localized to tie in with the Jubilee Celebration, school holiday, sporting contests and other events.

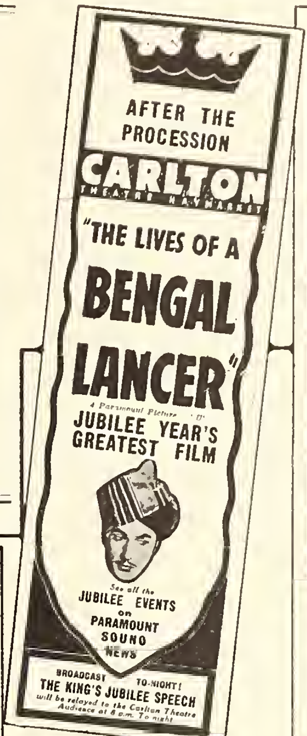


VISITORS TO LONDON
DON'T MISS
JUBILEE YEAR'S
GREATEST FILM
THE LIVES OF A
BENGAL LANCER
CERT. "U"
3 TIMES DAILY, at 2.40, 6.30, 8.45
Not continuous. All seats can be booked.
(Whitehall 3731.) PRICES FROM 2/6.
4TH BIG MONTH
CARLTON
THEATRE HAYMARKET

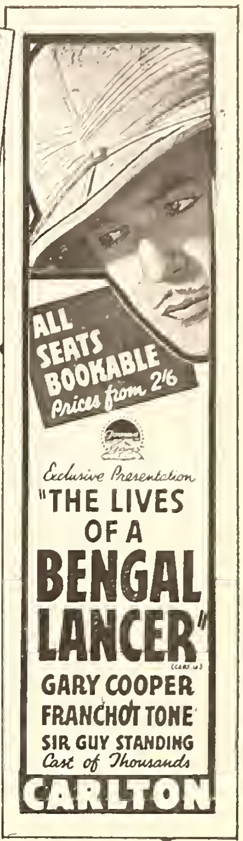


10TH RECORD WEEK!
PARENTS!
NOW THAT THE HOLIDAYS HAVE STARTED—YOU MUST TAKE THE FAMILY TO SEE LONDON'S GREATEST FILM
"THE LIVES OF A
BENGAL
LANCER"
A Paramount Picture Cert. "U"
THRILLING, INSPIRING ENTERTAINMENT FOR PEOPLE OF EVERY AGE
Jubilee Year's Greatest Show!
CARLTON

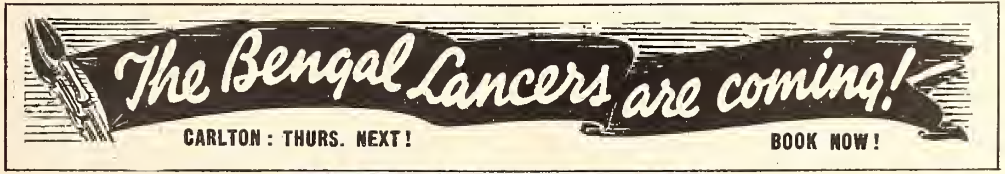
THE
BENGAL LANCERS TAKE
LONDON BY STORM!



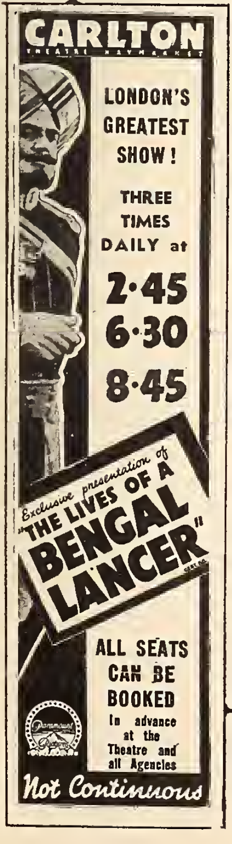
AFTER THE
PROCESSION
CARLTON
THEATRE HAYMARKET
"THE LIVES OF A
BENGAL
LANCER"
A Paramount Picture "U"
JUBILEE YEAR'S
GREATEST FILM
See all the
JUBILEE EVENTS
on
PARAMOUNT
SOUND
NEWS
BROADCAST TO-NIGHT!
THE KING'S JUBILEE SPEECH
will be relayed to the Carlton Theatre Audience at 8 p.m. To-night



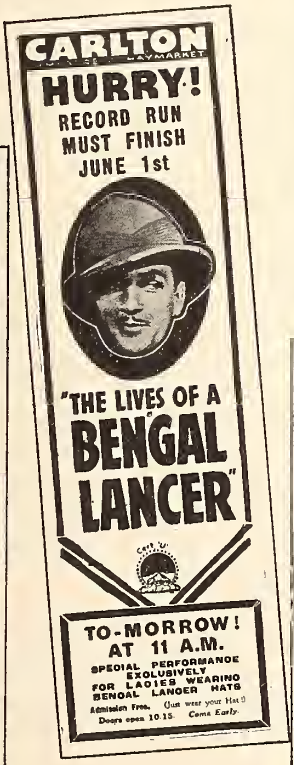
ALL
SEATS
BOOKABLE
Prices from 2/6
Exclusive Presentation
"THE LIVES
OF A
BENGAL
LANCER"
(CERT. U)
GARY COOPER
FRANCHOT TONE
SIR GUY STANDING
Cast of Thousands
CARLTON



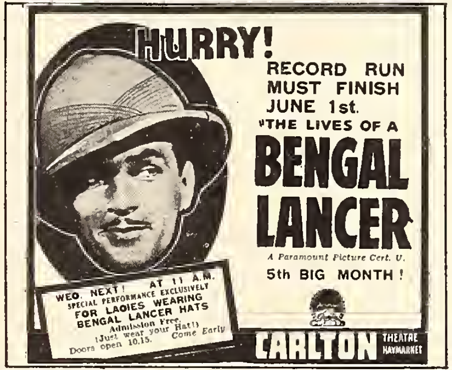
The Bengal Lancers are coming!
CARLTON : THURS. NEXT!
BOOK NOW!



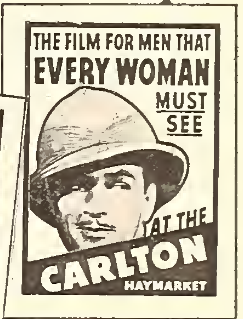
CARLTON
THEATRE HAYMARKET
LONDON'S
GREATEST
SHOW!
THREE
TIMES
DAILY at
2·45
6·30
8·45
Exclusive presentation of
"THE LIVES OF A
BENGAL
LANCER"
CERT. U
ALL SEATS
CAN BE
BOOKED
In advance
at the
Theatre and
all Agencies
Not Continuous



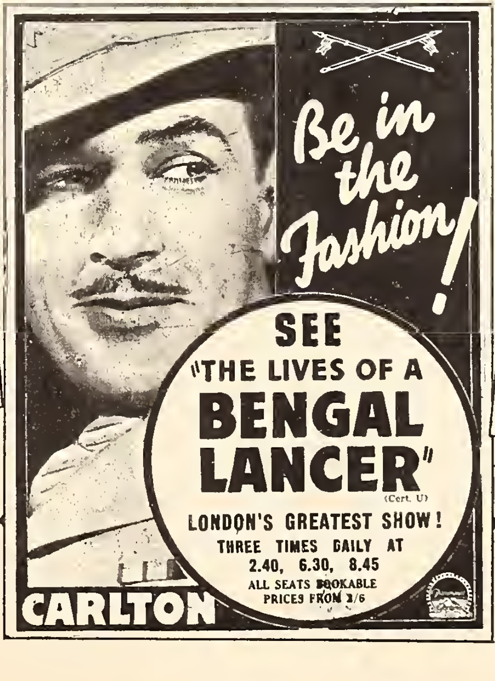
CARLTON
HAYMARKET
HURRY!
RECORD RUN
MUST FINISH
JUNE 1st
"THE LIVES OF A
BENGAL
LANCER"
Cert. "U"
TO-MORROW!
AT 11 A.M.
SPECIAL PERFORMANCE
EXCLUSIVELY
FOR LADIES WEARING
BENGAL LANCER HATS
Admission Free. (Just wear your Hat!)
Doors open 10.15. *Come Early.*



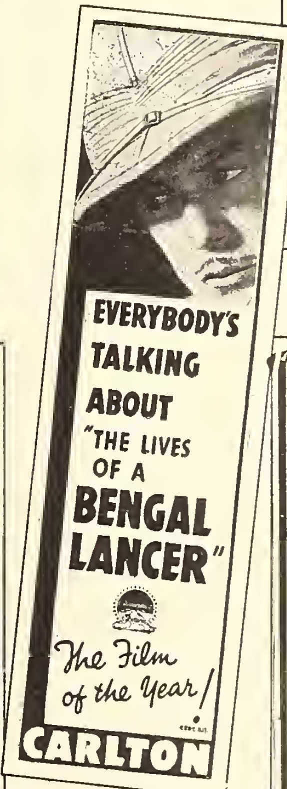
HURRY!
RECORD RUN
MUST FINISH
JUNE 1st.
"THE LIVES OF A
BENGAL
LANCER
A Paramount Picture Cert. U.
5th BIG MONTH!
WED. NEXT! AT 11 A.M.
SPECIAL PERFORMANCE EXCLUSIVELY
FOR LADIES WEARING
BENGAL LANCER HATS
Admission Free.
(Just wear your Hat!)
Doors open 10.15. *Come Early*
CARLTON
THEATRE
HAYMARKET



THE FILM FOR MEN THAT
EVERY WOMAN
MUST
SEE
AT THE
CARLTON
HAYMARKET



Be in the Fashion!
SEE
"THE LIVES OF A
BENGAL
LANCER"
(Cert. U)
LONDON'S GREATEST SHOW!
THREE TIMES DAILY AT
2.40, 6.30, 8.45
ALL SEATS BOOKABLE
PRICES FROM 3/6
CARLTON



EVERYBODY'S
TALKING
ABOUT
"THE LIVES
OF A
BENGAL
LANCER"
The Film of the Year!
CERT. U
CARLTON

LONDON'S
GREATEST
FILM
6TH
RECORD
WEEK!
"THE
LIVES OF A
BENGAL
LANCER"
A Paramount Picture Cert. "U"
CARLTON

personalities

W. LEE BYERS
formerly at the Ritz in Clarksburg, West Va., has been transferred to the Harris Theatre in Donora, Pa.

▽

ROBERT WINTERSTEEN
manager of the Orpheum in Lincoln, Neb., was married to Miss Margaret Newcomer.

▽

CARL SMITH
manager of the Rialto, Sterling, Colo., and HAROLD JONES, at the Fox, Sidney, Neb., have traded posts.

▽

LEN HOWARD
manager of the Princess, Milwaukee, Wis., married Miss Bernice Siercks.

▽

PHILIP DE PETRO
manager of the Modern, Boston, Mass., has been transferred to the Jamaica Theatre in Jamaica Plain, with ABNER PINANSKI taking over the Modern.

▽

JOHN TAYLOR
has replaced A. J. HAMILTON at the Strand in Rawlins, Wyo.

▽

HARVEY COCKS
from the Strand Theatre in Akron, Ohio, came in to pay us a visit before checking off for home. Enjoyed the brief talk, Harvey. Commup again some time.

▽

LOUIS MYLLS
formerly at the Ramona Theatre in Detroit, is managing the Show Boat at local amusement park.

▽

THOMAS BALDRIDGE
manager of the Academy and Colonial theatres in Hagerstown, Md., came by to get acquainted. Thanks for the visit, Tommy.

▽

PERRY SPENCER
Loew Division Manager in the Bronx, was with Tommy and it necessitates the arrival of a visiting elk to bring Perry in.

▽

LARRY GRABURN
has been promoted from manager of the Metropolitan in Regina, Saskatchewan, to the RKO Capitol in Winnipeg. Good luck to you, Larry.

▽

G. B. ODLUM
of Canton, Ohio, came in to say hello. Last time "G. B." stopped in was three years ago, so he was a sight for sore eyes.

▽

JOHN McMANUS
finally paid that long awaited visit, leaving Loew's Midland in Kansas City long enough to breeze in and out, but he's forgiven as long as he paid his respects.

▽

WILLIAM HAINES
succeeds BERT LEIGHTON as manager of Warner's Stanley in Utica, N. Y.

▽

M. C. CHAKERES
has left the State in Springfield, Ohio, and is now at the Regent, having switched posts with GEORGE BAUER.

▽

WILLIAM HEIS
will manage the remodeled Liberty in Glens Falls, N. Y., when it opens.

Birthday Greetings

B. F. Adcock
E. D. Ardavany
George Bannan
Russ W. Barrett
Nat Blank
Tod Browning
Wallace J. Butler
Jack Campbell
Lawrence Cleary
Harry Clifford
Beryl Davis
E. L. Dilley
Hudson Edwards
L. Stanley Felch
Marty Finger
Joseph Forster
Harold Friary
Melville Galliart
Robert Gibbs
Ben Goldman
Wilbur Grant
Ty Grasiano
Ed J. Haas
Gilbert Hainlire
Dewitt Haley
Sam L. Handler
W. F. Harris
J. W. Hill
Harry Hirsh
Harry Hofmann
Walter E. Jancke
W. A. Johannsen
J. D. Johnstone
George L. Jonas
David Kaplan
Harry F. Karasik
H. E. Kelly
Ed P. Kennelly
Ralph B. Ketchum
Harvey Kuhn
Hamilton R. Kupper
L. C. Lampo
George O. Lea
Frank Lewis
Roy Liebman
Harold M. Lissner
Emerson Long
J. J. McCarthy
Byron McElligott
Verne E. McIntyre
Lestner MacWaters
John J. Madden
Joseph Mahoney
John J. Medford
R. M. Mills
Herbert Mueller
John Nahalka
John G. Newkirk
Naurie G. Nimmer
Robert H. Page
Harry A. Pappas
A. E. Post
Arthur L. Reuter
John Revels
Bert Rhonheimer
J. H. Ross
Nat Rothstein
Andy M. Samuels
Louis A. Schaefer
Robert Schmidt
Earl St. John
Leon B. Sternberger
Kenneth Taylor
Dave Titleman
William J. Tubbert
Frank Vesley
Jacob Vidumsky
Abe Wasserman
Edmond A. Zetzsche
A. R. Zinmeister

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Absolutely No Dues or Fees!

SID HOLLAND
oldtime round tabler and winner of last month's Quigley Award out at the Elkhart Theatres in Elkhart, Ind., also came up to renew auld lang syne. Trouble with you boys is you don't stay long enough and that ain't maybe!

▽

JACK LYKES
from Loew's Stillman in Cleveland was another visitor to come in and get acquainted. It was our first time saying hello to Jack and it was much more pleasant than saying good-bye. Hope you enjoyed Atlantic City, boy, and let's hear from you.

▽

ED THOMASSIE
who operates the Hollywood in Gretna, has reopened the Kenner Theatre in Kenner, La.

▽

HAROLD BROWN
has been made assistant manager of the Ramona, Detroit, Mich.

▽

DAVID HUBER
formerly assistant at the Lane, will manage the new Square Theatre, Westchester Square, N. Y. C.

▽

GEORGE SANTER
has been made manager of the Tuxedo, Highland Park, Detroit.

▽

FRANK VESLY
has succeeded C. E. RATLIFF as manager of the State Theatre, Hollister, Cal.

▽

AL SINDLINGER
Appleton Theatre, Appleton, Wis., and winner of the Quigley May plaque, dropped in with Mrs. Sindlinger. Glad to have met both you folks.

▽

ACE BERRY
has been named publicity director of Theatrical Managers, Inc., for their Louisville division.

▽

TED BARKER
is now managing the Farragut in Brooklyn, N. Y.

▽

GRACE NILES
has been promoted from assistant manager at Loew's Sheridan Square to managing Loew's Lexington, N. Y. C., replacing FREDERICK OWENS, resigned.

▽

HOMER HARMON
publicity director for the Shubert Theatre, St. Louis, has been promoted to zone advertising manager for the Warner theatres there.

▽

HARRY MARCHAND
manager of the Paramount and Anderson Theatres, Gulfport, Miss., has been transferred to Greenwood. He is succeeded by JOHN McKENNA.

▽

J. L. HATCHER
is opening the Majestic in Corning and the Bremen in Bremen, Ohio.

▽

WILLIAM FOWERS, JR.
is managing the newly reopened Lotus Theatre, Denver, Colo.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Code of the Mounted	Kermit Maynard-Lillian Miles	June 8,'35		
Northern Frontier (G)	Kermit Maynard-Eleanor Hunt	Feb. 1,'35	57	Mar. 9,'35
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20,35		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13,'35	*58	Mar. 16,'35

Coming Attractions

Title	Star	Rel. Date
His Fighting Blood	Kermit Maynard	Oct. 15,'35
Timber War	Kermit Maynard	Sept. 15,'35
Trails of the Wild	Kermit Maynard	Aug. 7,'35

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence	Chick Chandler-Shirley Grey	Mar. 30,'35	68	
Shot in the Dark, A (G)	Charles Starrett-Marion Shilling	Feb. 15,'35	65	June 1,'35
Sons of Steel (G)	C. Starrett-Polly Ann Young	Dec. 15	64	Apr. 27,'35

Coming Attractions

Title	Star
Girl Who Came Back	Shirley Grey-Sidney Blackmer
Happiness C.O.D.	Donald Meek-Irene Ware
Song in My Heart	
Synthetic Lady	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26,'35		
Air Hawks (See "Air Fury" "In the Cutting Room," Mar. 30,'35.)	Ralph Bellamy-Tala Birell	May 7,'35	70	
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20,'35	70	
Behind the Evidence (G)	Norman Foster-Sheila Mannors	Jan. 20,'35	57	Feb. 2,'35
Black Room, The	Boris Karloff-Marian Marsh	July 15,'35		
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Florence Rice	Feb. 10,'35	75	Feb. 23,'35
Champagne for Breakfast	Joan Marsh - Hardie Albright - Mary Carlisle-Lila Lee	June 18,'35	68	
Death Flies East (G)	Florence Rice-Conrad Nagel	Feb. 28,'35	65	Mar. 9,'35
Eight Bells (See "In the Cutting Room," Feb. 23,'35.)	Ann Sothern-Ralph Bellamy	Apr. 11,'35	70	
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 18,'35	58	May 25,'35
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20,'35	68	Apr. 6,'35
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8,'35	56	Apr. 13,'35
Justice of the Range	Tim McCoy-Billie Seward	May 25,'35	58	
Law Beyond the Range	Tim McCoy-Billie Seward	Feb. 15,'35	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1,'35	69	Mar. 23,'35
Love Me Forever	Grace More - Leo Carrillo - Robert Allen	June 27,'35	93	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15,'35	57	May 25,'35
Party Wire (G)	Jean Arthur-Victor Jory	Apr. 27,'35	69	Apr. 20,'35
Revenge Rider (See "Alias John Law" "In the Cutting Room," Dec. 8.)	Tim McCoy-Billie Seward	Mar. 18,'35	57	
Riding Wild	Tim McCoy-Billie Seward	June 28,'35	56	
Square Shooter (G)	Tim McCoy	Jan. 21,'35	57	Mar. 9,'35
Swell Head	Wallace Ford-Barbara Kent	Apr. 8,'35	62	
Unknown Woman	Marian Marsh-Richard Cromwell	June 14,'35	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20,'35	65	May 11,'35
Whole Town's Talking, The (G)	Edw. G. Robinson-Jean Arthur	Feb. 22,'35	95	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	
Bodyguard	Robert Allen-Florence Rice	
China Roars		
Crime and Punishment	Peter Lorre-Edward Arnold	
Depths Below		
Feather in Her Hat, A	Ruth Chatterton-Louis Hayward-Billie Burke	Sept. 15,'35
Frisco Fury	Jack Holt	
Girl Friend, The	Ann Sothern - Roger Pryor - Jack Haley	July 31,'35
Grand Exit		
If You Could Only Cook	Jean Arthur	
Lady Beware	Jean Arthur-George Murphy	Aug. 27,'35
Lost Horizon	Ronald Colman	
Maid of Honor		
Modern Lady	Ruth Chatterton	
Rich Man's Daughter	George Raft-Joan Bennett	
She Married Her Boss	C. Colbert - Michael Bartlett - Jean Dixon - Melvyn Douglas	Aug. 31,'35
Superspeed	Norman Foster - Florence Rice - Mary Carlisle	Sept. 30,'35
Together We Live (See "In the Cutting Room," Nov. 3.)	Willard Mack-Ben Lyon-Sheila Mannors-Wera Engels	Aug. 16,'35
West Beyond the Law	Ken Maynard-Lucille Brown	

COMMODORE PICTURES

Features

Title	Star	Rel. Date	Rnuning Time Minutes	Reviewed
Big Calibre	Bob Steele	Mar. 8,'35		
Brand of Hate	Bob Steele	Feb. 13,'35		
Cactus Kid	Jack Perrin	Feb. 26,'35		
Demon for Trouble	Bob Steele	Jan. 28,'35		
Fighting Hero	Tom Tyler	Jan. 28,'35		
Kid Courageous	Bob Steele	July 26,'35		
Mystery Ranch	Tom Tyler	Apr. 12,'35		
Rawhide Mail	Jack Perrin	Jan. 28,'35		
Silver Bullet	Tom Tyler	May 11,'35		
Terror of the Plains	Tom Tyler	June 27,'35		
Tombstone Terror	Bob Steele	Apr. 25,'35		
Tracy Rides	Tom Tyler	Feb. 26,'35		
Western Justice	Bob Steele	June 14,'35		

DANUBIA PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Father Knows Best (Hungarian Dialogue)	Szoke Szakall	Jan. 18,'35	80	
Hungaria (The Voice of Hungary) (English Titles)	Scenic	May 15,'35	54	
Hussar Romance (Hungarian Dialogue)	Irene Agai	Apr. 21,'35	75	
Rakoczy Marsch (German Dialogue)	Gustav Froehlich-Camilla Horn	Mar. 1,'35	82	

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 15,'35	85	May 18,'35
Don Quixote	Chaliapin-Sydney Fox	July 1,'35		July 8,'33
Dream of My People	Cantor Rosenblatt	June 1,'35		
Girl in the Case 5005	Jimmy Savo-Eddie Lambert-Dorothy Darling		60	
Last Wilderness, The (G)	Howard Hill	May 14,'35	63	May 25,'35
Man Who Changed His Name, The (A) 5036	Lyn Harding		65	Oct. 27
Marie 5043	Annabella	Jan. 1,'35	67	
Old Bill 5038	Anatole France story	Feb. 10,'35	70	
Viennese Love Song	Maria Jeritza		72	
World in Revolt	Graham McNamee	Mar. 1,'35		

Coming Attractions

Title	Star	Rel. Date
Iceland Fishermen	Pierre Loti story	Sept. 1,'35
Sans Famille	Robert Lynen	Aug. 1,'35

FIRST DIVISION

(Releases First Division Production and in certain territories Monogram, Liberty, Chesterfield and Invincible pictures.)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Hei Tiki (G)	(All Native Cast)	Principal	Feb. 1,'35	86	Feb. 9,'35
Rainbow's End	Hoot Gibson-June Gale		June 10,'35	60	
Sunset Range (G)	Hoot Gibson-Mary Doran		May 1,'35	55	Mar. 9,'35
White Heat	Virginia Cherrill		Jan. 1,'35	64	Oct. 1

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18,'35	97	Apr. 6,'35
Case of the Curious Bride 879	Warren William	Apr. 13,'35	68	Apr. 13,'35
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4,'35	85	Apr. 27,'35
Girl From Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1,'35	69	June 1,'35
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20,'35	97	Mar. 23,'35
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16,'35	95	Mar. 23,'35
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May 25,'35	84	July 6,'35
Living On Velvet 859 (G)	Kay Francis - George Brent - Warren William	Mar. 2,'35	80	Mar. 16,'35
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27,'35	71	Apr. 27,'35
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8,'35	97	May 18,'35
Red Hot Tires (G) 878	Lyle Talbot-Mary Astor	Feb. 2,'35	66	Mar. 9,'35
Traveling Saleslady (G) 870	Joan Blondell	Apr. 8,'35	63	Apr. 6,'35
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9,'35	61	Mar. 9,'35
Woman in Red, The (G) 863	B. Stanwyck-Gene Raymond	Feb. 16,'35	58	Mar. 30,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anchors Aweigh	Dick Powell-Ruby Keeler			
Backfire				
Bright Lights 865 (See "In the Cutting Room," June 8,'35.)	Joe E. Brown-Ann Dvorak	Aug. 31,'35		
Captain Blood 855	Errol Flynn-Olivia De Havilland			
Case of the Lucky Legs, The	Warren William-Verree Teasdale			
From This Dark Stairway	Lynn Acker-Ricardo Cortez			
Irish in Us, The (G)	James Cagney-Pat O'Brien	Aug. 3,'35	*80	July 20,'35
Payoff, The (See "In the Cutting Room," July 6,'35.)	James Dunn-Claire Dodd			
Radio Jamboree of 1935	James Melton-Jane Froman			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Sheep (A) 543	Edmund Lowe-Claire Trevor	June 14,'35	75	May 18,'35
Charlie Chan in Egypt (G) 544	Warner Oland-"Pat" Paterson	June 21,'35	72	June 8,'35
Cowboy Millionaire (G) 538	George O'Brien	May 10,'35	67	Apr. 27,'35
Curly Top 549 (See "In the Cutting Room," July 6,'35.)	Shirley Temple	July 26,'35		
Daring Young Man, The (G) 528	James Dunn-Mae Clarke	May 24,'35	75	Apr. 27,'35
Doubting Thomas (G) 542	Will Rogers	June 7,'35	73	Apr. 20,'35
George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar. 29,'35	83	Apr. 6,'35
Ginger 545 (See "In the Cutting Room," June 1,'35.)	Jackie Searl-Jane Withers	July 5,'35	74	
Great Hotel Murder (G) 532	Edmund Lowe-Victor McLaglen	Mar. 8,'35	70	Feb. 23,'35
Hard Rock Harrigan (G) 548	George O'Brien	July 19. 35	*65	July 6,'35
It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12,'35	71	Apr. 6,'35
Ladies Love Danger 540 (See "Secret Lives" "In the Cutting Room," Mar. 30,'35.)	Gilbert Roland-Mona Barrie	May 3,'35	69	
Life Begins at 40 (G) 533	Will Rogers	Mar. 22,'35	79	Mar. 23,'35
Liliom (A)	Charles Boyer	Mar. 16,'35	90	Mar. 23,'35
Little Colonel (G) 531	Shirley Temple-L. Barrymore	Feb. 22,'35	80	Feb. 16,'35
One More Spring (G) 529	Janet Gaynor-Warner Baxter	Feb. 15,'35	87	Feb. 9,'35
Orchids to You (G) 546	Jean Muir-John Boles	July 12,'35	*75	June 22,'35
Our Little Girl (G) 539	Shirley Temple	May 17,'35	65	June 15,'35
Silk Hat Kid 547 (See "In the Cutting Room," July 6,'35.)	Lew Ayres-Mae Clarke	July 19,'35		
Spring Tonic (G) 535	Lew Ayres-Claire Trevor	Apr. 19,'35	58	July 6,'35
$10 Raise (G) 537	Edward Everett Horton	Apr. 5,'35	70	Mar. 23,'35
Under the Pampas Moon (G) 541	Warner Baxter-Ketti Gallian	May 31,'35	78	May 25,'35
When a Man's a Man (G) 527	George O'Brien	Feb. 15,'35	66	Mar. 2,'35

Coming Attractions

Title	Star	Rel. Date
Bad Boy	James Dunn-Dorothy Wilson	
Ball of Fire	Alice Faye-Ray Walker	
Beauty's Daughter	Claire Trevor-Ralph Bellamy	
Charlie Chan in Shanghai	Warner Oland-Irene Hervey	
Dante's Inferno (See "In the Cutting Room," Mar. 2,'35.)	Claire Trevor-Spencer Tracy	Aug. 30,'35

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dressed to Thrill (G)	Clive Brook-Tutta Rolf	Aug. 23,'35	*75	July 13,'35
Farmer Takes a Wife, The (G)	Janet Gaynor-Henry Fonda	Aug. 2,'35	*90	July 20,'35
Gay Deception, The	Francis Lederer-Frances Dee	Aug. 9,'35		
Hard to Get	Warner Baxter-Jane Wyatt			
Here's to Romance	Nino Martini-Genevieve Tobin	Oct. 4,'35		
In Old Kentucky (G)	Will Rogers	Sept. 6,'35	*85	July 13,'35
Meal Ticket	Jane Withers			
Redheds on Parade	John Boles-Dixie Lee	Sept. 13,'35		
Steamboat Round the Bend	Will Rogers-Anne Shirley			
(See "In the Cutting Room," July 20,'35.)				
Thunder in the Night (G)	Edmund Lowe-Karen Morley		*72	July 13,'35
Way Down East	Rochelle Hudson-Henry Fonda			
Welcome Home	James Dunn-Arline Judge	Aug. 16,'35		

GB PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15,'35	72	June 15,'35
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June 15,'35	81	Feb. 16,'35
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15,'35	74	Dec. 29
My Heart Is Calling (G) 3409	Jan Kiepura	May 1,'35	90	Feb. 2,'35
My Song for You 3414	Jan Kiepura	June 1,'35	70	Nov. 10

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray		63	May 18,'35
Born for Glory 3508	Barry Mackay-John Mills		74	
First a Girl	Jessie Matthews-Sonnie Hale			
King of the Damned 3504	Conrad Veidt-Helen Vinson			
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter		74	Apr. 13,'35
Passing of the Third Floor Back, The	Conrad Veidt			
Rhodes, the Empire Builder	Walter Huston			
Soldiers Three	Maureen O'Sullivan-C. Aubrey Smith			
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1,'35	85	July 6,'35
Transatlantic Tunnel	Richard Dix-Madge Evans			
Untitled	George Arliss			

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death from a Distance	Russell Hopton-Lola Lane	Apr. 30,'35		
Public Opinion	Lois Wilson-Shirley Grey	Mar. 15,'35	66	
Symphony for Living (G)	Evelyn Brent-Al Shean	Jan. 20,'35	75	July 6,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle			
Murder at Pinecrest				
Room and Board				
Society Fever	Lois Wilson - Lloyd Hughes - Grant Withers			

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble 1012	H. B. Warner-Onslow Stevens	July 10,'35	65	
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1,'35	73	
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Feb. 19,'35	73	Mar. 9,'35
Sweepstake Annie (G) 1009	Marian Nixon-Tom Brown	Mar. 5,'35	81	Feb. 23,'35
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15,'35	68	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10,'35	73	

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr. 15,'35	64	Mar. 30,'35
Mutiny Ahead (G)	Neil Hamilton-Kathleen Burke	Mar. 1,'35	63	July 13,'35
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10,'35	69	Dec. 1
Reckless Roads	Judith Allen - Regis Toomey - Lloyd Hughes	July 1,'35	66	

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Green Lights (G)	Norman Foster-Judith Allen	Mar. 11,'35	70	Mar. 23,'35
Burn 'Em Up Barnes (G)	Frankie Darro-Lola Lane	Dec. 18	70	Apr. 27,'35
Headline Woman (G)	Roger Pryor-Heather Angel	May 15,'35	70	May 18,'35
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22,'35	69	June 29,'35
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1,'35	65	May 11,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Harmony Lane	D. Montgomery-Evelyn Venable			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Office Hours (G)	C. Bennett-Clarke Gable	Feb. 22,'35	73	Feb. 16,'35
Age of Indiscretion (A)	May Robson-Madge Evans	May 10,'35	80	May 11,'35
Baby Face Harrington (G)	Charles Butterworth	Apr. 12,'35	63	Mar. 30,'35
Calm Yourself (G)	Madge Evans-Robert Young	June 28,'35	69	June 22,'35
Casino Murder Case (G)	Paul Lukas	Mar. 15,'35	84	Apr. 27,'35
Escapade (G)	William Powell-Luise Rainer	July 5,'35	89	July 13,'35
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17,'35	73	May 18,'35
Mad Love (A)	Peter Lorre-Frances Drake	July 12,'35	69	July 6,'35
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26,'35	60	Apr. 6,'35
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24,'35	70	May 18,'35
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 12,'35	70	July 20,'35
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29,'35	106	Mar. 2,'35
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14,'35	82	June 8,'35
One New York Night	Franchot Tone-Una Merkel	Apr. 5,'35	71	
(See "Mystery In Room 309" "In the Cutting Room," Mar. 16,'35.)				
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31,'35	89	May 25,'35
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19,'35	99	Apr. 13,'35
Sequoia (G)	Jean Parker-Russell Hardie	Feb. 1,'35	72	Nov. 17
Shadow of Doubt (G)	Ricardo Cortez-Virginia Bruce	Feb. 15,'35	75	Feb. 9,'35
Society Doctor	Chester Morris-V. Bruce	Jan. 25,'35	68	Jan. 12,'35
(Reviewed under the title "Only 8 Hours")				
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8,'35	69	Mar. 2,'35
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3,'35	75	June 22,'35
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1,'35	77	Feb. 23,'35
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22,'35	90	Mar. 16,'35
Winning Ticket, The (G)	Leo Carrillo-L. Fazenda	Feb. 8,'35	70	Jan. 19,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6,'35	*90	July 6,'35
Bishop Misbehaves, The	Edmund Gwenn - Maureen O'Sullivan	Sept. 13,'35		
Black Chamber, The	William Powell-Binnie Barnes	Oct. 4,'35		
Bonnie Scotland	Laurel and Hardy	Aug. 23,'35		
(See "In the Cutting Room," June 15,'35.)				
Broadway Melody of 1936	Jack Benny-June Knight			
China Seas	Clark Gable-Rob't Montgomery-Wallace Beery	Aug. 16,'35		
Here Comes the Band	Ted Lewis-Virginia Bruce	Aug. 30,'35		
Mala	Mala-Lotus Long			
Mutiny on the Bounty	Clark Gable-Charles Laughton-Franchot Tone			
Night at the Opera	Marx Brothers			
O'Shaughnessy's Boy	Wallace Beery-Jackie Cooper	Aug. 9,'35		
(See "In the Cutting Room," June 15,'35.)				
Perfect Gentleman, A	Frank Morgan-C. Courtneidge	Sept. 27,'35		
Pursuit	Chester Morris-Sally Eilers	Aug. 9,'35		
Robin Hood of El Dorado	Warner Baxter			
Tale of Two Cities, A	Ronald Colman-Elizabeth Allan			
Tarzan Returns	Johnny Weissmuller - Maureen O'Sullivan			
Untitled	Joan Crawford-Brian Aherne	Sept. 20,'35		
(See "In the Cutting Room," July 13,'35.)				
Woman Wanted	Joel McCrea-Maureen O'Sullivan	Aug. 2,'35		
(See "In the Cutting Room," July 6,'35.)				

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	July 12,'35	*80	July 13,'35
Car 99 (G) 343	Fred MacMurray-Ann Sheridan	Mar. 1,'35	68	Feb. 16,'35
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21,'35	79	June 8,'35
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3,'35	80	Mar. 2,'35
Dr. Jekyll and Mr. Hyde. 3459 (Re-issue)	Fredric March-Miriam Hopkins	July 5,'35		Dec. 26,'31
Four Hours to Kill (A)	Richard Barthelmess	Apr. 19,'35	74	Apr. 6,'35
Gilded Lily, The (G) 3426	C. Colbert-Fred MacMurray	Jan. 25,'35	80	Jan. 5,'35
Glass Key, The (G) 3444	George Raft	May 31,'35	77	May 25,'35
Goin' to Town (A) 3442	Mae West	May 17,'35	71	May 11,'35
Hold 'Em Yale (G) 3438	Patricia Ellis-Cesar Romero	Apr. 12,'35	63	Mar. 30,'35
Love in Bloom (G) 3434	Joe Morrison-Dixie Lee	Mar. 15,'35	75	Mar. 9,'35
Man on the Flying Trapeze, The 3451	W. C. Fields	July 26,'35		
(See "In the Cutting Room," June 22,'35.)				
McFadden's Flats (G) 3436	Betty Furness-Richard Cromwell	Mar. 29,'35	65	Mar. 9,'35
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28,'35	66	June 29,'35
Mississippi (G) 3433	Bing Crosby-Joan Bennett	Mar. 22,'35	74	Mar. 2,'35
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10,'35	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5,'35	83	June 1,'35
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24,'35	67	Apr. 6,'35
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19,'35	83	Mar. 2,'35
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary Boland-Charles Ruggles-Zasu Pitts	Mar. 8,'35	90	Feb. 16,'35
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7,'35	68	May 4,'35
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19,'35	*75	July 20,'35
Smart Girl 3450	Kent Taylor-Ida Lupino	July 26,'35		
(See "In the Cutting Room," July 6,'35.)				
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 26,'35	74	Apr. 27,'35
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	July 12,'35		
Virginian, The 3460 (Re-issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14,'35	83	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Farewell	Tom Brown-Sir Guy Standing			
Big Broadcast of 1936, The	Jack Oakie-Burns & Allen	Sept. 6,'35		
Bride Comes Home, The	Claudette Colbert-F. MacMurray			
Crusades, The	Loretta Young-Henry Wilcoxon			
(See "In the Cutting Room." Mar. 30,'35.)				
Every Night at Eight	George Raft-Alice Faye			
(See "In the Cutting Room," July 6,'35.)				
Here Comes Cookie	George Burns-Gracie Allen			
Last Outpost, The	Cary Grant - Gertrude Michael - Claude Rains			
(See "In the Cutting Room," July 13,'35.)				
Milky Way, The	Harold Lloyd-Adolphe Menjou			
Peter Ibbetson	Gary Cooper-Ann Harding			
(See "In the Cutting Room," June 22,'35.)				
Rose of the Rancho	John Boles-Gladys Swarthout			
So Red the Rose	Margaret Sullavan-R. Scott			
Two for Tonight	Bing Crosby-Joan Bennett			
Wanderer of the Wasteland	Gail Patrick-Dean Jagger			
Without Regret	Elissa Landi-Kent Taylor			

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Damozel 722	Anna Neagle-James Rennie	June 11	59	
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct. 19	69	Sept. 8
Return of Chandu, The (G) 300-312	Bela Lugosi-Maria Alba	Oct. 4	60	Apr. 27,'35

REPUBLIC PICTURES (Monogram)

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn Rider, The	John Wayne-Marion Burns	June 20,'35	57	
Desert Trail 3037	John Wayne-Mary Kornman	Apr. 22,'35	54	
(See "In the Cutting Room." Feb. 23,'35.)				
Flirting with Danger (G) 3023	Robert Armstrong-Marion Burns	Dec. 1	70	Nov. 17
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25,'35	72	Mar. 9,'35
Healer, The (G)	Ralph Bellamy-Karen Morley	June 15,'35	77	June 1,'35
Honeymoon Limited (G)	Neil Hamilton-Irene Hervey	July 1,'35	70	June 22,'35
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15,'35	76	Apr. 13,'35
Keeper of the Bees, The (G)	Neil Hamilton-Betty Furness	July 15,'35	76	June 15,'35
Lost in the Stratosphere (G) 3020	June Collyer-William Cagney	Nov. 15	64	Oct. 27
Make a Million (G)	Charles Starrett-Pauline Brooks	July 25,'35	64	June 29,'35
Million Dollar Baby (G) 3011	Arline Judge - Ray Walker - Jimmie Fay	Jan. 15,'35	65	Dec. 20
Mysterious Mr. Wong, The (A) 3022	Bela Lugosi-Wallace Ford	Jan. 25,'35	68	Jan. 19,'35
Mystery Man (G) 3025	Robert Armstrong	Apr. 25,'35	62	Feb. 18,'35
'Neath Arizona Skies (G) 3032	John Wayne-Sheila Terry	Dec. 5	52	Dec. 15
Nut Farm, The (G) 3003	Wallace Ford	Mar. 25,'35	65	Feb. 9,'35
Rainbow Valley (G) 3034	John Wayne-Lucille Brown	Mar. 15,'35	52	Mar. 18,'35
Reckless Romeos (G) 3019	Robt. Armstrong-Wm. Cagney			
Sing Sing Nights (A) 3014	Conway Tearle-Mary Doran	Dec. 15	60	Feb. 2,'35
Texas Terror 3038	John Wayne	Feb. 1,'35	51	
Women Must Dress (G) 3018	Minna Gombell-Gavin Gordon	Feb. 1,'35	77	Jan. 26,'35

(THE RELEASE CHART--CONT'D)

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cappy Ricks Returns	R. McWade-Florine McKinney			
(See "In the Cutting Room," July 20,'35.)				
Cheers of the Crowd	Russell Hopton-Irene Ware	Aug. 5,'35		
(See "In the Cutting Room," June 8,'35.)				
Forbidden Heaven 3502	Charles Farrell-C. Henry	Sept. 15,'35		
(See "In the Cutting Room," July 6,'35.)				
Paradise Canyon (G)	John Wayne-Marion Burns	July 20,'35	52	May 18,'35
Two Black Sheep	Otto Kruger-Martha Sleeper			
Westward Ho 3527	John Wayne-Sheila Mannors	Sept. 1,'35		
(See "In the Cutting Room." June 1,'35.)				

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June 28,'35	75½	June 8,'35
Becky Sharp (A) 4101	Miriam Hopkins	June 28,'35	75	June 22,'35
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31,'35	80	May 25,'35
Captain Hurricane (G) 523	James Barton-Helen Westley	Mar. 1,'35	72	Feb. 16,'35
Chasing Yesterday (G) 528	Anne Shirley	May 3,'35	77½	Apr. 6,'35
Dog of Flanders (G) 525	Frankie Thomas-Helen Parrish	Mar. 22,'35	72	Mar. 2,'35
Enchanted April, The (A) 520	Ann Harding-Frank Morgan	Feb. 1,'35	66	Dec. 15
Gigolette (G) 521	Adrienne Ames-Ralph Bellamy	Feb. 15,'35	67	June 1,'35
Grand Old Girl (G) 519	May Robson-Hale Hamilton	Jan. 18,'35	72	Jan. 12,'35
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14,'35	72	May 25,'35
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24,'35	91	May 4,'35
Laddie (G) 526	John Beal-Gloria Stuart	Apr. 5,'35	69½	Mar. 9,'35
Murder on a Honeymoon (G) 522	Edna May Oliver-J. Gleason	Feb. 22,'35	73½	Feb. 2,'35
Nitwits, The (G) 534	Wheeler and Woolsey	June 7,'35	81½	May 25,'35
Old Man Rhythm	Buddy Rogers-Betty Grable	July 19,'35		
(See "In the Cutting Room," June 8,'35.)				
People's Enemy (A) 527	Preston Foster-Melvyn Douglas	Mar. 15,'35	70	May 4,'35
Roberta (G) 524	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8,'35	105½	Feb. 23,'35
She (G)	Helen Gahagan-Randolph Scott	July 12,'35	101	July 13,'35
Star of Midnight (G) 529	William Powell-Ginger Rogers	Apr. 19,'35	90	Apr. 6,'35
Strangers All (G) 531	May Robson	Apr. 26,'35	69½	Mar. 30,'35
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10,'35	80	June 29,'35

Coming Attractions

Alice Adams	Katharine Hepburn-Fred MacMurray	Aug. 9,'35		
(See "In the Cutting Room," July 6,'35.)				
Freckles	Carol Stone-Tom Brown	Aug. 23,'35		
Hi Gaucho	Rod LaRocque-Steffi Duna			
Hot Tip	James Gleason-Zasu Pitts	Aug. 16,'35		
(See "In the Cutting Room," July 6,'35.)				
Jalna	Ian Hunter-Kay Johnson	Aug. 2,'35		
(See "In the Cutting Room." June 22,'35.)				
Last Days of Pompeii, The	Dorothy Wilson-John Beal	Aug. 30,'35		
Old Man Murphy	James Barton-Maureen Delaney			
Powder Smoke Range	Hoot Gibson-Boots Mallory			
Rainmakers, The	Wheeler and Woolsey			
Return of Peter Grimm, The	Lionel Barrymore-Helen Mack			
(See "In the Cutting Room," June 8,'35.)				
Three Musketeers	Margot Grahame-Walter Abel	Aug. 30,'35		
Top Hat	Fred Astaire-Ginger Rogers			
(See "In the Cutting Room," May 25,'35.)				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars (G)	Jack LaRue	Empire Films	Jan. 25,'35	67	Jan. 26,'35
Cowboy Holiday (G)	Big Boy Williams	Syndicate	Jan. 1,'35	57	Jan. 26,'35
Cyclone Ranger, The (G)	Bill Cody	Spectrum Pictures		60	Apr. 6,'35
Kliou (The Tiger) (G)		Bennett Pictures		*55	June 1,'35
Lost City, The (G)	Wm. Boyd - Claudia Dell	Regal Pictures	Feb. 14,'35	74	Mar. 9,'35
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10,'35
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1,'35	61	May 11,'35
Sangen Till Heine (G)	Martin Osman	Scandinavian		75	Mar. 16,'35
Struggle for Life (G)		Foy Productions	June 18,'35	53	June 29,'35
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15,'35	59	May 18,'35
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1,'35	58	July 13,'35

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20,'35	78	Apr. 13,'35
Cardinal Richelieu (G)	George Arliss	Apr. 28,'35	80	Mar. 30,'35
Clive of India (G)	Ronald Colman-Loretta Young	Jan. 25,'35	90	Jan. 26,'35
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27,'35	80	Apr. 20,'35
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22,'35	80	Feb. 23,'35
Kid Millions (G)	Eddie Cantor - Ann Sothern - Ethel Merman	Dec. 28	92	Oct. 27
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21,'35	105	Apr. 8,'35
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17,'35	95	June 8,'35
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14,'35	75	July 14, 34
Runaway Queen	Anna Neagle-Fernand Graavey	Dec. 21		
Sanders of the River (G)	Leslie Banks - Paul Robeson - Nina Mae MacKinney	July 4,'35	95	Apr. 20,'35
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb. 8,'35	95	Jan. 26,'35
Thunder in the East	Charles Boyer-Merle Oberon	May 13,'35	79	Dec. 1
(Reviewed under the title, "The Battle.")				
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8, 35	90	Feb. 23,'35

Coming Attractions

Barbary Coast	Miriam Hopkins - Edward G. Robinson - Joel McCrea			
(See "In the Cutting Room," July 20,'35.)				
Call of the Wild, The (G)	C. Gable-Loretta Young		91	May 4,'35
Dark Angel, The	Merle Oberon - Fredric March - H. Marshall-Kath. Alexander			
(See "In the Cutting Room," July 13,'35.)				
Melody Lingers On, The	Josephine Hutchinson - George Houston			
Red Salute	B. Stanwyck-Robert Young			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27,'35	66	July 6,'35
Border Brigands 8085	Buck Jones	May 27,'35	56	
Bride of Frankenstein (A) 8009	Boris Karloff	May 6,'35	80	Apr. 20,'35
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20,'35	65	June 8,'35
Crimson Trail, The (G) 8083	Buck Jones	Feb. 11,'35	58	Mar. 16,'35
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18,'35	98	Feb. 9,'35
Imitation of Life (G) 7003	Claudette Colbert-W. William	Nov. 26	111	Dec. 1
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18,'35	66	Apr. 13,'35
I've Been Around (A) 8025	Chester Morris	Dec. 31	66	Dec. 22
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15,'35	*65	July 6,'35
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec. 24	81	Dec. 8
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22,'35	69	Apr. 6,'35
Mystery of Edwin Drood (G) 8024	Claude Rains-Heather Angel	Feb. 4,'35	87	Mar. 30,'35
Night Life of the Gods (G) 8008	Alan Mowbray	Mar. 11,'35	73	Jan. 12,'35
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Jan. 21,'35	76	Jan. 19,'35
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1,'35	80	Mar. 30,'35
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22,'35	61	June 15,'35
Rendezvouz at Midnight 8031	Ralph Bellamy	Feb. 11,'35	62	
(See "In the Cutting Room," Nov. 17.)				
Secret of the Chateau (G) 8033	Claire Dodd-Clark Williams	Dec. 3	69	Sept. 15
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15,'35	60	Apr. 20,'35
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan. 14,'35	73	Feb. 16,'35
Strange Wives (G) 8020	June Clayworth-Roger Pryor	Dec. 10	75	Dec. 8
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 4,'35	72	Mar. 23,'35
Werewolf of London (A) 8015	Henry Hull	June 3,'35	75	May 4,'35

Coming Attractions

Alone Together	Zasu Pitts-Hugh O'Connell			
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2,'35	*95	July 20,'35
King Solomon of Broadway	Edmund Lowe-Dorothy Page			
Magnificent Obsession 8006	Irene Dunne-Robert Taylor			
Manhattan Moon 8026	Ricardo Cortez-Dorothy Page	Aug. 5,'35		
(See "In the Cutting Room," June 15,'35.)				
Outlawed Guns	Buck Jones-Ruth Channing	July 29,'35		
She Gets Her Man 8018	Zasu Pitts-Hugh O'Connell	Aug. 12,'35		
Storm Over the Andes 9026	Jack Holt-Mona Barrie			
(See "In the Cutting Room," July 20,'35.)				
Stormy	Noah Beery, Jr.-Jean Rogers			
Throwback, The	Buck Jones-Muriel Evans			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike 815	Joe E. Brown	June 15,'35	72	
(See "In the Cutting Room." Apr. 6,'35.)				
Broadway Gondolier (G) 804	Dick Powell-Joan Blondell	July 27,'35	98	July 6,'35
Dinky 824	Jackie Cooper-Mary Astor	May 11,'35	65	
(See "In the Cutting Room," Apr. 13,'35.)				
Don't Bet on Blondes 813	Warren William-Claire Dodd	July 13,'35		
(See "In the Cutting Room," May 25,'35.)				
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar. 30,'35	69	May 4,'35
Front Page Woman (G)	Bette Davis-George Brent	July 20,'35	82	July 20,'35
Going Highbrow 818	Guy Kibbee-Zasu Pitts	July 6,'35	67	
(See "Crashing Society," "In the Cutting Room," Apr. 13,'35.)				
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar. 23,'35	63	May 25,'35
Stranded (G) 808	Kay Francis-Geo. Brent	June 29,'35	76	June 29,'35
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23,'35	95	Mar. 2,'35

Coming Attractions

Dr. Socrates	Paul Muni-Ann Dvorak			
Frisco Kid	James Cagney			
Goose and the Gander	Kay Francis-George Brent			
(See "In the Cutting Room," Mar. 9,'35.)				
I Live for Love	Dolores Del Rio-E. Marshall			
Little Big Shot	Rob't Armstrong-Glenda Farrell			
(See "In the Cutting Room," June 15,'35.)				
Living Up to Lizzie	Margaret Lindsay-Warren Hull			
Midsummer Night's Dream	All Star		135	
Money Man	Edw. G. Robinson-Bette Davis			
Page Miss Glory (G)	Marion Davies-Dick Powell	Aug. 24,'35	*90	July 13,'35
Present from Margate, A	Kay Francis-Ian Hunter			
Special Agent	George Brent-Bette Davis			
We're in the Money	Joan Blondell-Glenda Farrell	Aug. 17,'35		
(See "In the Cutting Room," June 15,'35.)				

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	B. I. P.		95	Apr. 13,'35
April Blossoms (G)	Richard Tauber	B. I. P.		85	June 1,'35
Avec l'Assurance (G)	Saint-Granier	Paramount	May 3,'35	83	May 18,'35
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1,'35
Czardas Duchess, The (G)	Marta Eggerth	Ufa	Apr. 24,'35	102	May 4,'35
Dance Band (G)	Buddy Rogers	Assoc. British		65	June 15,'35
Dandy Dick (G)	Will Hay	Assoc. British		70	Mar. 16,'35
Der Judas von Tirol	Fritz Rasp	86th St. Corp.	Apr. 26,'35	78	
Der Page vom Dalmasse-Hotel	Dolly Haas	86th St. Corp.	Mar. 22,'35	80	
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3,'35	80	
Die Unschuld vom Lande	Lucie Englisch	86th St. Corp.	May 10,'35	85	
Die vom Niederrhein	Lien Deyers	86th St. Corp.	May 17,'35	84	
Divine Spark, The (G)	Marta Eggerth-P.Holmes	Gaumont-British		82	July 13,'35
Drei vom der Kavallerie	Paul Hoerbiger	86th St. Corp.	Apr. 12,'35	90	
Elizabeth of England (G)	Matheson Lang	Assoc. British		95	June 1,'35
Heroes of the Arctic (G)		Amkino	May 23,'35	70	June 1,'35
In a Monastery Garden (A)	John Stuart	R & S	Mar. 12,'35	77	Mar. 30,'35
It's a Bet (G)	Gene Gerrard-Helen Chandler	British Int'l		80	Mar. 16,'35
La Crise Est Finie (G)	Albert Prejean	European Films	Mar. 12,'35	81	Mar. 30,'35
Les As Du Turf (G)	Pauley	Paramount	May 10,'35	99	May 18,'35
Men on Wings (G)	Koval-Samborsky	Amkino	June 7,'35	85	June 15,'35
Mimi (A)	Gertrude Lawrence-D. Fairbanks, Jr.	B. I. P.		98	June 8,'35
Moscow Laughs (G)	Leonid Utesov	Amkino	Mar. 21,'35	95	Apr. 27,'35
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75	Mar. 16,'35
Old Curiosity Shop	Elaine Benson	Assoc. British		85	Feb. 2,'35
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26,'35	86	July 13,'35
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr. 19,'35	67	Apr. 27,'35
Phantom Light, The (G)	Gordon Harker	Gaumont-British		75	Feb. 9,'35
Radio Parade of 1935	Will Hay - Helen Chandler	Assoc. British		85	Jan. 12,'35
Red Village, The (A)	S. Shkuret	Amkino	May 1,'35	90	May 18,'35
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28,'35	88	July 13,'35
Rosen aus dem Sueden	Paul Hoerbiger	86th St. Corp.	Apr. 19,'35	87	
Schwarzer Jaeger Johanna	Marianne Hoppe	86th St. Corp.	Mar. 29,'35	90	
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8,'35
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17,'35	118	
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27,'35
Song of Happiness (G)	M. Victorov	Amkino	Apr. 6,'35	90	Apr. 20,'35
Soviet Russia Today (G)		Amkino	Mar. 3,'35	67	Mar. 16,'35
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Apr. 8,'35	72	Apr. 27,'35
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70	Mar. 16,'35
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Gaumont-British		87	Mar. 9,'35
Youth of Maxim, The (A)	Boros Chirkov	Amkino	Apr. 17,'35	80	May 11,'35
Zigeunerbluth	Adele Sandrock	86th St. Corp.	Apr. 5,'35	82	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Brave Tin Soldier, The	June 8	7
Puss in Boots	June 29	1 rl.
The Queen of Hearts	July 20	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 28	8
Jack Frost	Dec. 24	8
Little Black Sambo	Feb. 6,'35	8
Bremen Town Musicians	Mar. 6,'35	8
Old Mother Hubbard	Apr. 3,'35	7
Mary's Little Lamb	May 1,'35	7
Summertime	June 15,'35	1 rl.
Sinbad the Sailor	July 30,'35	1 rl.
Three Bears, The	Aug. 30,'35	1 rl.
Balloon Land	Sept. 30,'35	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Alimony Aches	June 29,'35	19
Andy Clyde		
Captain Hits the Ceiling, The	July 26,'35	19
(All Star)		
Do Your Stuff	June 15,'35	19
(3 Radio Rogues)		
Gobs of Trouble	July 12,'35	19
(All Star)		
Gum Shoes	Mar. 1,'35	21
(All Star)		
His Bridal Sweet	Mar. 15,'35	20
Harry Langdon		
His Old Flame	Jan. 25,'35	20
Charlie Murray		
Hoi Polloi		
(3 Stooges)		
Horse Collars	Jan. 10,'35	20
(3 Stooges)		
I'm a Father	Feb. 7,'35	20
Andy Clyde		
Leather Necker, The	May 9,'35	20
Harry Langdon		
Old Sawbones	Apr. 11,'35	17
Andy Clyde		
Pop Goes the Easel	Mar. 29,'35	20
(3 Stooges)		
Restless Knights	Feb. 20,'35	16½
(3 Stooges)		
Stage Fright	June 1,'35	19
(All Star)		
Tramp, Tramp, Tramp	May 22,'35	20
Andy Clyde		
Uncivil Warriors	Apr. 26,'35	20
(3 Stooges)		
COLOR RHAPSODIES 1934-35		
A Cat, a Bell and Mouse	May 10,'35	7
Little Royer	June 28,'35	9
Make Believe Revue, The	Mar. 22,'35	10
Shoemaker and the Elves	Jan. 20,'35	7
KRAZY KAT KARTOONS 1934-35		
4. Birdman	Feb. 1,'35	7
5. Hotcha Melody	Mar. 15,'35	7
6. King's Jester	May 20,'35	7
7. Garden Gaities		
8. Peace Conference, The	Apr. 26,'35	
LAUGHING WITH MEDBURY 1934-35		
Medbury in Hollywood	Jan. 11,'35	10
In the Old Days	Mar. 22,'35	10
Strange Championships	July 20,'35	10
LIFE'S LAST LAUGHS 1934-35		
No. 5—	Jan. 4,'35	10
No. 6—	Feb. 1,'35	10
SCRAPPY CARTOONS 1934-35		
Gloom Chasers, The	Jan. 18,'35	7
Gold Getters	Mar. 1,'35	7
Graduation Exercises	Apr. 12,'35	7
Puppet Murder Case, The	June 21,'35	7
Scrappy's Big Moment	July 28,'35	7
Scrappy's Ghost Story	May 24,'35	7
SCREEN SNAPSHOTS		
No. 5—	Jan. 18,'35	10
No. 6—	Feb. 22,'35	10
No. 7—	Mar. 15,'35	10½
No. 8—	Apr. 12,'35	10
No. 9—	May 10,'35	10
No. 10—	June 6,'35	10
No. 11—	July 5,'35	10
No. 12—	Aug. 2,'35	10
No. 13—	Aug. 30,'35	10
SPICE OF LIFE 1934-35		
No. 5—	Jan. 20,'35	10
No. 6—	Mar. 1,'35	10
No. 7—	Apr. 25,'35	10
WORLD OF SPORT 1934-35		
Air Thrills	Mar. 1,'35	10
Flying Feet	May 3,'35	10
Fun in the Water	Aug. 5,'35	10
Hold That Shark	Mar. 29,'35	10
Pardon My Grip	Feb. 1,'35	10
Tense Moments	Aug. 20,'35	10
Tomorrow's Champions	July 23,'35	10
Water Thrills	June 20,'35	10
When Men Fight	Jan. 4,'35	10

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Mire Unger	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Duncan Renaldo		
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
CORONET COMEDIES		
An Ear for Music	Mar. 8,'35	18
Easy Money	Feb. 8,'35	18
Grooms in Gloom	May 10,'35	17
FROLICS OF YOUTH		
Boosting Dad	Dec. 21	21
Campus Hoofer, The	Nov. 9	19
Educating Papa	Nov. 2	16
It Never Rains	May 24,'35	20
Little Big Top, The	Feb. 1,'35	21
MARRIAGE WOWS SERIES		
Dumb Luck	Jan. 18,'35	17
How Am I Doing?	Jan. 4,'35	20
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5,'35	2 rls.
Time Out	June 14,'35	20
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Hail Brother	Mar. 22,'35	19
SONG AND COMEDY HITS		
Hurray for Rhythm	Aug. 16,'35	1 rl.
Radio Rascals	Aug. 2,'35	1 rl.
SONG HIT STORIES		
Bounding Main, The	Nov. 16	10
Fireman's Day Off	Apr. 12,'35	10
Gay Old Days	Jan. 4,'35	10
Life of the Party, The	Apr. 26,'35	9
Old Camp Ground, The	Mar. 15,'35	9
Song Plugger	Jan. 18,'35	9
Way Down Yonder	Dec. 7	11
SPECIAL		
Wings Over Mt. Everest	July 19,'35	22
STAR PERSONALITY COMEDIES		
A Nose for News	Apr. 5,'35	17
Friendly Spirits	May 31,'35	20
Hayseed Romance	Mar. 15,'35	20
Light Fantastic, The	June 28,'35	18
Mr. Widget	Jan. 25,'35	21
Object Not Matrimony	Mar. 1,'35	18
One Run Elmer	Feb. 22,'35	19
Only the Brave	Apr. 19,'35	17
Tars and Stripes	May 3,'35	20
PAUL TERRY-TOONS		
Amateur Night	July 5,'35	6
Birdland	Aug. 23,'35	1 rl.
Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 8,'35	6
Chain Letters	July 26,'35	
Circus Days	Sept. 6,'35	1 rl.
Dog Show, The	Dec. 28	6
Fireman Save My Child	Feb. 22,'35	6
First Snow, The	Jan. 11,'35	6
Five Puplets	Apr. 19,'35	6
Flying Oil	Apr. 5,'35	6
Foxy-Fox, The	July 19,'35	6
Jack's Shack	Nov. 30	6
King Looney XIV	June 7,'35	6
Moans and Groans	June 28,'35	6
Modern Red Riding Hood, A	May 17,'35	6
Moth and the Spider, The	Mar. 8,'35	6
Old Dog Tray	Mar. 21,'35	6
Opera Night	May 31,'35	6
Peg Leg Pete, the Pirate	May 3,'35	6
South Pole or Bust	Dec. 14	6
What a Night	Jan. 25,'35	6
TREASURE CHEST		
Chums	Mar. 1,'35	9
Dog Days	July 12,'35	1 rl.
Harlem Harmony	Dec. 21	10
Personality and the Pen	May 10,'35	19
Ski-Scrapers	May 24,'35	8
Taminn the Wild	Apr. 26,'35	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2,'35	2 rls.
Kiss the Bride	Sept. 6,'35	2 rls.
YOUNG ROMANCE		
All for One	June 21,'35	19
Love in a Hurry	May 17,'35	16
Moon Over Manhattan	Feb. 15,'35	17

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1,'35	
No. 2	Mar. 8,'35	
No. 3	Apr. 19,'35	
No. 4	May 31,'35	
MUSICAL MOODS (Technicolor)		
In a Monastery Garden	Nov. 1	
Mexican Idyll	Oct. 16	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4,'35	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Finnal's Cave	Nov. 13	
(Black & White)		
Waltz in A Flat Major		
Dance of the Hours	Dec. 15	
Air for the G String	Nov. 3	
Liebestraum	Dec. 1	
6 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Deap Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Meon		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min. (Variable)
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family In America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
What's in a Name		8
RAIN SONGS		
Irving Kaufman-Lew White		
SPECIAL		
Take a Letter Please		
Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Movie Daze		19
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22	20
Fate's Fathead	Nov. 17	18
Four Star Boarder	Apr. 27,'35	20
Okay Toots	Feb. 2,'35	18
Poker at Eight	Mar. 9,'35	21
Southern Exposure	Apr. 6,'35	21
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20	19
Nosed Out	Sept. 15	18
Speaking of Relations		19
You Brings the Ducks	Nov. 24	16
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala	Feb. 23,'35	9
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Ireland, The Emerald Isle	Dec. 8	8
Los Angeles, Wonder City of the West	Mar. 16,'35	9
Rainbow Canyon	Feb. 2,'35	8
Zeeland, The Hidden Paradise	Jan. 5,'35	7
Zion, Canyon of Color	Nov. 10	8
GOOFY MOVIES		
No. 4	May 5	9
No. 5		8
No. 6		1 rl.
No. 7	Sept. 8	10
No. 8	Oct. 6	9
No. 9	Nov. 3	10
No. 10	Dec. 1	10
HAPPY HARMONIES (Harman-Ising)		
4—Bosco's Parlor Pranks	Nov. 24	9
5—Toyland Broadcast	Dec. 22	8
6—Hey, Hey, Fever	Jan. 9,'35	9
7—When the Cat's Away	Feb. 16,'35	9
8—The Lost Chick	Mar. 9,'35	9
9—Calico Dragon	Mar. 30,'35	8
10—Good Little Monkeys	Apr. 13,'35	9
11—Chinese Nightingale	Apr. 27,'35	10
12—Poor Little Me		11
LAUREL & HARDY		
Fixer-Uppers	Feb. 9,'35	21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Tit for Tat	Jan. 5,'35	20
MUSICAL COMEDIES		
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	18
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Gypsy Night	Jan. 12,'35	18
Memories and Melodies	Feb. 16,'35	16
Star Night at the Cocoanut Grove	Dec. 1	21
What Price Jazz?		18
ODDITIES		
Chain Letter Dimes	Apr. 20,'35	7
Dartmouth Days	Nov. 17	11
Donkey Baseball	Mar. 2,'35	9
Fightin' Fish	Apr. 6,'35	9
Little People, The	May 4,'35	9
Motorcycle Cossacks	Jan. 12,'35	9
Prince, King of Dogs		9
Pro Football	Sept. 22	9
Rugby	Dec. 15	10
Sporting Nuts	Mar. 23,'35	9
Strikes and Spares	Oct. 20	9
Windy	Feb. 9,'35	9
OUR GANG		
Anniversary Trouble	Jan. 1,'35	18
Beginner's Luck	Feb. 23,'35	20
Teacher's Beau	Apr. 27,'35	20
Shrimps for a Day	Dec. 8	21
Sprucin' Up	June 1,'35	17
Wash-ee Iron-ee	Sept. 29	17
SPECIAL		
Lucky Beginners		20
TODD-KELLY		
Bum Voyage	Dec. 15	20
Done In Oil	Nov. 10	18
Misses Stooge, The	Apr. 20,'35	19
One Horse Farmers	Sept. 1	18
Opened by Mistake	Oct. 6	19
Sing, Sister, Sing!	Mar. 2,'35	21
Three Chumps Ahead		2 rls.
Tin Man, The	Mar. 30,'35	15
Treasure Blues	Jan. 26,'35	19
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Jungle Jitters		7
Raslin' Round		
Reducing Creme	May 19	8
Viva Willie		7

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 8,'35	7
Betty Boop's Prize Show	Oct. 19	7
Keep in Style	Nov. 16	7
Language All My Own, A	July 19,'35	
Little Soap and Water, A	June 21,'35	
No! No! A Thousand Times No!	May 24,'35	7
Stop That Noise	Mar. 15,'35	7
Swat the Fly	Apr. 19,'35	7
Taking the Blame	Feb. 15,'35	7
There's Something About a Soldier	Aug. 17	7
When My Ship Comes In	Dec. 21	7
COLOR CLASSICS		
Dancing on the Moon	July 12,'35	
Elephant Never Forgets, An	Dec. 28	7
Kids in the Shoe, The	May 10,'35	7
Little Dutch Mill	Oct. 28	7
Song of the Birds	Mar. 1,'35	7
HEADLINERS		
Cab Calloway's Jitterbug Party	May 24,'35	
Feminine Rhythm	Feb. 8,'35	10
Ina Ray Hutton and Her Melodears		
Hark Ye, Hark	Mar. 22,'35	10
Ben Bernie-Grace Barry		
Is My Face Black	May 3,'35	10
Molasses 'n' January		
Ladies That Play	Dec. 7	10
Phil Spitalny and His Musical Ladies		
Melody Magic	Apr. 12,'35	10
Johnny Green and His Orchestra		
Million Dollar Notes	Feb. 8,'35	11
Red Nichols and His World Famous Pennies		
Radio Announcer's Review	Sept. 14	10
Rhythm on the Roof	Oct. 26	11
Anson Weeks & Orchestra		
Song Writers of the Gay Nineties	Mar. 1,'35	10
Pat Rooney		
Yacht Club Boys Garden Party	Dec. 28	10
PARAMOUNT PICTORIAL NEW SERIES		
No. 6—Twilight Melody —Pets from the Wild—Howard Chandler Christy	Jan. 4,'35	10
No. 7—Queen of the Waters —Billy Blue Gum—Mericano	Feb. 1,'35	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist.		1 rl.
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29,'35	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 26,'35	10
No. 11—	May 24,'35	10
No. 12—	June 21,'35	
No. 13—	July 19,'35	
PARAMOUNT VARIETIES		
No. 7—	Feb. 1,'35	10
No. 8—	Mar. 1,'35	
No. 9—	Mar. 29,'35	
Broadway Highlights	May 17,'35	10
Broadway Highlights No. 2	June 28,'35	
Coo-Coo News	Jan. 25,'35	10
Famous People at Play	June 14,'35	
Jungle Antics	Feb. 22,'35	10
Manhattan Rhythm	May 3,'35	10
Monkey Shines	Nov. 16	10
Movie Sideshow	Jan. 11,'35	11
Nature Speaks	July 12,'35	
Nerve of Some Women, The	Nov. 2	10
No Motor to Guide Him	June 7,'35	
Old Kentucky Hounds	Sept. 7	10
Screen Souvenirs No. 1	Sept. 21	10
Screen Souvenirs No. 2	Nov. 30	10
Screen Souvenirs No. 3	Feb. 8,'35	10
Screen Souvenirs No. 4	Apr. 19,'35	10
Shorty on the Farm	Apr. 5,'35	9
Strings and Strains	Mar. 22,'35	10
Superstitien of the Rabbit's Foot	Mar. 8,'35	9
Superstition of Three on a Match	Oct. 19	11
Superstition of Walking Under a Ladder	Dec. 28	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Be Kind to "Aminals"	Feb. 22,'35	7
Beware of Barnacle Bill	Jan. 5,'35	7
Choose Your "Weppins"	May 31,'35	7
Dance Contest	Nov. 23	7
Dizzy Divers	July 26,'35	
For Better or Worser	June 28,'35	
Hyp-Nut-Tist, The	Apr. 26,'35	7
Pleased to Me Chal	Mar. 22,'35	7
Two Alarm Fire	Oct. 26	7
We Aim to Please	Dec. 28	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cocktail	Dec. 28	10
No. 7—King of the Everglades	Jan. 25,'35	10
No. 8—Feline Athletes	Feb. 22,'35	10
No. 9—Sporting Sounds	Mar. 22,'35	10
No. 10—Nerve Control	Apr. 19,'35	10
No. 11—Animal Intelligence	May 17,'35	10
No. 12—Top Form	June 7,'35	
TWO REEL COMEDIES		
Making the Rounds Pallette-Catlett	July 6	21
New Dealers, The Pallette-Catlett	Apr. 6	20
News Hounds Pallette-Catlett	June 1	20
No More Bridge Leon Errol	Mar. 16	21
Oil's Well Chic Sale	May 4	22
Old Bugler, The Chic Sale	Jan. 5	20
Petting Preferred	Apr. 27	10
Up and Down Franklyn Pangborn	Mar. 2,'35	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clown	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

REPUBLIC (Monogram)

Title	Rel. Date	Min.
PORT O' CALL SERIES		
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Dancing Millionaire	Dec. 14	19
Hunger Pains	Feb. 22,'35	17½
Pickled Peppers	June 7,'35	19½
Wig Wag	Apr. 12,'35	19½
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9	20
Horse Heir	Feb. 1,'35	19½
Raised and Called	Mar. 22,'35	20
Unlucky Strike	Aug. 31	20½
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14,'35	21½
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19,'35	19
In the Devil Dog House	Feb. 2	21
In a Pig's Eye	Dec. 28	20½
DUMBBELL LETTERS		
No. 9	Jan. 18,'35	5
No. 10	Feb. 1,'35	5
No. 11	Feb. 15,'35	5
No. 12	Mar. 1,'35	5
No. 13	Mar. 15,'35	5
No. 14	Mar. 29,'35	5
No. 15	Apr. 12,'35	5
No. 16	Apr. 26,'35	4
No. 17	May 10,'35	4½
No. 18	May 24,'35	5
No. 19	June 7,'35	5
No. 20	June 20,'35	5
No. 21	July 5,'35	
EASY ACES		
Little New New York	June 14,'35	10
Pharaohland	Feb. 22,'35	9
Six Day Grind	July 26,'35	
Topnotchers	Apr. 19,'35	11
FOUR STAR COMEDIES		
Fixing the Stew	Nov. 2	20
Hit and Rum	Apr. 26,'35	19
How to Break 90 at Croquet	Jan. 4,'35	15
HEADLINERS SERIES (1934-35)		
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Jan. 25,'35	21½
No. 4—Simp Pheney Concert	Mar. 15,'35	21
No. 5—Drawing Rumors	July 12,'35	17
EDGAR KENNEDY COMEDIES		
Bric-a-Brac	Jan. 18,'35	19
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
Sock Me to Sleep	May 17,'35	
South Seasickness	Mar. 29,'35	20½
Wrong Direction	Nov. 16	21
MUSICALS		
Everybody Likes Music	Mar. 9	19½
If This Isn't Love	Sept. 28	21½
Night at the Biltmore Bowl, A	June 21,'35	17½
Spirit of 1976	Feb. 15,'35	21½
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1,'35	20
Bandits and Ballads	Dec. 7	18½
Ticket or Leave It	May 26,'35	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RAINBOW PARADE CARTOONS		
Hunters Are Coming	Aug. 9,'35	
Japanese Lantern	Mar. 8,'35	8
Merry Kittens, The	May 31,'35	7
Parrotville Post Office	June 28,'35	
Parrotville Old Folks	Jan. 25,'35	7
Picnic Panic	May 3,'35	9
Putting on the Dog	July 19,'35	
Spinning Mice	Apr. 5,'35	8
Sunshine Makers, The	Jan. 11,'35	8
SPECIALS		
Century of Progress	June 15	22
A Day with the Dionne Quintuplets	Dec. 28	11½
Grand National Irish Sweepstakes Race, 1934	Apr. 2	10
La Cucaracha Steffi Duna-Don Alvarado (Technicolor)	Aug. 31	20½
A Trip Thru Fijiland	May 10,'35	14½
TODDLE TALE CARTOONS		
A Little Bird Told Me	Sept. 7	5
VAGABOND ADVENTURE SERIES		
Fakeers of the East	Dec. 7	18½
Isle of Spice	Jan. 11,'35	10½
Jamaica	May 17,'35	9½
Quebec	Aug. 9,'35	
Red Republic	Sept. 21	10
Roumania	June 28,'35	11
Saar, The	Mar. 22,'35	11

STATE RIGHTS

Title	Min.
CARTOON EXHIBITOR	
Of All Things	4
CENTRAL	
Child of Mother India	30
Hindu Holiday	9
METROPOLITAN LIFE	
Once Upon a Time	10
METROPOLIS-TAPERNOUX	
Bolero	14
Sorcerer's Apprentice, The	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Dognappers	Nov. 10	
10. Two-Gun Mickey	Dec. 25	8
11. Mickey's Man Friday	Jan. 17,'35	7
12. Band Concert (Color)	Feb. 23,'35	
13. Mickey's Service Station	Mar. 15,'35	9
14. Mickey's Kangaroo	Apr. 20,'35	9
15. Mickey's Garden (Color)		
SILLY SYMPHONIES		
10. The Golden Touch	Mar. 21,'35	8
11. Robber Kitten	Apr. 18,'35	9
12. Cookie Carnival, The	May 23,'35	8
13. Cock of the Walk		
14. Who Killed Cock Robin?		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 2—Toyland Premiere	Dec. 10	9
No. 3—Candyland	Apr. 22,'35	1 rl.
No. 4—Springtime Serenade	May 27,'35	1 rl.
No. 5—Three Lazy Mice	July 15,'35	1 rl.
GOING PLACES with LOWELL THOMAS		
No. 6	Jan. 14,'35	9
No. 7	Feb. 18,'35	9
No. 8	Mar. 25,'35	11
No. 9	May 27,'35	10
No. 10	June 17,'35	10
No. 11	July 1,'35	1 rl.
No. 12	July 22,'35	1 rl.
No. 13	Aug. 19,'35	1 rl.
OSWALD CARTOONS		
Amateur Broadcast	Aug. 26,'35	1 rl.
At Your Service	July 8,'35	1 rl.
Bronco Buster	Aug. 5,'35	1 rl.
Do a Good Deed	Mar. 25,'35	7
Elmer The Great Dane	Apr. 29,'35	1 rl.
Hill Billy	Feb. 1,'35	9
Robinson Crusoe Isle	Jan. 7,'35	9
Towne Hall Follies	June 3,'35	8
Two Little Lambs	Mar. 11,'35	8½
STRANGER THAN FICTION SERIES		
No. 5—Novelty	Dec. 17	9
No. 6—Novelty	Jan. 28,'35	8
No. 7—Novelty	Mar. 4,'35	8
No. 8—Novelty	Apr. 1,'35	10
No. 9—Novelty	Apr. 22,'35	10
No. 10—Novelty	June 3,'35	10
No. 11—Novelty	June 24,'35	1 rl.
No. 12—Novelty	July 15,'35	1 rl.
No. 13—Novelty	Aug. 19,'35	1 rl.
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie Sterling Holloway	Aug. 14,'35	2 rls.
Desert Harmonies (Mentone No. 12-A)	Apr. 10,'35	10
Doin' the Town (Mentone No. 9-A)	Jan. 30,'35	18
Double Crossed (Van Ronkel No. 5)	July 3,'35	2 rls.
Father Knows Best Sterling Holloway	Feb. 20,'35	2 rls.
Henry's Social Splash Henry Armetta	Dec. 19	21
Here's the Gang (Mentone No. 13-A)	May 8,'35	20
His Last Fling (Van Ronkel No. 6)	July 31,'35	2 rls.
Hollywood Trouble	Jan. 9,'35	20
Knickerbocker Knights Mentone	Dec. 12	20
Meet the Professor (Mentone No. 10-A)	Feb. 13,'35	19
My Girl Sally Sterling Holloway (Van Ronkel No. 5)	June 5,'35	2 rls.
Old Age Pension Henry Armetta	Mar. 27,'35	20
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16,'35	17
Telephone Blues (Mentone No. 11-A)	Mar. 13,'35	19
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26	20
Would You Be Willing? (Van Ronkel No. 4)	May 22,'35	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES 1934-35		
Get Rich Quick Allen Jenkins	Apr. 20,'35	20
His First Flame Shemp Howard-Daphne Pollard	Mar. 9,'35	19
Old Grey Mayor, The Bob Hope	Apr. 6,'35	19
Vacation Daze Jenkins & Donnelly	Jan. 19,'35	2 rls.
Peach of a Pair, A Shemp Howard-Daphne Pollard	Dec. 29	2 rls.
Once Over Lightly Roscoe Ates	Jan. 12,'35	20
Radio Scout El Brendel	Jan. 26,'35	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4,'35	2 rls.
Pretty Polly Polly Moran	June 1,'35	19
Serves You Right Shemp Howard	June 15,'35	20
Husband's Holiday Hobart Cavanaugh	July 6,'35	2 rls.
High, Wide and Hansom Herb Williams	July 20,'35	2 rls.
Watch the Birdie Bob Hope	Aug. 10,'35	2 rls.
BROADWAY BREVITIES 1934-35		
Gypsy Sweetheart Winifred Shaw-Phil Regan (Technicolor)	Mar. 30,'35	20
What This Country Needs Nick Lucas	Dec. 1	2 rls.
Hear Ye! Hear Ye! Vera Van and the Yacht Club Boys	Dec. 22	2 rls.
See, See, Senorita Tito Guizar-Armida	Jan. 12,'35	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5,'35	21
Soft Drinks and Sweet Music George Price-Sylvia Froos	Dec. 8	20
Radio Silly Cross & Dunn	Jan. 19,'35	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2,'35	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 23,'35	20
Mr. & Mrs. Melody Ilomay Bailey-Lee Sims	Mar. 16,'35	20
Shoestring Follies Eddie Peabody	Feb. 16,'35	21
Singing Silhouettes, The Olga Baclanova	Mar. 30,'35	20
Castle of Dreams, The Morton Downey	Apr. 6,'35	20
Cure It with Music Fifi D'Orsay	Apr. 13,'35	2 rls.
In This Corner Roscoe Ates	Apr. 27,'35	2 rls.
Main Street Follies Hal Le Roy	May 11,'35	20
Love Department, The Bernice Claire	May 18,'35	20
$50 Bill Eleanore Whitney-12 Aristocrats	May 25,'35	20
Better Than Gold Fifi D'Orsay	June 8,'35	20
Springtime in Holland Dorothy Dare-Felix Knight (Technicolor)	June 22,'35	20
Revue Ray Perkins	June 29,'35	
Surprise Duncan Sisters	July 27,'35	2 rls.
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3,'35	2 rls.
LOONEY TUNES (1934-1935)		
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express	Mar. 9,'35	1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World	May 18,'35	1 rl.
No. 8—Buddy's Bug Hunt	June 22,'35	7
No. 9—Buddy Steps Out	July 20,'35	1 rl.
No. 10—Buddy, the "G" Man	Aug. 24,'35	1 rl.
MELODY MASTERS 1934-1935		
Richard Himber and His Orchestra	Nov. 3	10
Will Osborne and His Orchestra	Dec. 1	10
A & P Gypsies Harry Horlick	Jan. 26,'35	10
Charlie Davis and Band	Feb. 16,'35	10
Rimac's Rhumba Orchestra	Apr. 13,'35	10
Barney Rapp and His New Englanders	Mar. 16,'35	10
Freddy Martin and His Orchestra	May 11,'35	1 rl.
Dave Apollon and His Band	June 8,'35	10
Borrah Minevitch and His Harmonica Rascals	July 6,'35	10
Rubinoff	Aug. 10,'35	1 rl.
MERRIE MELODIES 1934-35 (In Color)		
No. 6—Along Flirtation Walk	Apr. 8,'35	7
No. 7—My Green Fedora	May 4,'35	1 rl.
No. 8—Into Your Dance	June 8,'35	1 rl.
No. 9—Country Mouse, The	July 13,'35	7
No. 10—Merry Old Soul, The	Aug. 17,'35	7
SEE AMERICA FIRST E. M. NEWMAN		
No. 4—Remember the Alamo	Dec. 29	10
No. 5—Trail of the '49ers	Jan. 19,'35	10
No. 6—Dixieland	Feb. 9,'35	10
No. 7—Blue and the Gray	Mar. 2,'35	10
No. 8—The Mormon Trail	Mar. 23,'35	10
No. 9—Westward Bound	Apr. 13,'35	10
No. 10—Remember the Maine	May 4,'35	10
No. 11—The Yanks Are Coming	June 1,'35	
No. 12—Boom Days	June 22,'35	
No. 13—Forward Together	July 13,'35	1 rl.
PEPPER POT 1934-35		
Songs That Live Gus Edwards	Nov. 10	9
Good Badminton	Nov. 24	1 rl.
Stuffy's Errand of Mercy	Dec. 15	9
Listening In Radio Reel No. 2	Dec. 1	10
Vaudeville Reel No. 2	Dec. 29	10
Harry Von Tilzer	Jan. 5,'35	10
Chas. Ahearn	Jan. 19,'35	10
A Trip Thru a Hollywood Studio	Feb. 2,'35	9
We Do Our Part Radio Reel No. 3	Feb. 9,'35	1 rl.
Vaudeville Reel No. 3	Feb. 16,'35	1 rl.
Guess Stars Radio Ramblers	Mar. 2,'35	10
Billy Hill	Mar. 16,'35	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30,'35	11
Some Bridge Work Easy Aces	Apr. 13,'35	10
Vaudeville Reel No. 4	Apr. 27,'35	1 rl.
Kings of the Turf	May 11,'35	9
Two Boobs in a Balloon Edgar Bergen	May 25,'35	9
Moving Melodies J. Fred Coots-Lillian Shade	June 8,'35	10
All Colored Vaudeville Adelaide Hall	June 22,'35	10
Rah, Rah, Radio Ralph Kirbery	July 6,'35	10
What's the Idea? Lew Pollack	Aug. 17,'35	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN ENTERPRISES

Title	Rel. Date	Min.
New Adventures of Tarzan, The Herman Brix	June 10,'35	2 rls.

FIRST DIVISION

Title	Rel. Date	Min.
Young Eagles Boy Scouts	July 1	2 rls.

MASCOT

Title	Rel. Date	Min.
Burn 'Em Up Barnes Jack Mulhall - Frankie Darro - Lola Lane	June 16	2 rls. (each)
Law of the Wild Rex, Rin Tin Tin, Jr., Ben Turpin, Bob Custer	Sept. 5	2 rls. (each)
Miracle Rider Tom Mix	May 18,'35	1st episode, 5 rls. (followed by 14 two-reel episodes)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23,'35	2 rls. (each)

PRINCIPAL

Title	Rel. Date	Min.
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1	(Seven-reel feature followed by eight two-reel episodes)

UNIVERSAL

Title	Rel. Date	Min.
Call of the Savage Noah Beery, Jr.	Apr. 15,'35	20 (each)
Roaring West Buck Jones (15 episodes)	July 8,'35	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21,'35	20 (each)
Tailspin Tommy Maurice Murphy-Noah Beery, Jr.	Oct. 29	20 (each)

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Better Theatres

WITH WHICH IS COMBINED "THE SHOWMAN"

JULY 27, 1935

A RADICAL EXPERIMENT IN THEATRE OPERATION

An article on the Pix Idea and its first playhouse.

●

MODERN LOUNGE DESIGN

Practical counsel on decoration, lighting, flooring.

●

BETTER HEATING AT LOWER COST

Don't let the calendar fool you—it's time to prepare for winter operation.

●

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Sound advice on modern styles by R. O. Boller, noted theatre architect

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COST IN SUPREX ARC OPERATION

An analysis of charges from rectification equipment to the light source.

In 2 Sections — Section 2

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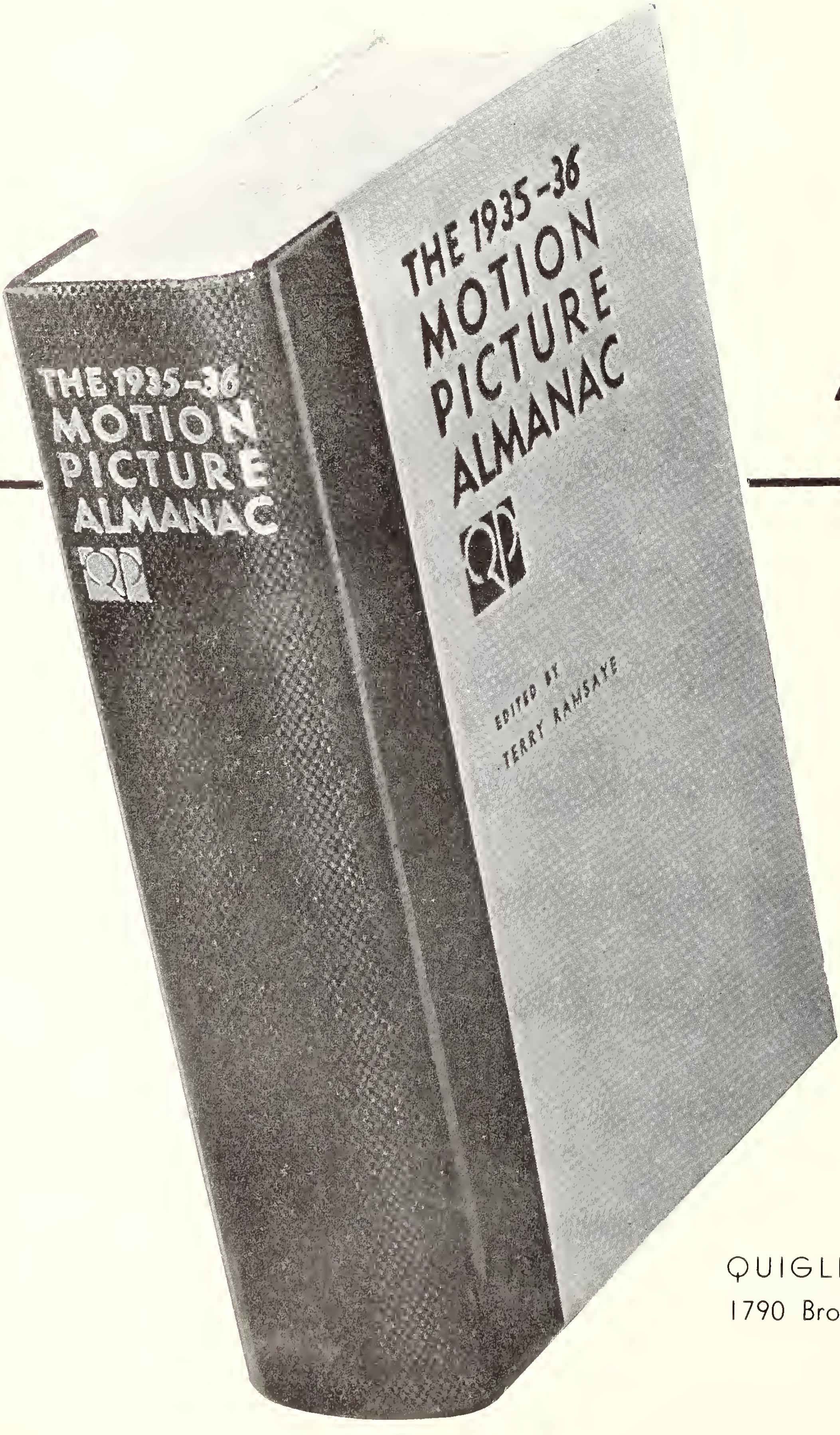
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Better Theatres

July 27, 1935
Vol. 120, No. 4

A section of Motion Picture Herald devoted to the operation . . . equipment . . . maintenance . . . and construction of the motion picture theatre

MARTIN QUIGLEY, Publisher and Editor-in-Chief
GEORGE SCHUTZ, Editor
COLVIN BROWN, Advertising Manager
C. B. O'NEILL, Western Advertising Manager
RAY GALLO, Eastern Advertising Manager

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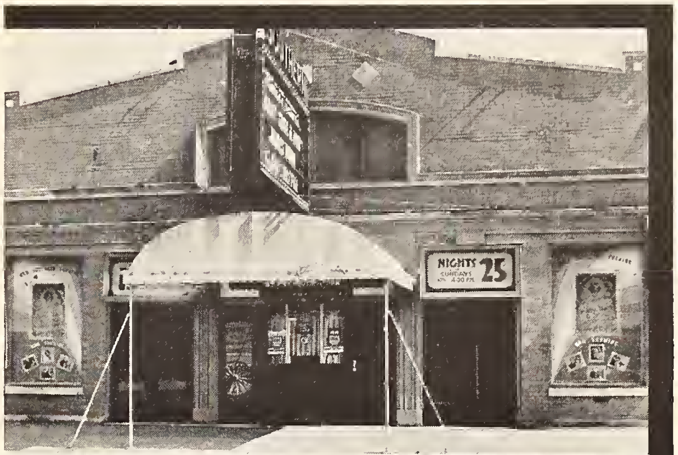
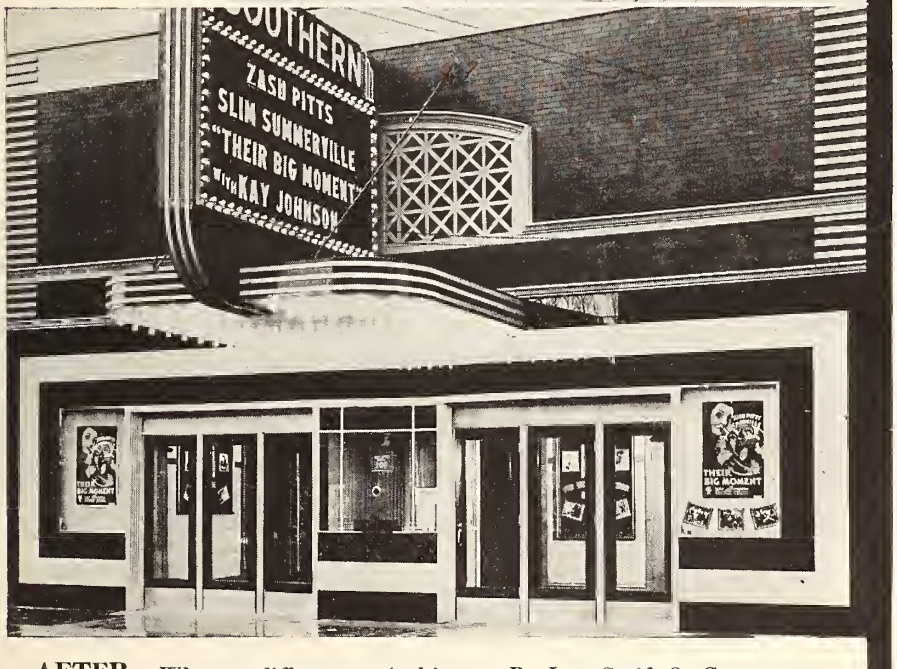


BEFORE: *The Southern Theatre in Chicago, Ill., as it looked before being modernized with a new theatre front.*



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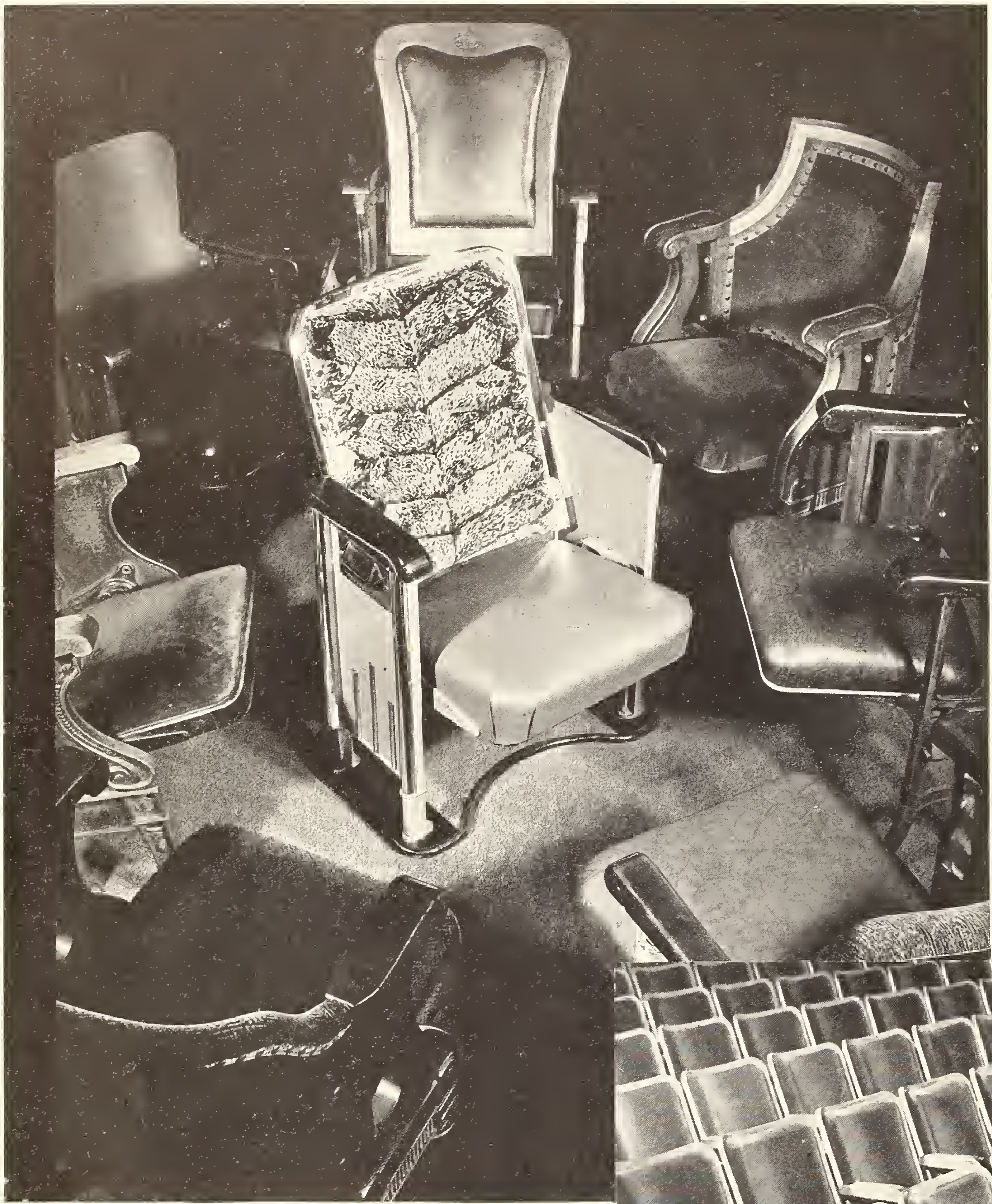


CHAIRS BY HEYWOOD-WAKEFIELD

THE EVOLUTION OF THE MODERN THEATRE CHAIR

HEYWOOD-WAKEFIELD INSTALLATION, HARBOR THEATRE, BROOKLYN, N. Y.

AN EXPERIMENT IN OPERATION AND CONSTRUCTION

Examining the Pix Theatre idea, the theory of motion picture exhibition on which it is based, and the standardized theatre plan in which it is realized

IN AN ANNOUNCEMENT sent to a selected group of New Yorkers, it was stated that "Pix Theatres, Inc., has developed and patented in practical form a revolutionary design of motion picture theatre which differs radically both in concept and structure from existing theatres."

The announcement, in its preamble, continued:

"The Pix theatre is of striking appearance and scientifically correct design, which will satisfy the public demand for comfort and technical perfection. The Pix Theatres, Inc.'s plan of standardized unit theatres and their operation offers a new approach to the business of motion picture exhibition."

This "new approach to the business of motion picture exhibition," as it has thus been called, was developing in the mind of John S. Clark, Jr., president of the present company, something like two years ago. He envisioned the development of a motion picture theatre that could be built cheaply enough, with a proportionate rate of write-off, to be operated profitably in specific types of neighborhood with an extremely small seating capacity and a moderate price of admission. This conception has since undergone substantial revision, but the original idea of motion picture merchandising has persisted. And in October, if schedules are kept, a 299-seat theatre, representing this idea, will be opened in White Plains, a suburb of New York located in Westchester County.

This will be the first of a group to be operated by Pix Theatres, Inc., a New York corporation with offices in New York City. It is planned, however, to make Pix theatres of standardized type available to individual exhibitors.

"The prospective market for Pix theatres," declared Mr. Clarke when questioned about this phase of his company's operations, "includes thousands of individuals well trained for business and possessing a few thousand dollars of capital, who definitely prefer to have a business of their own. Such individuals will have the assistance of the central organization. We will rely mainly on local partnership management. Experience has proved that chain or what you might call remote control methods of theatre operation, are not desirable beyond a territorial zone small enough to make all directly operated units accessible for daily observation. A theatre must be operated on a policy built to meet the taste and character of its community. Only a permanent local management can qualify to meet such demands."

The Pix organization, he stated, would operate directly only those theatres located nearest to the home office or divisional headquarters of the company. In other situations individual operators would be licensed on a royalty or participation plan. All Pix-type theatres would be unified organically, however, under some system of national identity, for the purpose of securing film product and purchasing equipment on a large-scale basis.

"The company proposes to extend its sales efforts," said Mr. Clarke, "through franchise sales organizations, nationally."

PLACE OF SMALL THEATRE

The Pix Idea, if it may be so called, is an answer, albeit a radical one, to the question raised since hysterical boom era, asking just what is the place of the motion picture in the recreational habits of people today. Mr. Clarke sees the trend of patronage as toward the neighborhood house and away from the glorified "deluxe" downtown theatre.

"The neighborhood theatres have the best experience from the standpoint of return on investment of any of the theatres —although," he added, "if judged by modern standards of construction, acoustics, comfort and accessibility, the vast majority of them are obsolete."

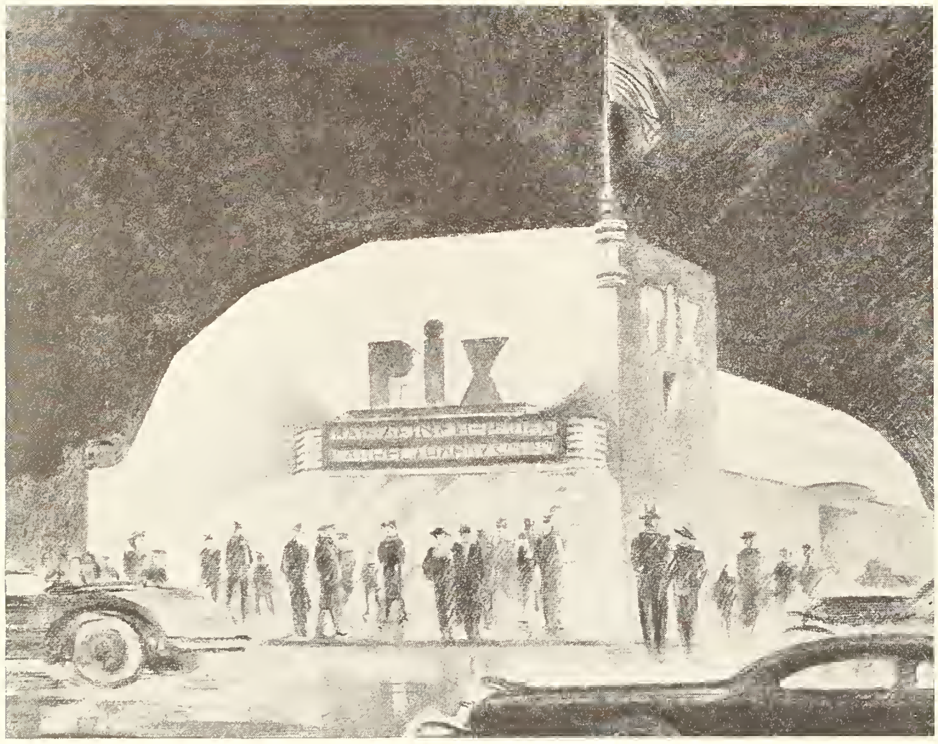
Small, modern, technically perfect, and intelligently managed neighborhood theatres, readily accessible in price and location to the great majority of families, represents Mr. Clarke's appraisal of the motion picture in today's social scheme. If one may interpret his point of view a little, one might say that he sees in this technically perfect, readily accessible theatre a "settling down" of the motion picture industry to its ultimate, permanent business.

"Investments in the field of theatricals and the motion picture have been considered highly speculative in the past," he pointed out. "And past records of such investments have proved this to be true. The speculative aspect of motion picture theatre operation has been characteristic of the past because of very definite reasons and circumstances.

"For example, one may cite the enormous sums spent in building movie palaces with their over-elaborate appointments.

COMFORTABLY SEATING THE THEATRE TODAY

● In the pictures on the opposite page the camera has attempted to catch some of the significance of the engineering that has gone into the development of the modern theatre chair. Reading between the highlights and shadows we see more than the evolution of modern theatre seating — we see the evolution of our present-day demand for comfort. In the circle of chairs are models representing various periods of the past. One of them was a beauty in 1910. It made many a show a pain in the neck, but going to the theatre then was too much of an event for the customers to complain about a mere twisted spine. Today millions of people attend the theatre often — the motion picture theatre. This theatre taught them to expect comfort. Now they exact it. Chairs like the husky, scientifically engineered chair of 1935 in the center of the circle, like those pictured in a recent installation, are simply more effective responses to an established demand. Theatregoers can't take it anymore—and don't have to.



Perspective sketch of the Pix theatre under construction at White Plains, N. Y., made by the architects, Bianculli & Ghiani. The form is functional, which accounts for the eccentric roof line of the forward section.

And it is to be remembered that the movie palace is strictly a one-purpose building.

"Then the seating capacities and also the initial cost demanded that these palaces be located in congested business districts, with resulting high land values and long-term rentals. These commitments were made without consideration of future economic, population or habit trends.

"It should also be remembered that the overhead involved in operating such theatres is so great that the number of days running time of any attraction is materially reduced, requiring more pictures and prior runs with increase in cost.

"To these points I would add that the large theatre must depend upon a picture policy planned to appeal to a large cross-section of society, and as a result its policy cannot be flexible enough to meet the conditions demanded by minority groups."

If he discerns truly, Mr. Clarke has learned about the motion picture theatre quickly. He was remotely connected with the industry from 1930 to 1932. But previously he was associated with motor truck manufacture.

Obviously, Mr. Clarke's appraisal of the small neighborhood theatre in its adaptation to the continued, profitable merchandising of the motion picture, included all small houses of modern design and excellent technical facilities, for the Pix-type theatre represents a special group within this class, having but 300 seats and employing a standardized plan that imposes certain apparent limitations.

As the first of this type, the theatre now being erected in White Plains will function, at least at the beginning, as an experiment—a sort of laboratory theatre in which standards and methods of operation and construction may be established for a group of houses having a restricted and special place within the great body of motion picture theatres.

"We do not regard the Pix theatre as being essentially in competition with the usual type of existing theatre," said Mr. Clarke.

THE STANDARD PLAN

The Pix theatre plan calls for an overall width of 35 feet, and a depth of 95 feet. Construction is largely of concrete blocks, and the architecture is functional—that is to say, the form of the building, and it architectural provisions, follow severely the requirements represented in seating, acoustics, projection, air-conditioning, vision, traffic, operating routine and so on. The architects are Bianculli & Ghiani, with Ben Schlanger as associate.

To a depth of 16 feet from the sidewalk, the construction is entirely of concrete blocks, which are faced with stucco. The remainder of the building is constructed of concrete piles supporting steel roof trusses, and between the piles, of concrete blocks laid to the cornice, which form the walls.

This main section houses the auditorium. The forward stuccoed section houses the box office, entrance vestibule, lobby, a manager's office, toilet rooms and, on a mezzanine level over the lobby, the projection room.

THE FRONT

The front is without ornament—a plain white stucco surface relieved only by a small marquee, a theatre name sign, and a shallow indentation along the lower part where the entrance and two sets of double doors are located. This forward section takes on an eccentric form (as will be noted in the accompanying picture) owing to strict adherence to a functional design. No space is needed on the left side of the forward section, so the roof here curves inward in line with the rounded roof of the main section. On the right side of the forward section continues vertically, to provide space for the projection facilities, ventilating ducts and an auxiliary blower.

The sign is of metal, spelling in modern stylized type form the name *Pix*. The letters are outlined with gas-tube lighting, which alternates with white light from incandescent sources behind the sign. When the latter light is on, the letters are silhoutted against the white stucco. A similar sign is located just around the corner from the entrance.

The entranceway is to the right of the front, leading past the box office, and with a turn to the left, into the lobby. The patron there turns right to enter the auditorium. Exit traffic is directly through the lobby to the two sets of double doors located (as they would be on walking out) to the right of the entrance.

Seating occupies all but a minor portion of the main section. A shallow traffic lane runs behind the last row of chairs, leading to the aisles, one on each side, and to the men's and women's toilet rooms, which adjoin each other at the rear of the left aisle. A standee rail divides this traffic lane from the seating area.

Seating is arranged in a single bank of 14 chairs to the row. All chairs are to be 22 inches wide and fully upholstered, with spring backs and seats. Spacing between rows is 34 inches. Although the auditorium is rectangular and less than 35 feet wide, seating is on a radial plan, with chair centers staggered. The floor curvature represents an adaptation of the Schlanger reversed slope.

LIGHTING

Auditorium walls are of plaster, without decoration. The ceiling, which follows the arc of the roof in six planes, is also of plaster. The only decorative effects are derived from a lighting trough at the juncture of the two central ceiling planes, the trough running the length of the auditorium, and from three bracket luminous elements on each side wall. Both trough and bracket sources will be equipped with two circuits, one for low wattage lamps (lighted during performances) and one for high wattages.

Cutting the two forward corners of the auditorium are metallic panels stepped in three vertical planes and painted a dark neutral color. These panels flank the screen platform, which provides for a screen approximately 12 feet wide.

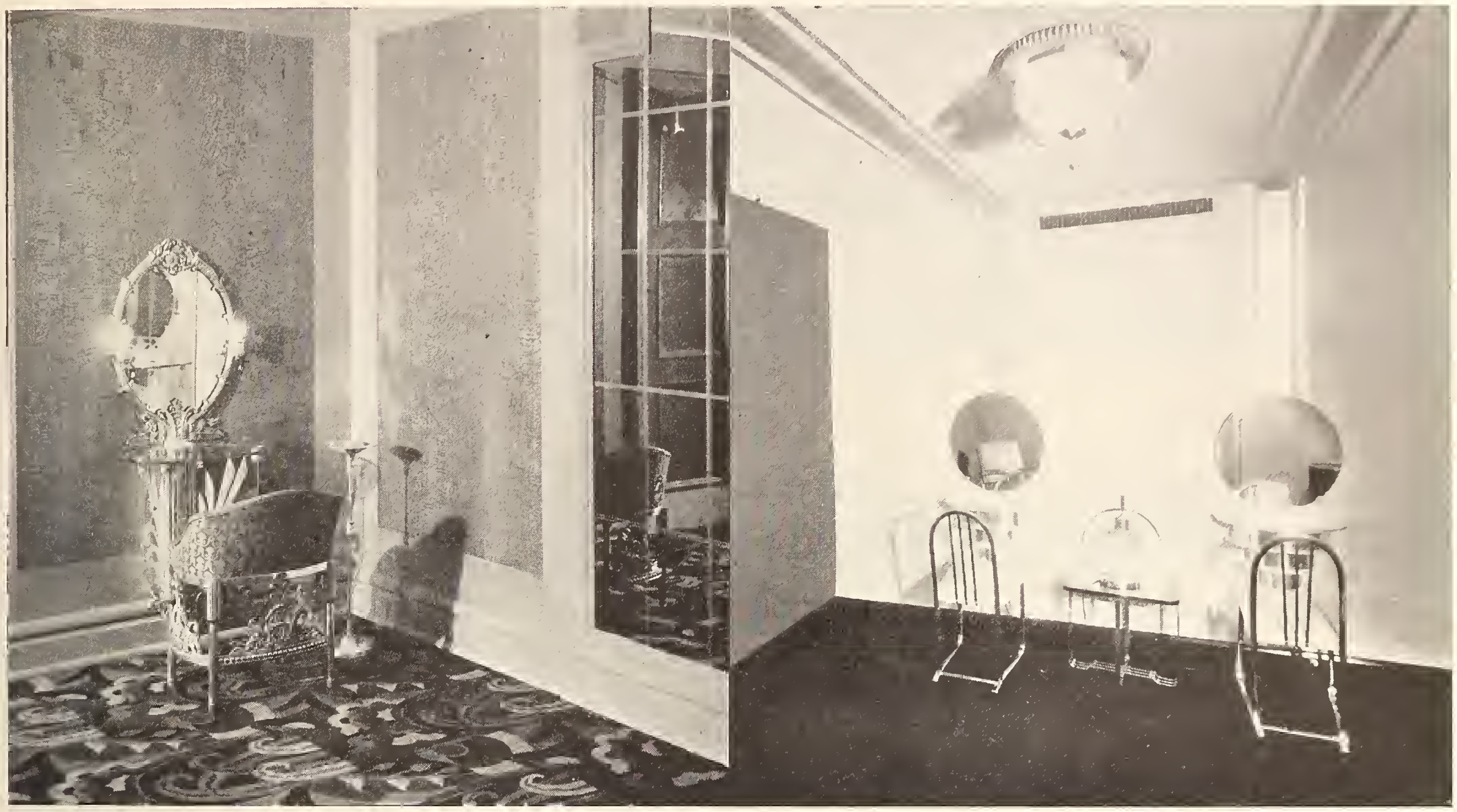
AIR-CONDITIONING

The screen platform is located over the only excavated portion. This excavated area houses the heating and cooling plants.

(*Continued on page* 21)

NEW THEATRES FROM OLD: THE LOUNGE

THE SIXTH OF A SERIES ON REMODELING, CONSIDERING IN SUCCESSIVE ISSUES: FRONTS, LOBBIES AND FOYERS, THE AUDITORIUM, AND LOUNGES



The pictures above show women's lounge areas done in modern patterns. The cosmetic room (lefthand view) is in the Southtown theatre in Chicago, of which Rapp & Rapp were the architects. The walls are of sheer paneling in lacewood and prima vera Flexwood. The other view is of the powder room in the Flatbush Avenue Trans-Lux theatre in Brooklyn, of which Thomas W. Lamb was the architect. Two walls are painted lemon yellow, the other two are stippled in cobalt blue. The ceiling is lemon yellow. Bands on walls and ceiling are painted silver. The carpet is a plain blue, and furniture is of chromium.

I.—METHODS and MATERIALS

By EUGENE CLUTE

A LOUNGE that is dingy and run-down is no credit to a motion picture theatre, but that is the kind of lounge that many houses have, if they have any lounge at all, with a carpet that is deeply scarred this way and that with cigarette burns to give the finishing touch to a general down-at-the-heel effect.

The lounges even of some of the newer theatres are no better than those in the older theatres, for their gaudy "modernistic" decorations, badly designed and cheaply executed, have aged with astonishing rapidity.

This condition emphasizes the fact that durability of materials and ease of maintenance should be prime considerations in the decoration and furnishing of lounges. Also, it brings out clearly the fact that decorations that have no virtue but novelty are a bad investment.

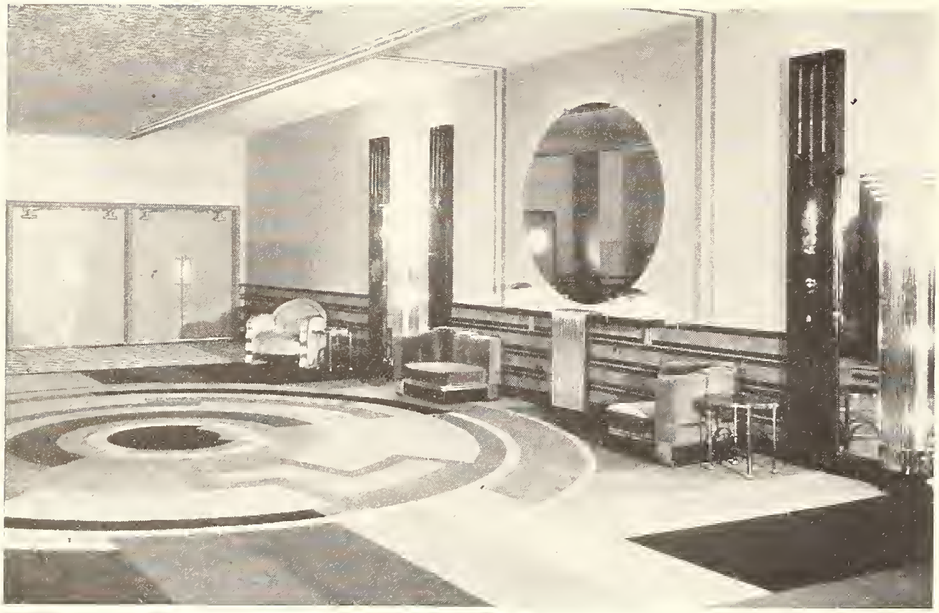
The best kind of modern style design is something very different from the freak decoration that too often passes for modernism. It makes use of materials that are good, though they may be inexpensive, employing them honestly for what they *are*, and developing their possibilities. It depends upon the division of wall surfaces, materials of good texture and the skillful use of color for much of its effectiveness. Ornament is used *sparingly*,—sometimes not at all—in the best treatments, and accent is given by means of straight lines inlaid, painted or formed by flat strips. The excessive use of mouldings, however, is avoided.

In decorating and furnishing a lounge or powder room, it is a good idea to adapt to this purpose the type of modern design which the motion pictures have taught people to regard as *smart*—the kind they see in so many of the interior settings representing the homes of the wealthy and ultra-sophisticated. Fortunately, this kind of modern decoration does not need to cost much, for it depends upon *ideas* rather than elaborateness for its smart character.

Since a lounge or powder room contains but little furniture, the walls must be depended upon to furnish most of the character. Consequently, they need to be treated somewhat more fully than in a residence or studio interior. They should be painted or be covered with material that wears well and is easy to take care of. Also, since the walls are seen at close range, and are well lighted, and because people do not merely pass through the room, but often remain for some minutes, interesting and beautiful materials may well be used.

FORMICA

One of the best materials for such walls is Formica which can be had in good colors, and in a dull finish as well as the polished finish. It can be inlaid in colors or metals, preferably in straight lines and simple abstract motifs, though elaborate ornamental forms can also be made in it. Stencil-like designs should be avoided, as a rule. Snap-on metal mouldings can be used over the



The foyer-lounge in the Flatbush Avenue Trans-Lux theatre in Brooklyn, designed by Thomas W. Lamb. Walls painted buff with three shades of orange at auditorium doors. The walnut dado is striped in black and vermilion. Vertical banding is in mulberry. Pylons are of black Formica. Glass tube luminaries are partly shielded by mirrors.

joints. A black Formica base can be used to advantage with most wall coverings. There are flat Formica mouldings with nails embedded in them, so that no nail heads show. They are convenient for use over the joints of various wall coverings, or for forming decorative lines.

WALL-PAINT PAPER

Plain Salubra, which is flat wall paint on a paper backing, is hung like wall paper. It comes in clear, soft, plain tints, and in good modern style patterns. Some of the plain colors can be had in three different tones for use in combination, as in banding a wall horizontally. Salubra is easily kept clean.

WALL FABRIC

A material that has good texture, is washable and is hung like wall paper, is Fabrikona woven wall covering. It comes in various weaves, of which one of the most suitable for lounges is the homespun in medium brown. There are two especially suitable designs in the patterned Fabrikona. One shows modern style motifs of moderate scale, the other a foliage-and-bird design in a block-print effect. The gold Fabrikona has a rough texture that gives sparkle to the metal and is a rich material for the frieze.

PAINTED PATTERNS

Painted walls are excellent for the lounge and powder room, and may be had at moderate cost. They can be made interesting by banding them with colors and metal stripes, using a deeper tone on some sections or graded tones on some portions. Stenciling, hand-painted decorations and graining should be avoided, as a rule. Stippling, when well done, is often suitable.

Painting the two longer walls and the ceiling in one color, and the end walls in a different color, tends to take away the box-like effect of a small plain room, and is good for a powder room.

A long, narrow room can be made to seem of better proportions by dividing each long wall into three sections, treating the two end sections alike, and the longer middle section differently. The middle can be in a plain color and the ends in a patterned hanging or in a contrasting plain color, or they can be banded horizontally or vertically with flat mouldings. Pilasters can be used to separate the sections.

Horizontal banding in different tones of a single color, darkest at the bottom, can be carried out in Salubra or paint. Horizontal or vertical banding can be done on a solid color in Formica, structural glass

[Mr. Clute's discussion
is continued on page 28]

II.—LIGHTING IN TODAY'S TREND

By FRANCIS M. FALGE

THE ENTERPRISING theatre manager exerts every effort to make a pleasant and lasting impression on his patrons, regardless of the picture itself. He knows this to be good business because patrons do not like to feel that at the conclusion of the picture their welcome has expired, and that they are being herded to the nearest exit because the theatre has fulfilled its primary obligation. Attractive, softly-lighted foyers, comfortable rest rooms and sparkling spic-and-span lavatories send the patron off with a satisfied feeling which in itself is insurance of continued patronage.

In planning the lighting of these parts of the theatre it is well to study them from the standpoint of the services they are to render. By doing this it is possible to provide satisfactory lighting with a minimum of cost.

First, however, I should like to point out the desirability of using a modern treatment

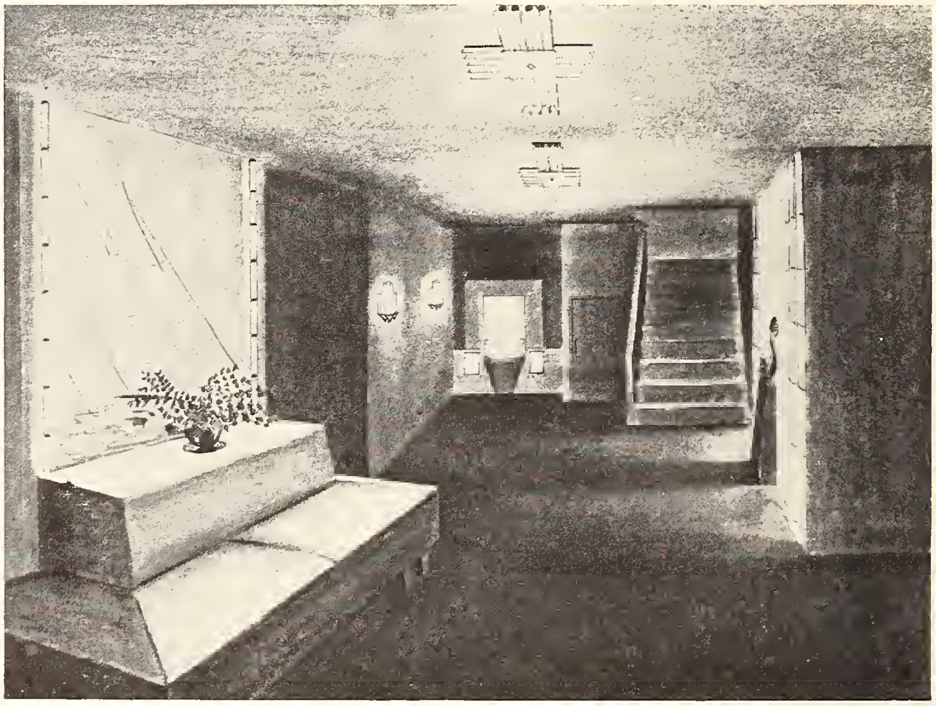


Figure 1.—A foyer-lounge design utilizing modern treatment with Mazda Lumiline lamps.

and modern materials for foyer and lounge areas. The reason for doing this is the fact that *these parts of the theatre find their counterparts in the homes of the patrons.* Too often "hominess" is the by-word in decorating these rooms, and this tends to suggest "sameness" and even "drabness" to the patrons. The housewife, always anxious to see how the other half of the world lives, is constantly on the lookout for new ideas that she can bring into her home. She often finds these in the scenes shown in the picture. Why shouldn't she find them in the theatre itself? It represents another world to her and by the logical and functional use of modern materials (not the over-decorated or awe-inspiring modernistic or futuristic) the theatre can play an important part in the everyday lives of its patrons. [*In Figures* 1, 2, 3, 4 *and* 5 *on pages* 10 *and* 11, *Mr. Falge submits examples of modern lounge illumination in a sketch and photographs supplied through courtesy of the Nela Park Engineering Department of General Electric.*—Ed.]

FOYER-LOUNGE

The term foyer is somewhat loosely applied to different parts of the theatre, depending upon its physical arrangement, and the illumination varies accordingly. If, for example, the foyer adjoins the auditorium and is merely a stopping-place en route to it, the illumination should be such that the eyes are gradually accommodated to the darkened interior. In this case a graded intensity ranging from 3 foot-candles on the outer side, to 1 foot-candle on the inner side, is satisfactory. If the foyer is spacious, and provision is made for seats and possibly for the serving of refreshments, an intensity of light of from 2 to 5 foot-candles is desirable. Soft, indirect lighting or direct lighting from large luminous forms of low brightness are well adapted

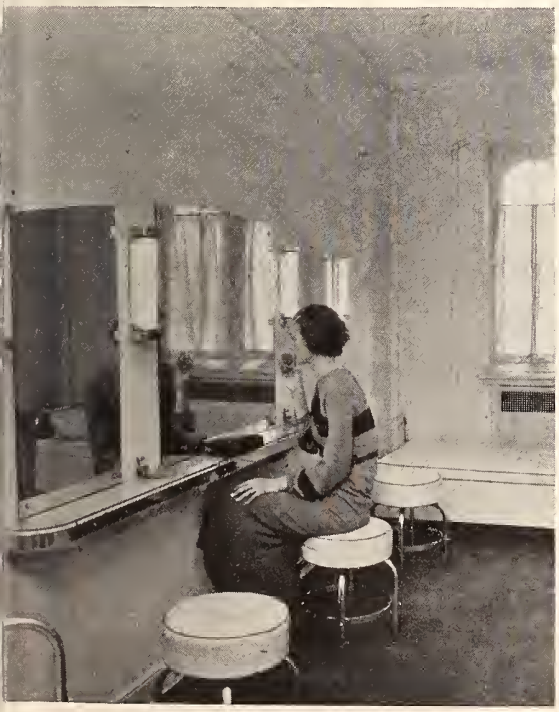


Figure 2.—Lumiline lamps at cosmetic room mirrors.

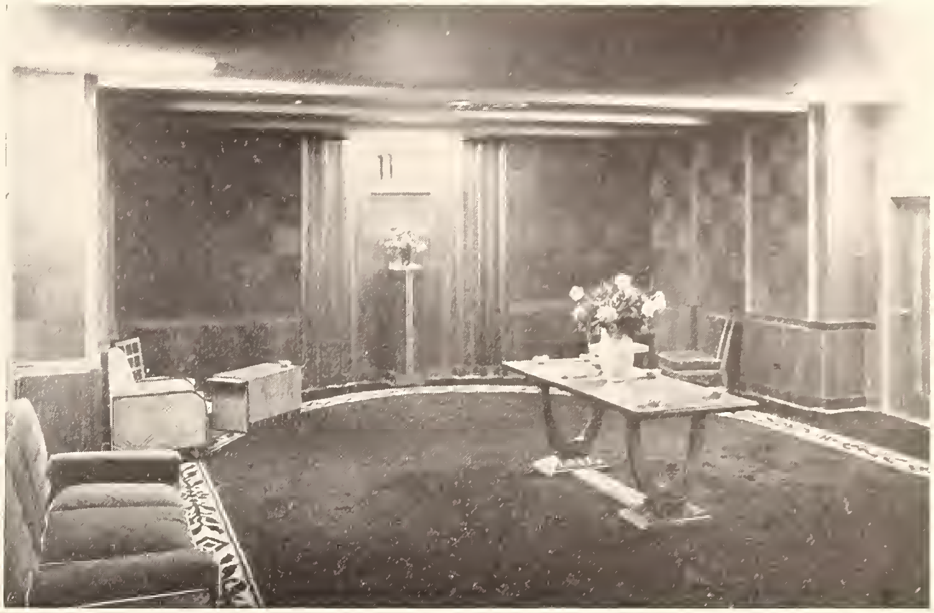


Figure 3.—A modern lounge in which flush-type L-shaped luminous panels are used.

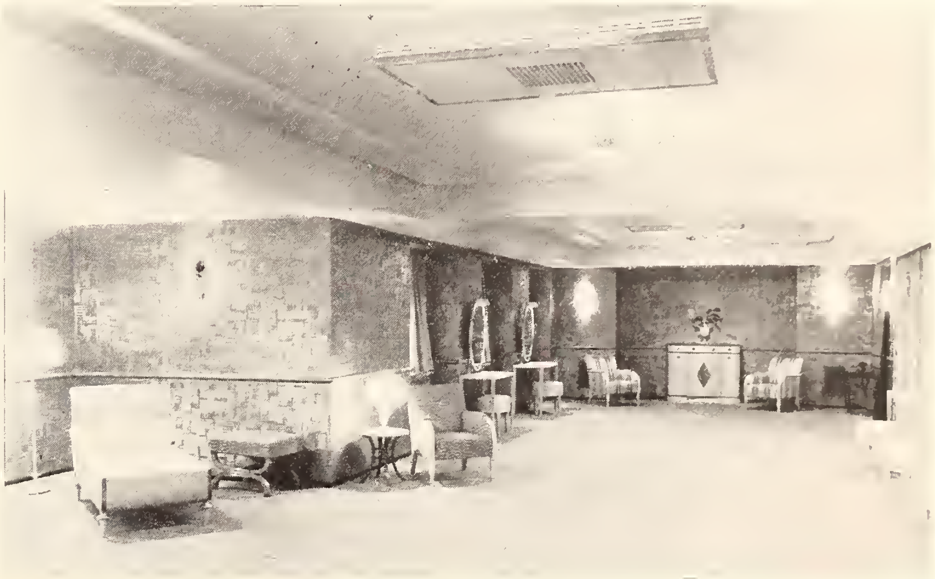


Figure 4.—A lounge with illumination supplemented by lighting at chairs and makeup mirrors.

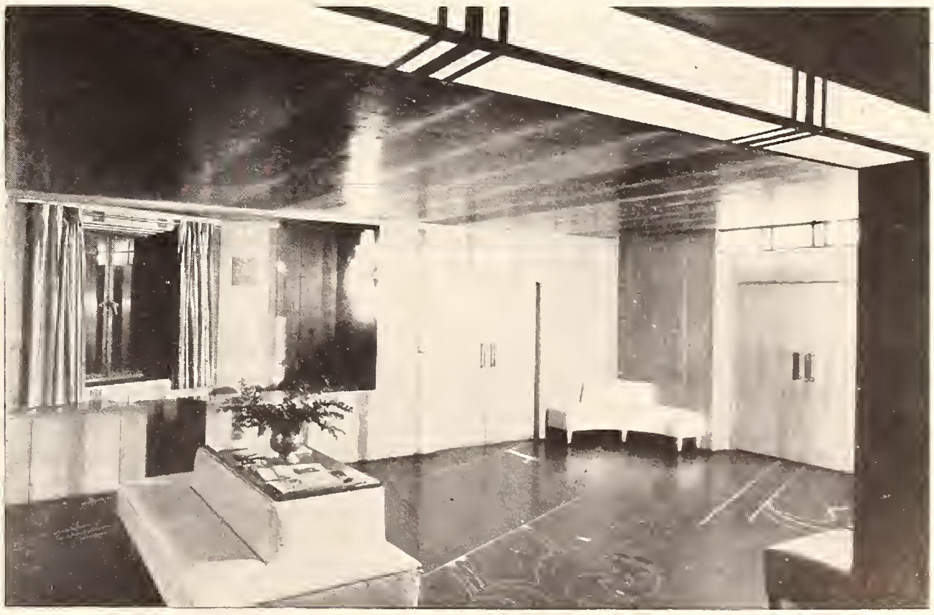


Figure 5.—A women's lounge with general illumination from elements of flashed opal glass.

for this location. Warm colors, such as yellow, amber and rose are desirable.

Where the foyer is lounge-like in character as in those theatres where long ramps carry into the auditorium or balcony, the foyer's uses are multiplied and it can serve to advantage as an informal meeting place. *Figure* 1 illustrates such a foyer, in which the new Mazda Lumiline lamps are featured. Ceiling plaques utilize the Lumiline lamps between strips of plate glass. Side-wall brackets are similar in character. Lumiline lamps have been applied in lines of light to outline the photo-mural. If their light is to be used for the seats also, white lamps are preferable. Two Lumiline lamps have been used for the drinking fountain, thereby attracting attention to it. The luminous areas on the right are windows that are lighted at night.

LOUNGES

The basic principles that should be followed in lighting lounges are in some respects similar to those for living rooms of homes. First of all, they should be livable. General lighting of a level of 3 to 5 foot-candles is desirable. Often it is best to use a light tint rather than unmodified white light. The general lighting should be supplemented by local lighting at the chairs, at the mirrors, for pictures, and at any other points of interest.

Adequate lighting at chairs and sofas is sure to meet with favorable comment. Here is a good opportunity to tie in with the "Better Light-Better Sight" activity which is creating so much interest and making people eye and light conscious. The use of the new efficient certified I.E.S. study and reading lamps, suitably identified, is sure to create a favorable impression. Why not tie in with department stores and other electrical stores or the local central station in the movement for better seeing through better lighting?

Another innovation is to use one or more of the new types of lamps that are equipped to carry potted plants. Certain plants thrive under incandescent light, and their use in the theatre adds interest to many locations.

Pictures and paintings are frequently displayed in foyers and lounges, and usually under lighting conditions that are unsatisfactory for this purpose. Special lighting adds greatly to their attractiveness. In general, these pictures have a glossy surface and it is necessary to direct the light so that reflections are *away from,* rather than toward, the eyes of the observer.

Light from below will do this, as will light from above. If a unit is located above a picture, it should be at such an angle that people will not get a reflected view of the lamp. Reflectors suspended above the picture must be carefully arranged to avoid spots. The new parabolic trough reflectors are useful in getting coverage over the entire picture. Spotlights, too, can often be concealed so as to light the picture smoothly and effectively.

LAVATORIES

Lavatories are purely utilitarian and it should be obvious that they are clean. There is no substitute for pure white light to express and encourage cleanliness. Colored light is concealing and people may feel a lack of cleanliness.

The mirrors should be well lighted, for they are of valuable assistance in helping milady with her makeup. Tubular sources, such as the Lumiline lamps, placed on the sides or above and below the mirror, do an excellent job. For a softer effect the light may be further diffused by placing flashed-opal glass tubes over the Lumiline or tubular lamps. Another method is to place luminous panels of flashed-opal glass at the sides or around the mirror. A new idea is to provide luminous panels with two circuits, one with Mazda daylight lamps, the other with inside-frosted Mazda lamps, the switches being appropriately labeled. Then when milady looks in the mirror she may make up her appearance either for daylight or artificial light at the snap of a switch.

III.—ECONOMY IN FLOORING

By J. T. KNIGHT, JR.

CERAMIC TILE floors are so frequently found in toilet rooms that we might consider it the standard flooring. Though there are many other vitreous and semi-vitreous tiles that are equally as satisfactory as the ceramic tile, and lend themselves to more colorful and hence more unusual floors.

The ceramic mosaic tile so frequently used is pressed into regular geometric shapes, usually one-quarter-inch thick, in plain colors. The appearance and low maintenance of a tile floor depends a great deal upon the care during installation. After the tiles have set a day or two some times a white scum appears—this is caused by the cement. Generally this white scum can be removed with soap and water, but frequently it is necessary to wash the floor with a 15% solution of muriatic acid and water. This acid solution should be allowed to remain on the floor for only a few minutes, then it should be carefully washed off with fresh water.

CLEANING TILE

It is characteristic of ceramic tile floors to be less affected by acids or alkalis than most any other flooring. In cleaning, soap and water followed by a thorough rinsing is recommended, with the use of a detergent only when necessary. Scouring powders are not harmful to tile, but it is not generally necessary to use it every day.

If the tile floor becomes stained around fixtures, don't try to remove the stains by using strong acid solutions, because over a period of time the acid will distintegrate the cement that holds the tile and the tile will become loose. Tile floors occasionally show cracks—this is caused by the expansion and contraction of the base flooring on which the tile is laid. Sometimes the cracks are caused by vibration or a settlement of the building. The actual job of repairing a tile floor is easy, but sometimes it is difficult to match exactly the color of the old tiles with new tile. This is often the case even when repairing a white tile floor.

CORK FLOORING

Cork tiles make a most beautiful flooring for lounge rooms. With cork tile floors carpet can be dispensed with, which reduces maintenance. Cork tile is composed of new, clean, clear cork shavings. The cork, after careful screening, is then compressed into tiles under tremendous pressure and then baked. In the best tiles there is no other bonding material used othen than the natural gum of the cork.

Cork floors may be dry cleaned, washed or wax finished. When cleaning dry, the floor is first swept with a hair broom or brush. Then the floor is polished with soft felt fastened to the back of a push broom, or some similar floor polishing implement. Every spot or part of the floor must be rubbed vigorously, for spots that are skipped can be easily detected by the eye. In time this treatment will develop a soft, rich luster on the surface of the floor. Of course, very dirty spots may have to be washed in order to remove them.

Before washing a cork floor it must be brushed clean of all loose dirt. The water for cleaning *must never be hot,* but just lukewarm, with a very small amount of neutral soap dissolved in it. It is best to use two buckets of water, the first with luke warm soapy water and the second with clear lukewarm water. Continually change the water in the second bucket so that the floor will always be rinsed with clean water. Clean only a small area at a time, then rinse clean and take up as much moisture as possible.

The less water left to soak into a cork floor, the better it is for the floor. Drying the floor is so important that *a perfectly dry mop or rag should be used* to remove the last bit of moisture.

When a cork floor is waxed, the wax forms a protective coating against stains, dirt and to some extent wear, and helps very much in retaining its natural rich color. Liquid wax applied in a thin coat and rubbed in well is very satisfactory. Frequently two coats of wax are applied if the floor is new or just been washed. The second coat is applied only after the first is thoroughly dry. After this waxing is necessary only at very infrequent intervals. In between waxings the floor should be brushed free of all dirt each day and polished with a 20-pound polisher. Electric machines have successfully been used in polishing cork floors.

All furniture standing on cork floors should be fitted with the protective glide casters to prevent permanent disfigurement of the floor. As a matter of fact glass or metal gliders should be used on carpet, linoleum, cork and rubber tile floors. They save a great amount of wear and tear.

HOW INTERIORS CAN BE MADE MODERN

By ROBERT O. BOLLER

Suggestions from a leading theatre architect on the decorative treatment of the theatre in today's styles and materials

FRANK LLOYD WRIGHT, famous American architect, who for many years has been a leading exponent of what he terms "organic architecture," once remarked that some interior decoration could only be termed "inferior desecration." With this statement I heartily agree, for even though good structural design is attained, and honest use is made of genuine materials in our *moderne* motion picture theatres, if the decorator fails to grasp the architect's vision, if fabrics and painted detail enriched with color are entirely omitted, or if the furnishings do not harmonize with the general scheme of the structure, the result is disappointing.

USE OF COLOR

Because of the very simplicity of *moderne*, the decoration of the theatre interior is particularly important. Plain wall surfaces, shaded and tinted to produce new and un-thought-of effects pleasing to the eye and esthetically satisfying, can make unnecessary the use of other ornamentation.

From bold colors and striking designs the *moderne* color scheme can be toned to a fastidious choice in pastels and the most delicate tracery. The early notion that this new type of design could only be carried out in black and silver or other bright metals is fast fading out of the decorator's mind.

Low ceilings gain the appearance of height when, in the hands of a capable decorator, they give the illusion of ascending in waves of lightening color toward the center of the room. Pigment mixed into acoustical plaster has become fundamental in the use of this acoustical material in auditorium treatment.

DECORATION COSTS

Before the *moderne* type of architecture made its appearance, owners were all too prone to spend thousands on technically correct construction, and to limit their decorating allowance to a few hundred dollars, which were turned over to the town painter with the admonition to do the best he could with the amount given him. But the advent of *moderne*, bringing with it the elimination of heavy plaster ornament and other features of embellishment, has thrown an additional responsibility on to the shoulders of the decorator. Rather than to skimp this portion of the work, it is better to choose less expensive materials for the interior finishes. Marble, tile, and ornamental iron work are a few of the items which can be reduced, or entirely done away with, with little harm to the general attractiveness of the building. Millwork may be "pine to paint," rather than costly woods for stained and waxed finishes. But *good interior decoration can be replaced by no adequate substitute*, and having built a theatre of which he is justly proud, the exhibitor should realize that this item is not the point for too rigid economy.

SIMPLICITY DESIRABLE

It is a generally accepted fact among the better designers of the past few years that the trend has been consistently away from ornate ornamentation or decoration of the auditorium proper. This section of the house remains dark for extended periods of time, while the foyer and lounges are seen constantly by passing patrons under brighter light. The auditorium still needs skillful treatment with paint and fabrics, but here we have learned to create effects which are simpler, less full of distractions, and which leave to the screen the dominant position.

FOYER AND LOUNGE

In foyer and lounge, the interior decorator finds the true field for his most artistic effort. Soft lights may fall on delicately tinted walls and ceilings treated with painted designs in keeping with the general atmosphere of the building.

Mirrors—both on side walls and used for unusual ceiling effects—are a never failing source of interest. A multitude of entirely new stenciled patterns may be used for panel and beam treatments, and these need not be the early form of "zig-zag" designs now scoffed at by the "intellectuals." The full scope of *moderne* interior decoration has as yet hardly been envisaged, and who can prophesy where the fertile and imaginative minds of contemporary artists and decorators can and *will* lead us?

Draperies, paintings, statuary and comfortable furniture in the *moderne* manner help to make these rooms inviting and homelike. These appeals to the beauty-loving side of human nature will always be in good taste so long as the theatre represents an escape from prosaic everyday life.

LIGHTING EFFECTS

More refined forms of light mediums and unusual lighting fixtures have replaced the earlier and more crude attempts at *moderne* design in this field. Neon lighting has proved to be particularly in harmony with the new style of architecture, since it lends itself to fixtures, ornament, and outlines which form an integral part of the building. General Electric has a new luminous element which makes available soft pastel shades of great beauty, furnished in tubes of varying lengths which clip into place with minimum effort. Strip lighting, concealed from the public gaze by metal, opaque material, or translucent glass, is being used in lighting cornices or central lighting features through the center of theatre rooms. Often these lighting strips, running the full length of the room near the ceiling line, may be used as baffles for conditioned air entering the room, as the unusual fixture effectually conceals the air inlet.

Other forms of strip lighting are also employed for wall treatments, in single lines, or in series of varied colors. These suggestions are equally applicable to auditorium, foyer, or lounge. The hanging chandelier in metals and glass is still used instead of strip lighting in cases where the owner prefers this type of illumination, and there are various modifications in wall and ceiling fixtures of the two styles of lighting, for use where the exhibitor does not wish to go to either extreme.

PHOTOCELL FOUNTAIN

In foyer or lounge, even the humble drinking fountain can be made an architectural feature. Terra cotta fountains, furnished in a variety of pleasing and colorful designs in stock patterns, ready to be built into the theatre structure, are now on the market at moderate cost. If bright metals or bronze are largely employed in other portions of the theatre interior, the fountain may be tastefully worked out in the same material. The addition of the photoelectric cell, which automatically causes a flow of water when a patron's shadow intercepts the beam of light above the fountain, is an interesting novelty of which the public will not soon tire.

The photoelectric cell has also been used to open and close doors in a manner interesting and highly mystifying to most patrons. A new use for the cell was recently found in a Colorado theatre in which an old wishing well was the central feature of the main lounge. It so happened that this theatre was executed in the Southwestern or Pueblo manner, rather than *moderne*. As the patron approaches the wishing well and leans to look into its depths, he intercepts a radio beam controlling a concealed sound effect machine, with the result that

(*Continued on page* 33)

BETTER HEATING AT LOWERED COSTS

Whether you heat your theatre efficiently or not depends on system design and operating methods. Here is seasonal advice

HEAT IS A form of energy Perhaps the most universally accepted theory of the nature of heat is that it is the accelerated agitation of the molecules of which the substance is composed—the more violent the agitation the more intense the heat.

Part of the theory of molecular motion is that every substance contains some heat, and the terms hot or cold are simply relative, indicating that the molecules of one substance are in more violent agitation than those of another substance.

In comparing the heat content of two bodies, the heat intensity as well as the quantity of heat must be considered. Heat intensity is measured in degrees of temperature, usually on the Fahrenheit scale, while quantity of heat is measured by the British Thermal Unit, B.T.U. (heat required to raise the temperature of 1 lb. of water to 1° Fahrenheit). Heat flows from a body of higher temperature to another body or to the surrounding air that is at a lower temperature.

When the interior of any building is maintained at a high temperature than the air surrounding the building, there is a continual loss of heat from the building. It is the accurate determination of heat losses that is the most important factor in determining the proper size heating plant of any particular building. Heat losses are affected by the materials of construction, general design, exposure, amount of glass, such as windows, number of doors or other openings, and the temperature range (the difference between outside and inside temperature).

A truly properly designed heating plant will only be operated at its maximum capacity from 4% to 10% of the heating season. After the temperature of a theatre has been raised to the desired 70° or 72°, it can readily be seen that the heating plant has *only to replace the heat losses in order to maintain uniform temperature.* Mechanically exhausting air from a theatre and replacing it by introducing air from the outside, either by another fan or infiltration, is a special form of heat loss which represents a substantial portion of the heating load of any theatre.

It is easily understandable that, to maintain a theatre at a comfortable temperature, it is necessary to supply continuously a definite amount of heat equal to the amount lost, adjusted by the amount of heat thrown off by each person in the theatre—(a person gives off from 400 to 440 B.T.U.'s per hour). The boiler of a heating plant extracts the heat from the fuel by combustion, transfers it to air or water, or converts water to steam, and the heated air, water, or steam in turn (through various systems for the transfer of heat) warms the air in the theatre.

In previous discussions various general types of heating systems have been described. [Readers with files of past issues are referred to "Heating the Theatre Economically," July 28, 1934; and to "Preparing the Theatre for Winter," August 26, 1933.—THE EDITOR.] In theatres, because of the large number of people assembled in a rather small enclosure, the problems of heating and ventilating are so closely related that they must be considered jointly. Due to the necessity of introducing cold air from the outside, most theatre heating systems are a combination of *direct radiation* (radiators set along the walls of the auditorium) and *indirect radiation* (coils or pipes or some special form of radiators located in the fresh air duct).

In designing heating plants for theatres, the heat losses from the building, through walls, exit doors, etc., are carefully calculated. This heat loss is taken care of by the direct radiation, while the heat requirements for ventilating purposes are taken care of by the indirect radiation.

There are some theatres in which no direct radiation is installed, the entire heating job being indirect. With this type of system the air must be introduced at a substantially higher temperature in order to compensate for the heat losses from the building. Also, with this type of system, *recirculation of air from the auditorium is absolutely mandatory,* otherwise the cost of operating such a plant is prohibitive.

REDUCING FUEL WASTE

THEATRE HEATING systems are commonly inefficiently operated. The scope for improvement, and hence the possibility of creating substantial savings, is very large.

The economic operation of any heating system depends upon the completeness with which the heat in the fuel is effectively utilized in heating the theatre. The sources of greatest waste in theatre heating may be blamed on one or more of the following conditions:

(1) Imperfect combustion; (2) too-high temperature of the gases going up the chimney; (3) coal falling through grate before it is burned; (4) radiation in the boiler room of a large percentage of heat because the boiler is uncovered; (5) radiation from uncovered pipes and risers, in boiler room, grid iron, attic spaces and inside furred walls; (6) losses because of excessive temperatures maintained in certain parts of the theatre; (7) failure to utilize the full heating value of steam due to faulty traps and valves; (8) obstructions to the free and easy circulating of steam through the system, due to old design, pipes pitching in the wrong direction where condensation forms water pockets, air pockets in the system, or a pipe system where pipes have become closed by rust or sediment or scale; (9) conditions causing improper firing of the boiler.

COMBUSTION

Combustion is defined as the chemical combination of a substance with oxygen proceeding at such a rate that high temperature is produced. Carbon is the principle combustible in coal. When the combustion of coal is complete it forms carbon dioxide (CO_2). When it is incomplete it forms carbon monoxide (CO). As the oxygen to form the chemical compound CO_2 is obtained from air, it is evident that there must be ample air supply, and the air must be supplied to all parts of the fuel bed. In order to be sure that air is reaching all parts of the fuel bed it is usually necessary to supply about 200% more air than is needed for combustion purposes. Of course, the excess air passes through the fire box and the breeching into the stack, mixes with the flue gases, and is heated to the temperature of these gases.

The excess air performs no useful service, and consequently represents a waste of heat. Hence for the sake of economy the proper firing of the boiler will hold the excess quantity of air down to a minimum. The best measure of the excess air is the percentage of CO_2 in the flue gases. Tests have shown that exactly the right amount of air produces about 21% of carbon dioxide by volume in the flue gases. With hand firing, the percentage of carbon dioxide should run between 10% and 15%, and such percentages represent excess air from 50% to about 200%. In most every community there is some engineer with instruments who can give you a carbon dioxide reading of your boiler. This is very much worth while and is heartily recommended.

Incomplete combustion, which generally means a deficiency of air, is usually accompanied by smoke. This is especially true of soft or bituminous coal. Smoke consists of unburned, finely divided carbon particles set free by the splitting up of unburned hydrocarbon gases. *Smoke is an indication of fuel waste.* Boiler design has a great deal to do with complete combustion and, consequently, smoke. Combustion must take place in the fire box before the gases come in contact with the colder boiler surfaces. Some of the older types of boilers frequently found in theatres present real problems in firing, but the fact that the boiler is old is all the more reason for extraordinary care in firing, as under the very best conditions the efficiencies of the older types are far below more modernly designed and installed boilers.

ASH

Ash is foreign or non-combustible matter in coal. More often it is just dirt or slate. Ash is objectionable because, first, it has been paid for as coal and therefore it represents a direct loss; second, it reduces the heat value of coal; and third, it causes no end of trouble and extra dirt. All coal will of course have some ash, but the lower the percentage the better. Ashes in the fire pit obstruct the passage of air, which, we have seen, is vitally important for combustion. Ash fuses, forming clinkers, and in removing ashes and clinkers from the fire box much unburned or partially burned coal is carried with it.

Every theatre manager is entitled to get a copy of the coal analysis of the coal that he is burning. The coal company or dealer should furnish this upon request, with the name of the firm that made the analysis. In this way the manager can check the information if he should have reason to suspect an error.

Here are the most vital things to look for in every coal analysis: *low moisture content, low percentage of volatile matter, high fixed carbon content, low ash content, high B.T.U. value, low sulphur content,* and *high fusion point of ash content.*

MECHANICAL STOKERS

Properly selected mechanical stokers will, nine times out of ten, effect savings in boiler room operations that are substantially worth while. Do not make a decision on a stoker until all of the sizes proper for the particular theatre have been investigated. There are many items to be considered before finally deciding upon the right stoker. Technically and mechanically here are some of the considerations:

1. Kind of fuel to be burned.
2. Method of draft—(a) forced, (b) natural, (c) combination of natural and forced.
3. Method of feed—(a) inclined feed: from front or from side; (b) underfeed; (c) chain grate (this is only practical on very large boilers).
4. Resulting fuel bed—thickness, accessibility, clinker condition.
5. Ash removal—automatic or manual.

In order that the benefits from a stoker can be appraised in advance, be very sure that the following points are determined:

1. Can it carry a 200% overload for short periods?
2. Can it maintain boiler conditions during mild weather when the maximum is not required?
3. How quickly can it get up steam?
4. How will it respond to changing load conditions, either up or down?
5. How does it affect boiler room labor?
6. How much electric power is required to drive the stoker and forced draft.
7. What is the initial investment required, and what will it cost to install?
8. What does the stoker company guarantee as to performance, savings, labor, maintenance and mechanical life?
9. Are any of the guarantees based upon other alterations or changes, which if not done will invalidate the guarantees?

The foregoing, combined with reasonable judgment plus a little inquisitiveness, should enable a manager to determine whether a stoker is justified for his theatre.

OIL AND OIL BURNERS

Oil and oil burners is an excellent primary source of heat for theatres. From experience I find there is not much in favor of oil over coal when the cost of operation is compared. Oil is very much more convenient, much cleaner, requires less attention, and can be controlled more easily by various types of electrically controlled instruments on the market today. Oil is primarily a hydrocarbon compound, and the actual combustion takes place only after the oil has become gasified.

Gasification is speeded up and more perfectly accomplished by mechanically breaking up the oil into a fine mist or spray. This process is called atomization. After oil has become gasified it requires heat to ignite it and oxygen (air) to carry on the combustion. When the combustion is not complete, due to an insufficiency of air, or a chilling of the gas, soot is formed, and

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maintenance tabs

By J. T. Knight, Jr.

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TEMPERATURE READINGS: Letters from the field indicate that there are still some exhibitors and managers who are confused and do not clearly understand wet bulb temperatures and the dew point. I am therefore giving here a brief explanation of them.

The dry bulb temperature measures the intensity in degrees Fahrenheit of the heat (sensible heat that would burn us if it were at a sufficiently high temperature) of the air. The wet bulb measures the degree of moisture in the air. Technically the air and the moisture (water vapor) occupy the space together: the air is the medium that supports or carries the water vapor.

The dew point temperature is the temperature at which the air becomes saturated—that is, the temperature when the air is supporting or carrying all the moisture it can hold.

Air, unless artificially treated, is seldom completely saturated. By being cooled, air is contracted and its ability to carry moisture is lessened. Consequently, if the process of cooling continues, a point on the thermometer scale will be reached where the air, unable to hold the moisture in it, will begin to drop it in the form of condensation. This point on the thermometer scale is the dew point.

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AIR PRESSURE: The pressure in an inclosed space filled with air or gas is generally measured or referred to in atmospheres, inches of water or inches of mercury.

One atmosphere equals: 14.7 pounds per square inch—30 inches of mercury at 62 degrees F.—29.921 inches of mercury at 32 degrees F.—33.974 feet of water at 62 degrees F.

One inch of water at 62 degrees F. equals: 0.03609 pounds per square inch—5.196 pounds per square foot—0.5774 ounces per square inch.

One inch of mercury at 62 degrees F. equals: 0.491 pounds per square inch—1.131 feet of water at 62 degrees F.—13.57 inches of water at 62 degrees F.

●

CONVERSION FORMULAS: Many managers, and all persons in charge of theatre air-conditioning equipment, will find the following formulas useful:

One boiler horsepower equals: 33,471.9 B.T.U. per hour.

One horsepower equals: 42.44 B.T.U. per minute—0.746 kilowatt—550 foot-pounds per second—33,000 foot-pounds per hour.

One kilowatt (1000 watts) equals: 1.3405 horsepower—44,252.7 foot-pounds per minute—56.92 B.T.U. per minute.

One watt-hour equals: 3.415 B.T.U.—2,655.2 foot-pounds.

One ton refrigeration equals: 199.038 B.T.U. per minute.

Latent heat of ice equals: 143.33 B.T.U. per pound of ice.

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PROPELLER FANS: Propeller type fans can be used where there are short ducts, or where there are no ducts at all. The comparatively low speed of the blades at the hub, compared with the high speed of the blade tips, makes this type of fan very inefficient when used in an attempt to push air against the resistance in long duct runs. The air, driven by the effective blade areas toward the tips, finds it easier to pass back through the less effective blade area near the hub of the fan than to push against the duct resistance.

There is a highly developed line of propeller fans being introduced on the market. They are well built and well designed for use as indicated above.

●

LONG-RUN WISDOM: Misguided shrewdness and greed have been responsible for millions of dollars in the profit and loss columns of the motion picture industry—profit for some and loss for others; a new lease on life for some, the death warrant for others! A continuation of the dual policy of shrewdness and greed within the industry would ultimately result in extermination. But before this could happen the government would step in and run the picture buisness. However, brains, integrity, foresighted policies, combined with the spirit of live-and-let-live, will revive the industry and rebuild it on a sound foundation.

Managers! Think, act and administer your theatre so that you will be prepared when the "bigger job" comes.

---

smoking results. The size of the fire box to a very large extent determines the quantity of oil that may be properly burned in any particular boiler. This in turn establishes limitations for the oil burner and the possibility of overloading the boiler.

The amount of excess air is best determined by a carbon dioxide analysis of the flue gas, just as for coal. Oil, however, permits of much more accurate control of the excess air than with coal firing. The character or color of the flame in oil burning is a rough indication of the quantity of air furnished: When a large amount of excess air is present, the flame approaches a white color; as the quantity of air is reduced, the color changes from white to yellow to orange to red. *A red oil flame indicates too little air,* which results in smoke and soot. In adjusting the air, *a shade between yellow and orange (say, bright orange) is usually the color to seek.* This shade generally represents about 25% to 35% excess air.

Bluish flames are caused by certain types of oil burners. This usually results when the oil is vaporized and mixed with air in a mixing chamber before being discharged into the combustion chamber.

Selecting the right oil burner for a particular boiler is a job requiring the best of unbiased counsel. The flame of the burner should be the approximate shape of the fire chamber in the boiler. The flame should never play directly against the cold boiler surfaces or unprotected parts of the boiler. Metal baffle plates are very often installed with some types of burners and such baffles require frequent replacing. Fire chamber linings and baffles of some refractory material should always be provided when necessary.

SYSTEM CONTROL WITH INSTRUMENTS

INSTRUMENT CONTROL of all heating and ventilating systems for theatres is extremely important from the standpoint of both comfort of occupants and economy of operation.

Many old plants could be made very much more satisfactory by a complete overhauling and the installation of carefully thought-out systems of control. An interesting thing is that control equipment of the electric type is not really so expensive, and frequently the economies such instruments bring about will pay for their cost in two seasons, and of course those economies, as well as greater patron comfort, will continue on.

Unfortunately there is no rule of thumb that can be given here and applied to all cases where automatic controls are being considered. There are some lobby radiators that should be on individual thermostatic controls; in other places it has proved very satisfactory to divide the direct radiation in the auditorium into four zones—(1) right side, and (2) left side of the main floor, and (3) the right side and (4) the left side of the balcony, with a set of controls for each zone.

However, the present arrangement of steam risers and the radiators which they feed will, to a large extent, determine the zone divisions. The large amount of wall hung radiation back stage certainly should be on a separate set of controls. There are many types of automatic controls that can be applied to boilers or furnaces, and such controls cannot be selected at random. Manual control of heating and ventilating plants is just as far out-of-date as the model T Ford is in automotive transportation. Automatic controls save fuel, save labor, and bring about more comfortable and uniform conditions.

SEASONAL OVERHAULING

DON'T APPROACH overhauling by saying, "We had plenty of heat last winter, my plant's all right." The cost of theatre heating throughout the country is from 15% to 25% too much. Savings of this nature cannot be realized by the mere statement that the plant is all right. Nor can one person at a distance in a general discussion of the subject put his finger right on the point of waste and inefficiency. An intelligent study of each system must be made to determine the things that must be done in order to cut operating costs and increase comfort and efficiency. Every plant should be thoroughly gone over every year. We all know that this does not happen, nevertheless it *should* be done.

Broadly speaking, there are four divisions of any theatre heating plant: first, the boiler; second, the piping system; third, the heat transfer units (radiators, valves, traps); fourth, the piping system for returning the condensate back to the boiler. Each of these divisions must be put into the best possible condition, otherwise don't expect efficiency and lower costs. It seems foolish to fix up a boiler and install an oil burner and expect outstanding results when the horizontal runs of pipe are clogged up to half their size with scale or rust, or when pipe lines have sagged and the lowered sections form water pockets. Yet this is exactly what happens each year, and time and again theatre managers are heard damning the new oil burner, when the piping or radiator traps are the causes of the trouble.—J. T. K.

• Equipment and Materials

Reports on developments in products used by theatres

IN THE HEATING EQUIPMENT MARKET

• Those who may be sweltering in midsummer's heat when they read these lines will probably not be inclined to appreciate the urgency of this message, for it is about the theatre heating plant and accessories. Nevertheless, like the matters brought forward in the opening article of this department, the heating equipment market deserves attention now, despite the fact that cooling may be the immediate operating interest.

The notes below on various items in heating apparatus on the market are scarcely exhaustive, but they at least represent important lines of product. Specifically, they are reports in response to inquiries for data on some of the newer developments.

GENERAL ELECTRIC

The equipment marketed by General Electric embraces most of the major components of an air-conditioning system, and many of the accessories. One of the most interesting of those representing recent developments in design is the General Electric vertical boiler.

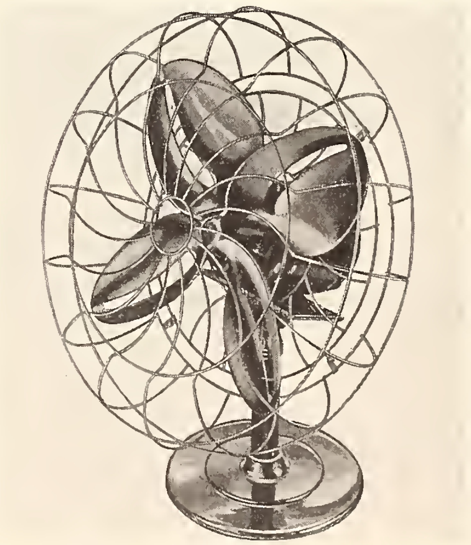
The boiler is arranged for supporting the burner on top and is designed and constructed in accordance with the ASME code for low-pressure heating boilers. It is built of heavy steel boiler plate, arc welded. This boiler uses the down-draft, counterflow principle applied to the design of high-pressure boilers in which oil, gas or pulverized coal fuel is injected into the top of a water-backed combustion chamber.

SARCO HEAT CONTROL

The Sarco Company of New York has developed a mechanical system of heat control for steam and vapor systems, designed to combine the advantages of an inside thermostat for maintaining proper indoor temperatures, with an outside thermostat for proportioning the heat supply in accordance with the heat losses of the building. In addition to automatic regulation of the general heat supply, the supply to each heating unit is controlled by graduators, which are automatic heat-proportioning devices serving to balance the heating system as a whole and supplying the proper amount of heat to each unit to meet the heat losses in its particular location. The system can be applied to the distribution of heat according to sectional needs of the building—that is, to a zoning scheme.

AUTOMATIC STOKERS

Two types of stokers are put out by the Iron Fireman Manufacturing Company of Cleveland—one for bituminous coal, and one for anthracite. Each of these, of course, are marketed in several models. The anthracite stoker is available in ash-removing and non-ash-removing types. The design of these stokers provides for banking of the fire when the required temperature is reached, and when additional fuel is needed, controls flash the signal to the feed mechanism. Controls are made for every type of plant. The controls operate a motor-driven relay switch, which starts and stops the stoker automatically.



Pedestal model heavy-duty ventilating fan manufactured by the National Air conditioning Corporation of Chicago. The one-piece propeller is of aluminum alloy.

NATIONAL BOILERS

The boilers produced by the National Radiator Corporation of Johnstown, Pa., in a line of equipment including radiators and other heating units, are of a half-dozen types adapted to a variety of requirements. Of interest to theatres is the Novus sectional boiler, which has bonded outputs of from 480 to 7,000 square feet of steam, and from 790 to 11,500 square feet of hot water. It has an especially large area of over-hanging direct fire surface in the crown sheet. Of slightly larger capacity is this company's Super-Smokeless boiler.

COMPLETE SYSTEM FOR HARD-OF-HEARING

• The line of devices for the hard-of-hearing manufactured by the Trimm Radio Manufacturing Company of Chicago, now includes both air-conduction and bone-conduction earphones. Microphones, amplifiers, outlet boxes and volume controls for installation in theatres are available in the system.

The amplifier is built especially for this class of service and is entirely self-contained. The outlet boxes are mounted on the frame of the chair and are made as entirely enclosed metal box finished in glossy ivory enamel. This contains both a jack into which the phone is plugged, and the individual volume control.

WOOD FIBER TILES AND PLANKS

• With the development of many new types of decorative veneers, vitreous, phenolic and wood, and their widespread application to theatre remodeling of late, a brochure on the wood tile and plank de-

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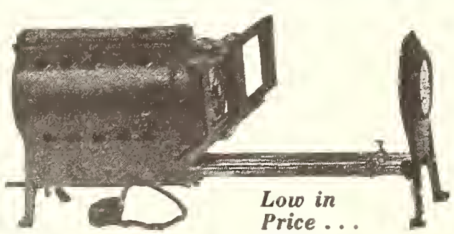

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BEST DEVICES COMPANY
200 FILM BLDG. CLEVELAND

veloped by the Wood Conversion Company of Cloquet, Minn., merits reporting. The trade name is Nu-Wood.

The material is made smooth on one side, and with a rough mat surface on the other. It can be applied with either surface, or with a combination of the two surfaces. The surface exposure to be used must be specified, since the tile is beveled.

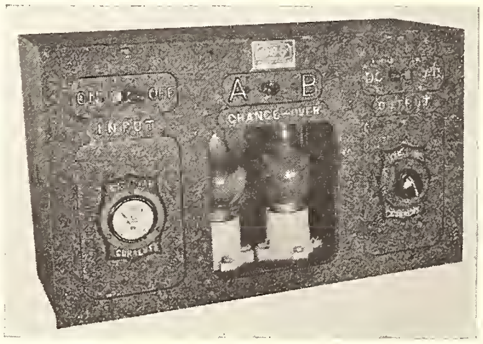
The tile comes in a soft brown color, or can be obtained in a range of five variations of brown from light to dark. An ivory-color tile is also made, for application where light reflection is a factor. The material is sized in manufacture.

These tiles are obtainable in a variety of standard sizes. The plank comes in 8-foot lengths and widths of 6, 8, 10, 12 and 16 inches. It is delivered in mixed color selections unless otherwise specified. For use in acoustical treatment as well as for decoration it may be applied directly to plastered surfaces, although application to furring strips increases the absorption efficiency.

D. C. EXCITER LAMP SUPPLY SYSTEM

● A direct current exciter lamp current supply system has been developed by the S. O. S. Corporation of New York, for installation as a permanent part of the sound system, or as an auxiliary unit for emergency use. It is designed for wall or rack mounting.

This rectifier, which is of tube type, converts the current for exciter lamps only and is designed to operate where it is believed that the 120-cycle cut-off has dissipated the lower frequencies.

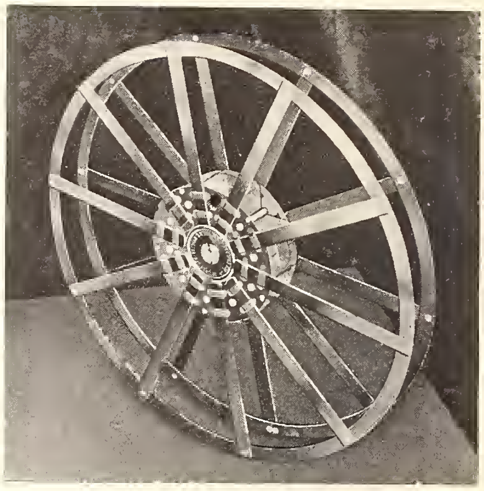


S. O. S. exciter lamp rectifier.

A d. c. exciter lamp ammeter is included as standard equipment, together with a heavy-duty rheostat, on-and-off switch, and an exciter lamp a. c. filament transformer to be used in an emergency. A large changeover switch is also provided. The tubes are regular 49-type as used in arc rectifiers.

RCA MARKETING HEARING DEVICE

● Arrangements are completed between the Sonotone Corporation of New York and the RCA Manufacturing Company whereby the latter company will act as exclusive distributor for the sale of the Sonotone bone-conduction oscillator device for the hard-of-hearing. It will be known as the RCA-Sonotone in all commercial fields, according to Edwin M. Hartley, manager of the RCA Photophone sales division. The Sonotone Corporation will continue to market their device in the non-commercial field—to private individuals with impaired hearing.



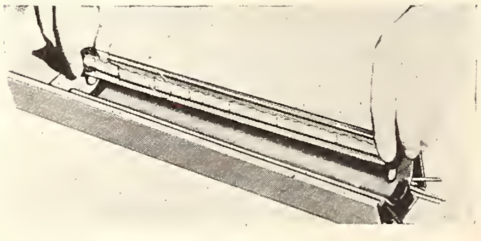
The 35-millimeter reel brought out by Herman A. DeVry, Inc., somewhat in the likeness of a previous 16-millimeter reel. The professional model is of similar design, made of clock-spring steel with automatic clip. It is much more rugged, however.

Under the new agreement, RCA Photophone will sell and install the RCA-Sonotone oscillator in all theatres regardless of the make of the sound reproducing apparatus in use. In theatres equipped with RCA Photophone apparatus, addition of the new hearing aids entails the use of a special amplifier, connected with the main reproducing amplifier, and double plug-in boxes placed beneath the arm of the seat-chair. In competitively equipped theatres a microphone, to be placed directly in front of the loud-speaker, is also specified as necessary.

BY WAY OF NEWS

● The 1935 DeVry Summer School of Visual Education, held in Chicago last month, had a total registration of 235, representing a 200% increase, according to word from Herman A. DeVry, manufacturer of projection and other motion picture apparatus, who sponsored the school. A new feature was an advertising group, which indicated a rise in interest in industrial films.

The Hild Floor Machine Company of Chicago, manufacturers of floor scrubbing and carpet cleaning machines, has removed to new quarters located at 1313 West Randolph Street.



A Lumiline lamp being inserted into the Lightstrip developed by Curtis Lighting of Chicago. The device was described in the June 29th issue.

SIMPLER CONTROL OF LIGHTING BY NEW TYPE BOARD

UNTIL A FEW years ago stage switchboards were located in the wings and operated by an electrician who, at best, could obtain but a distorted view of the performance from this location. In recent years remote control switchboards have been developed of such small size that they can be located in front of the stage where the electrician can obtain a clear and undistorted view of the performance.

Up to the present time practically all of these remote control switchboards have comprised five or more control levers per circuit whereby five scenes may be preset in advance. An improvement has now been developed in this type of switchboard whereby a much greater number of presets can be obtained in less than one-half of the space.

Cutler-Hammer Flex-O-Lite Control Board.

This improvement consists in providing only two control levers per circuit, one set of control levers for all the circuits being located in one group, and another duplicate set being located in another group. Both of these groups are housed in one very small switchboard, and *templates* (or program plates) are provided whereon any desired combination of illumination intensities for any and all circuits can be set up in a few minutes during rehearsal. These program plates are then numbered and conveniently located in a rack beside the switchboard.

The duplicate boards above referred to are used alternately, template for Scene 1 being mounted on board No. 1 at opening of performance, template for Scene 2 being mounted on board No. 2. A fader is used to fade from Scene 1 to Scene 2 as fast or as slow as may be desired. Program plate for Scene 3 is then substituted for Scene 1 plate on board No. 1. Pressing of a button shifts all of the levers on board No. 1 to position determined by this template, and then, at the proper time, the fader is used to transfer from Scene 2 to Scene 3, and so on, alternately, throughout the entire performance.

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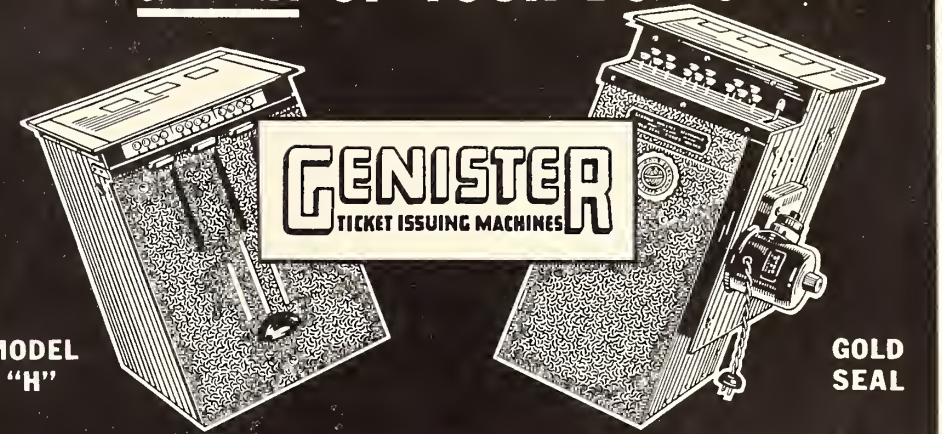

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MODERN PROJECTION

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SUPREX ARC OPERATING COSTS

By HARRY RUBIN

Concluding with a comparative cost analysis a series by a prominent figure in projection on the Suprex light source

OPERATING characteristics, carbons characteristics, lamp characteristics and comparisons of the several types of arcs have been pretty thoroughly outlined in the preceding articles in this series. Comparative costs of operation, the subject of this article, are the result of data obtained by the writer from a number of theatres in widely separated sections of the country. The reported costs have been averaged and the average results are as given herein. The average given match very closely with my own personal tests and observations made in a number of theatres and projection rooms.

There are two types of projection arcs besides the Suprex that are in general and practical use in theatres (except the larger ones) and using direct current as a source of arc supply, either derived from a motor-generator, a rectifier or direct current from the power house. These two types of arcs are Low-Intensity and Hi-Lo. Upon these two and Suprex the operating costs are given.

There is of course another type of arc, High Intensity, but this type is not considered in this article for the Suprex arc cannot be used in place of High-Intensity.

In considering comparative costs of operation there are two main items of cost—first, carbon; second, current. In carbon cost figures the prices used are net prices to the theatre in unit packages of 50 carbons and allowance made for stub.

In current cost figures the cost of current is taken at 5c per kilowatt hour, which may be high for some localities and low for others, but as long as the same cost is used in each case the comparative result will be the same. Comparative cost tables are as follows:

Cost per hour of 30 amperes Low-Intensity arc—

Carbons	4.9c
Current cost with M. G.	19.5c
Total	24.4c

Cost per hour 75 amperes Hi-Lo arc—

Carbons	17.2c
Current cost with M. G.	47.0c
Total	64.2c

Cost per hour 40 amperes Suprex arc—

		Cents	
Carbons, 6 and 7 mm.	10.4	10.4	10.4
Current, 110 line, or 80 M. G.	22.0		
Current, with Suprex Gen.		15.0	
Current, with rectifier			9.0
Total	32.4	25.4	19.4

Cost per hour 45 amperes Suprex arc—

Carbons, 6 and 7 mm.	14.4	14.4	14.4
Current, 110 line, or 80 M. G.	25.0		
Current, with Suprex Gen.		18.0	
Current, with rectifier			11.0
Total	39.4	32.4	25.4

Cost per hour 50 amperes Suprex arc—

Carbons, 6 and 7 mm.	18.5	18.5	18.5
Current, 110 line, or 80 M. G.	27.5		
Current, with Suprex Gen.		22.0	
Current, with rectifiers			13.5
Total	46.0	40.5	32.0

Cost per hour 55 amperes Suprex arc—

Carbons, 6.5 and 8 mm.	10.5	10.5	10.5
Current, 110 line, or 80 M. G.	32.5		
Current, with Suprex Gen.		25.0	
Current, with rectifiers			15.5
Total	43.0	35.5	26.0

Cost per hour 60 amperes Suprex arc carbons—

Carbons	12.5	12.5	12.5
Current, 110 line, or 80 M. G.	33.0		
Current, with Suprex Gen.		27.0	
Current, with rectifier			17.5
Total	45.5	39.5	30.0

Cost per hour 65 amperes Suprex arc—

Carbons	14.5	14.5	14.5
Current, 110 line, or 80 M. G.	35.5		
Current, with Suprex Gen.		29.5	
Current, with rectifier			19.0
Total	50.0	44.0	33.5

By reference to the above cost tables it can readily be seen that Low-Intensity operation costs approximately 25c per hour, while at the same approximate cost (25c per hour) a 45-ampere Suprex arc can be operated from a rectifier.

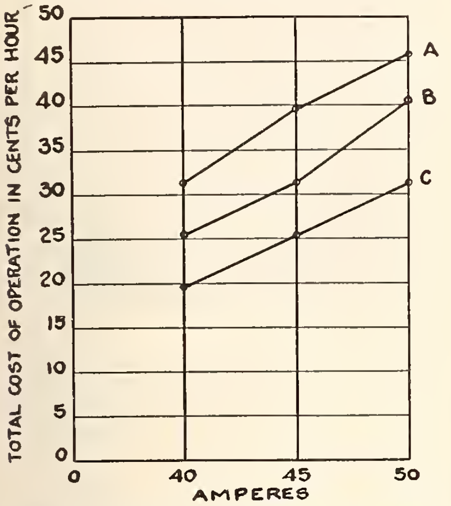
While the change involves the purchase of new equipment, the investment is often well worth making because of the enormous increase in screen illumination, as well as the great improvement in color of the light, reflecting itself in increased box office receipts.

A matter of vital importance to every business is cost of operation, and it should be noted from the above cost figures that if the theatre is now burning the Suprex arc from its old generator or from a d.c. supply from the power company, it is throwing away from 13c to 14c per hour. Operating 4,380 hours per year, one would be throwing away $569 per year.

From the standpoint of the theatre using Hi-Low lamps, there is much to be gained in cost of operation by changing to Suprex operation, for in most cases the Suprex arc operating at 50 amperes will give as good or better light at a cost of 32c per hour (if a rectifier is used) as against the present cost of Hi-Lo of 64c per hour, or exactly half the cost. In operating one year 4,380 hours the amount saved would be $1,400, or enough to pay for the new equipment in one year.

The Suprex arc at from 60 to 65 amperes will give sufficient light to replace any Hi-Lo lamp, and the saving is $700 to $800, using the most inefficient source of power.

The accompanying graph shows the operating costs per hour in cents for the



CURVE "A": 110 VOLT D.C. LINE OR 80 VOLT MOTOR GENERATOR

CURVE "B": AVERAGE SUPREX TYPE MOTOR GENERATOR

CURVE "C": RECTIFIER (COPPER-OXIDE TYPE)

Suprex arc, at from 40 to 50 amperes and burning 6-mm. negative, with 7-mm. positive carbons. The curves A, B, C, represent the total cost of carbons and current used from the line.

An Experiment in Operation

(*Continued from page* 8)

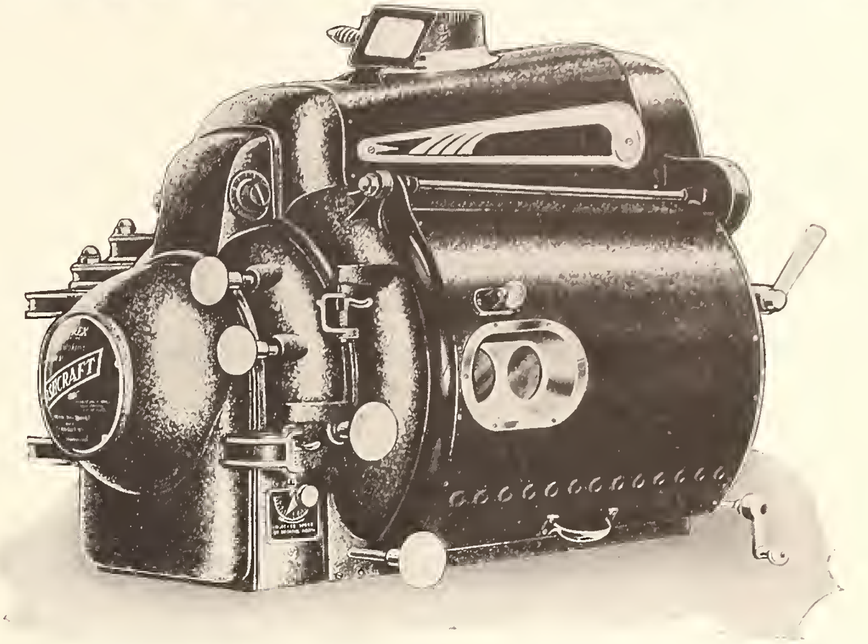
The system provides for complete air-conditioning with circulation of either heated or mechanically refrigerated air under automatic control. The air intake is at the upper part of the rear wall, and after being washed, heated or cooled, is passed, under heavy pressure, to grilles located at near the ceiling on either side of the forward auditorium wall. Blown into the auditorium, the fresh air settles to the breathing zone and is drawn off at the rear of the auditorium at the floor line (and also through auxiliary exhausts on either side of the screen platform).

The projection room, located on this level, is of prefabricated type, of asbestos construction, merely installed in place. It is hidden, however, by the rear auditorium wall.

Projection and sound equipment will be unified in an adaptation of the simplified DeVry projection-sound system. Unique in this projection room will be 16-millimeter as well as standard equipment. This might be looking toward a time when reductions of standard product may be available. At present its installation contemplates the possible use of educational subjects.

Theatre operations will be in charge of E. S. C. Coppock, general manager.

ASHCRAFT SUPREX



45-110 AMPERE HIGH-INTENSITY PROJECTION ARC LAMP
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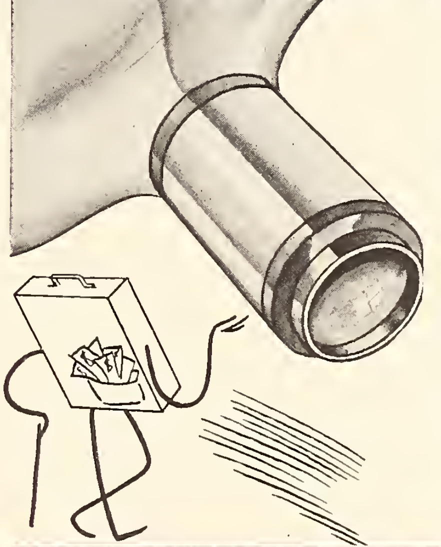
A Product Beyond Comparison Literature Upon Request
C. S. ASHCRAFT MFG. CO. 4214 SANTA MONICA BLVD. LOS ANGELES, CALIFORNIA

THE NECK OF THE BOTTLE



The projection lens is the neck of the bottle through which all of the qualities of a film must pass. The art of the camera man, the acting of the cast, the skill of the director, in fact, all of the qualities of a film are aided or retarded by the projection lens.

That is why so many of the leading theatres use the Super-Cinephor—the projection lens which keeps company with a full till box.

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F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •

F H Richardson

EQUIPMENT NEEDED TO ASSURE SHARPNESS OF IMAGE DEFINITION

MAXIMUM SHARPNESS of definition (focus) is of high importance from the viewpoint of the box office. It therefore would seem that exhibitors should want to take every possible means of securing it. Yet we find theatres having projection distances as high as 150 feet, with projectionists depending wholly upon the unaided eye to judge picture sharpness, or at best equipped with nothing better than a cheap opera glass that is not even mounted in a fixed position and which therefore may be laid down anywhere or carried away, hence is seldom, if ever, used.

It is utterly impossible for the unaided eye to judge sharpness of definition accurately, even at so short a distance as 50 feet. In proof of that assertion, select any three objects having considerable detail, such as the leaves or bark on a tree. Let one of them be 50, one 100, and the third 150 feet away. The one 50 feet away will probably seem perfectly clear, but pull down on it with a really good opera glass, observing what an amount of additional detail becomes visible. Do the same at 100 and 150 feet. *Upon such small details the projectionist must depend for real, critical sharpness of focus.* True, up to a certain point sharpness of focus may be judged at distances that eliminate all small details, but for real, *critical* sharpness the small detail is vitally necessary. The more critically sharp definition is, the more beautiful the picture will be. The critically sharp picture will also be easier on the eyes of patrons. These considerations make definition a box office matter.

Recently I had an extended conference with an engineer of the Technicolor organization. He remarked upon the necessity for projectionists to use a good opera glass, saying that in the Technicolor screening room projectionists were required to use a glass, and that they did so with highly beneficial results.

It seems to me the very best kind of policy to have the projection room equipped with a really good opera glass, mounted permanently in place, trained on the screen, in such manner that it cannot be removed. As a matter of fact, in new projection rooms I would suggest the provision of a small, separate port immediately beside the lefthand observation port, with a glass so mounted therein that nothing but its focusing screw is movable. In this position, either lens focusing screw could be reached as the projectionist looked through the glass. I repeat, however, the glass must be of very good quality. The cheap variety would be only a snare.

Lens manufacturers might well make such equipment available, with a mount as suggested. The Society of Motion Picture Engineers has approved the installation of such equipment. Were good, moderately priced equipment of this sort made available, I believe it would in due time be installed in a very large number of our theatres, if not in them all. I certainly would urge this, and I am sure the SMPE and The Academy would do the same.

AFFIRMS VIEW ON EYESIGHT IN PROJECTION

I HAVE A letter from Mr. William H. Palmanteer, field assistant of the Tuberculosis Health Association, Rochester, N. Y., in which he says, "I read with especial interest your article, 'Good Eyesight a Necessity in Projection,' in the June 29th issue of BETTER THEATRES. Being a projectionist (member of Local Union 253) as well as a field worker for the Rochester Eye Conservation Committee, I am particularly concerned with perfection in vision among projectionists.

"A goodly percentage of the profession have suffered severe eyestrain over a period of years in the endeavor to produce good results with inadequate equipment. Recently my attention was called to an incident in which a projectionist was accused of being asleep on the job. Investigation disclosed the fact that the man occasionally closed his eyes to rest them from the strain due to conditions under which he was working. This resulted in an occasional missed cue. Very likely this same condition exists in many places. It could be wholly avoided did the men consult compentent eye physicians.

"Much has been done in the matter of equipping projectionists with better machinery, better lenses, added illumination, etc., but do projectionists occasionally check their own system with regard to good health and normal eyesight? Eyes are the lenses of the human camera, the perfection of the picture produced in the brain depending upon good vision. May I thank you for your interest in the welfare of the projectionist, as evidenced by the article in question."

●

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

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Giving Lecture on Simplex Page 24
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Questions from a Beginner Page 24
An Opinion on Priority Rights Page 25
Academy Plan Deserves Support Page 26
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THE PROJECTIONIST AND REPAIR WORK

FROM A LARGE city in the Northwest comes a letter inquiring where a projectionist may find a school in which he may learn to repair projector mechanisms. The complaint in this case is that the chief projectionist makes all the repairs and refuses to permit the men under him to watch him at the work, or to permit them to learn anything about it. In part the correspondent says:

"Our chief projectionist is of the type who regards a vacuum tube as merely something to illuminate the interior of the amplifier. He is not either anxious or willing to permit the men under him to learn anything about repair work. When we are permitted to help him at such work, about all we do is take the parts of a disassembled projector mechanism into another room and clean them, he making any needed repairs and reassembling the projector mechanism by himself.

"I have the Bluebook of Projection,

which has taught me a great deal, but what I want now is some real, actual repair work on Simplex and Powers projector mechanisms. I would like you to recommend some school not too far away from here in which I can learn by taking a one or two weeks' course instead of spending my vacation this summer fishing."

What, may I ask, do you expect to learn about such work in one or two weeks. In one or two years you might learn a great deal about it, though men who work on repair work in projector factories are invariably highly skilled mechanics, some of whom have been working on projector mechanism repair work for as much as 20 years. Not only that, but they have access to tools and machines of marvelous accuracy, costing tens of thousands of dollars. I do not like to see projectionists without proper training and with perhaps three dollars worth of tools, attempting to duplicate the work of these highly skilled men

As to this chief projectionist, or any other man holding such a position, if he does not seek to impart to the men under him every possible bit of knowledge that will be helpful to them, and make them better and more efficient in their work, then he has no more conception of his duty as chief projectionist than a porcupine has of evolution.

In repairing projector mechanisms, however, save for very minor repairs, it is not the duty of projectionists to attempt that sort of work, and it is extremely poor policy from any and every viewpoint for them to do so. Time spent that way might far, far better be devoted to better purposes.

What do I mean by minor repairs? Well, for example, it is quite possible for a projectionist to install an upper or lower sprocket, a new aperture plate, tension spring or tension shoe, provided he is careful to adjust the tension at its minimum. He may install a number of parts where no very fine adjustments or wide range of knowledge or special tools are necessary. However, to attempt to monkey with (except for adjustment) an intermittent movement or a gear train—well, it just cannot possibly be done with any reasonable assurance of accuracy, and poor projection results, which may be due to a combination of several small faults that cannot be discerned individually by anyone but an expert.

As to a school, I know of none where the kind of information desired could be obtained. It would be necessary to learn the machinist trade, and learn it very well indeed, as you would be working with exceedingly fine measurements.

SPRING SUSPENSION FOR MOTOR-GENERATOR

JOHN T. SEILER — he failed to add his address—has sent a drawing with these remarks:

"On opposite side find sketch of what I have found to be, in two installations, an excellent method of spring suspension for an 80-ampere, 10-h.p., motor-generator set.

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Buyers of dependable equipment always choose "Peerless." . . .

This confidence is the direct result of the incomparable performance of a product that has ever been correctly designed from its inception.

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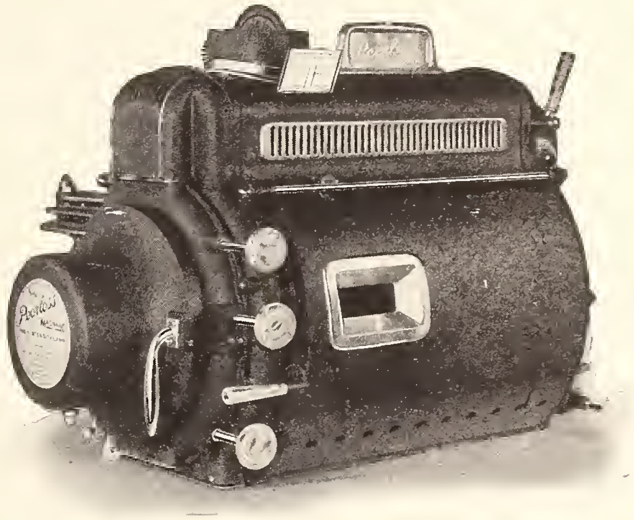

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PRO-JEX
SOUND UNITS
are giving universal satisfaction

A TRYOUT WILL CONVINCE YOU

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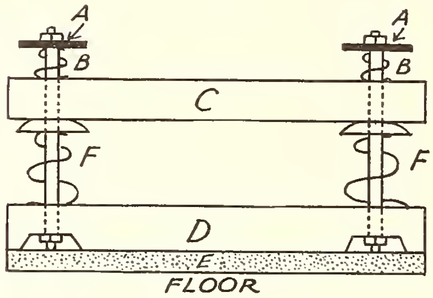
I specify size for the reason that it approaches the load limit of the spring. Total cost $3.50. Got the springs from an auto junk yard."

The plan is an adaptation of the spring suspension I have many times recommended for absorbing motor-generator set vibration, and in so doing, deadening any hum or other noise. It seems to be a very practical adaptation too, the only caution necessary being to select just the right strength of spring.

In the drawing, *AA* are iron bolts 15 inches long. I would suggest ¾-inch as the proper diameter. Under the top nuts is a heavy iron washer. *BB* are truck valve springs. *C* represents the set base. *FF* are discarded Hassler springs from a junked Model T Ford. *D* is a square wooden base frame of 4x6-inch timbers, resting on 2-inch corp pad *E*.



I thank Friend Seiler—though he might have attached his address.

GIVING LECTURE ON SIMPLEX

NOT LONG AGO I commended the work of Mr. John Krulisch of the International Projector Corporation, in the delivery of a most excellent, helpful lecture on the Simplex projector mechanism before the American Projection Society. I suggested that International reduce the lecture in length for publication, but it was the opinion that it could not be done effectively, in which opinion I am forced, upon further consideration, to concur.

The lecture is so excellent and was found to be so effective that the company now is having it given in various places where a sufficient number of men can be got together to justify the considerable expense. I strongly recommend that wherever there is a large local or a combination of several smaller ones, the International be asked to send Mr. Krulisch.

Recently the lecture was delivered before the Buffalo, N. Y., projectionists at a meeting arranged by George H. Signor, projectionist of Buffalo. P. A. McGuire of International, also spoke.

POTENTIAL AND E.M.F. DEFINED

JOHN L. JEFFERSON of Sedalia, Mo., asks, "Will you explain just what, if any, difference there is between E.M.F. and potential difference. Seems to me they are the same thing, but I was told they are not. Also, will you be good enough to tell me just what the term 'reactance' stands for?"

Voltage (E.M.F.) is not potential difference. It is the force or pressure with which an electric circuit is charged. It is frequently spoken of as potential difference, but it is not.

Potential difference is a difference of potential as between two different points in an electric circuit, by virtue of which current is made to flow. For example, there is a "difference of potential" between the positive and negative side of a d.c. motor; between the positive and negative end of an incandescent lamp filament; between the positive and negative of an arc lamp. It is measured in volts, but it is not E.M.F.

Reactance represents the opposition offered to the flow of any except true continuous current, by reason of inductance. It is offered in proportion to the lack of continuity. It would be slight where a current only slightly pulsating, but large were it a.c. The term is defined by text books as follows:

"In an electric circuit, a resistance having self induction. It is equal to the component of the impressed E.M.F. at right angles to the current, divided by the current, measured in ohms."

QUESTIONS FROM AN AMBITIOUS BEGINNER

T. L. DANIELS of Ashland, Wis., writes, "I am just a beginner in projection, though I hope some day to be one of those many men who have been helped and encouraged to make good by your writings in BETTER THEATRES. And, Mr. Richardson, I do so want to make good. I want to be one who can feel he has done his whole duty to himself, to his employer and to those whose pictured forms he recreates before the public. For the few months I have been in a projection room have convinced me that, as you say, projection really is a profession—that is, if a man cares to make that out of it. Otherwise it, of course, is more or less a matter of 'grinding them out.' But is that not true of almost any line of human endeavor. Is it not very largely a matter of what the man puts into his work that counts?

"And now may I ask a few questions that doubtless will seem to you very simple. But to me they are not. First, just how closely should an intermittent movement be adjusted? My instructor (the projectionist in the theatre where I am serving as usher part of the time and helping—or is it bothering?—the projectionist when the usher work is over) tells me there should be just a little lost motion in the intermittent sprocket when adjustment is finished.

"Second, is it advisable to remove the amplifier tubes and exciter lamp and scrub the prong-ends with fine sandpaper every day? Third and last, what is the best means of cleaning reflecting mirrors and condensing lenses? I hope you will not find answering these simple questions too much bother."

If Mr. Daniels goes on as he is starting off, he will be a man whom projection may well be proud of. He is not starting off with the sole idea of finding something he may make a living at with the least possible exertion—which is the rock that wrecks many. Instead he has genuine respect for the task he has undertaken. To him it is a profession. It is something to respect and build up to. He realizes its responsibilities. As to his questions, it never is a task to enlighten men of this type.

An intermittent movement should be adjusted until there is no lost motion in the intermittent sprocket, using care not to get it so close that the movement binds in any degree when the flywheel attached thereto is rotated by hand. That is the test. Set the movement up until the flywheel binds just a trifle. Then back it off a trifle, but not enough for lost motion to be felt in the intermittent sprocket. Make a last test with the flywheel after everything is tightened up—the holding screws, I mean.

As to the second question, I am free to say I don't know, except that sandpaper (even No. 00, the finest there is) should not be used. Whether it is best to use crocus cloth once a day or not, I am not certain. I therefore invite our readers to answer this question: How often should the amplifier and exciter lamp prong ends be cleaned with crocus cloth?

The reason I say sandpaper is unsuitable is that frequent scrubbing of the prongs with it might wear them away unevenly, especially if a bit of unnecessary pressure were used.

As to the third question, every day before the run is started in all-day theatres, or alternate days in two-a-day houses, remove the condenser lenses or mirrors and wash them with water, using a good grade of soap and being careful not to get the mirror-back (if a mirror it be) wet. Rinse thoroughly with clean water and polish with a soft, clean cloth, or with Kleenex paper, the latter preferably, as it is sure to be clean and lintless. In addition to this, where high-powered light sources are used, it is advisable to wipe off the mirror, or face of the collector lens if a condenser be used, before the start of each reel.

This frequency of washing may seem extreme to some, but it is good practice nevertheless, though it makes work.

AN OPINION ON PRIORITY RIGHTS

FROM NO MATTER where comes a letter similar to others that reach my desk occasionally.

"Dear Friend and Brother," it begins; "I call you that for the reason that your *Comments* in BETTER THEATRES and your 'Bluebook School' in MOTION PICTURE HERALD have been a great help. I am a member of Local Union IATSE & MPMO. I ask your opinion for the reason that you seem always to give an impartial opinion on cases of various kinds. Here is the dope:

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Permits a comfortable level of general illumination. Improves the quality of black and white projection. Adds to the beauty and realism of color productions.

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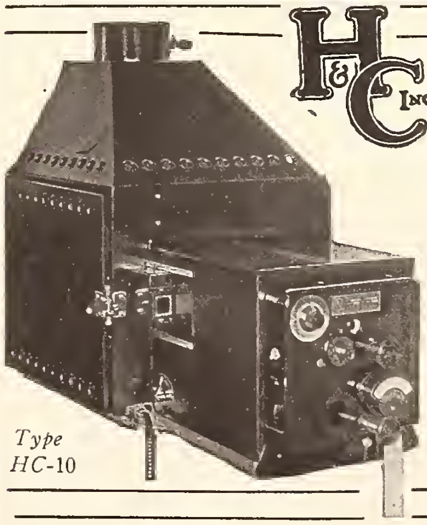

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mitted to the I.A. in the local having jurisdiction over this territory. He served his apprenticeship and became a projectionist. Then he came to the ——— theatre as second projectionist, remaining for several years at low wage. In 1929 he went elsewhere.

"I started at this same theatre at very low wages. Joined the I.A. as soon as possible. Presently I was raised to $25 per week as second projectionist. Served my apprenticeship—two years—and received a journeyman's card. Ever since 1929 I have held a position as second projectionist in this theatre.

"Meanwhile the man in question was working elsewhere, but he finally came back, stayed a while, then went to Chicago and worked for a time. Later he came back and took relief jobs. Then a second-run house opened near here, and he took a position as its projectionist. It closed after about nine months. He was then given all the work caused by the NRA.

"And now for the payoff. About a month ago the chief, or first, projectionist here was made manager. I, of course, expected to get the job made vacant, but this man was given the job. When our local meets next, the matter of whether or not he will retain the job, or whether it shall be given to me, will be decided.

"These are the facts in the case. The good brother left to take a better job. I remained and have been here as second man ever since. We are both married and are, I believe, of at least approximately equal ability. What I want to ask is this—and I would like your answer to lay before our local (the job of first man is very desirable, paying $52.50 per week): Assuming what I have said to be true, would you consider it right and just that I have the position, or should it be given to the other brother?"

It is not in my province to tell any local what it should do in any individual case, nor would I presume to do so. It is my privilege, however, to point out certain things having to do with right and justice.

While I have long insisted that fairness demands that the men of highest ability be given, so far as possible, the best positions, here is a case, assuming the facts as stated to be correct in which both men have approximately the same ability and the same conditions—both being married, both having served an apprenticeship, and both being I.A. men in good standing. The matter then resolves itself into one of priority in service and that is a matter having wholly to do with service for an individual employer. Men of equal ability do not have priority in service except insofar as has to do with one employer. When he quits that employer he automatically loses all priority rights. If he reenters the service of that company, he has absolutely no service priority rights whatsoever. He passed them up when he quit.

In matters of this kind, if such a case arises between two men of approximately equal ability, a local can take but one just position; namely, that the man who remained on the job in lower position should should be advanced when the opportunity comes. I believe all locals will agree to this. It is common practice, strictly observed by labor organizations in general. And in my humble opinion, it represents the most constructive policy.

ACADEMY PLAN DESERVES SUPPORT

THE RESEARCH COUNCIL of the Academy of Motion Picture Arts and Sciences has issued a questionnaire intended for a large number of theatres in which the following inquiries are made:

(1) Do you believe a closer, more definite contact between theatre men and studio technicians would result in general improvement in results as viewed and heard by theatre patrons?

(2) Would you approve of the issuance and distribution of a series of information bulletins outlining in a general way the technique of recording and photography, supplemented by our views as to how motion pictures may be presented to best advantage in theatres?

(3) Would you be interested in receiving such information?

(4 Will you assist us to the extent of explaining just what type of information would be most helpful to you?

(5) Advances are being made from time to time in recording and photography. As a theatre manager or projectionist, would you be interested in information which would help you to periodically modernize your equipment and be able to take advantage of these developments, thus improving the screening of your pictures?

I suggest that every projectionist send the Academy his answers to these questions. It is not asking much. Moreover your answer will supply your address, so that you will receive the matter sent out later. The Academy headquarters are at Suite 1201, Taft Building, Hollywood.

A METHOD OF MARKING CUES

H. S. ROLAND of Scranton, Pa., writes:

"I heartily agree with C. B. Baldwin's criticism of 'punch hole machine operators,' June 1st issue of BETTER THEATRES. His method of renewing cue marks is excellent. I have used it for some time. I now wish to submit a method for lining up a row of three or four cues.

"I use a template which fits a Universal splicer. The template consists of a metal plate with four holes drilled to fit the locating pins in the splicer. There is a fifth hole where the cue should be. With the film engaged on the four pins the template is placed over it and, using a sharp-pointed scribe, a circle is scratched in the emulsion through the cue hole. This is done on or in three or four frames in a row.

"I then punch out the tabs of opaque film, as Baldwin does, of a size that will just cover the circles. Lining the discs up with the circles, I cement them on, smooth side to smooth side. If a cue for dark scenes or fadeouts is required, a slightly smaller punch may be used, so that a faint white circle of light will be in evidence on the screen. The result compares favorably with the regular cue marks.

"If the projectionist has followed your

BE PROUD
of your projection—not apologetic.
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Eliminates change-over troubles. Saves 20-30%, changing A.C. to D.C. Delivers 15-30 amps, steadily and quietly. No interference. $125
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Projection machines repaired and overhauled. Repair parts for all makes of opera chairs. Equipment bought at highest prices.
S. O. S. CORP.
1600 Broadway, New York City

suggestion (page 25, June 1st issue) and had his eyesight corrected, he will have no difficulty in seeing either the regular or the changeover cues I have described, and the destructive habit of ruining the last 12 feet of each reel will be eliminated."

Your plan seems excellent, Brother Roland. Many thanks for your helpful suggestion. Possibly I might run up to Scranton some day and address your men, if the local would like to have me. Say, why doesn't Local 329—in fact, all locals in that territory—have a big picnic this summer at some point most convenient to all? If this is done, I'll come out and guzzle some of that Pennsylvania beer with you!

MR. LAEMMLE OFFERS CASH FOR IDEAS

CAL LAEMMLE, Universal's venerable chieftain, has just announced his intention of inaugurating a contest for projectionists. Recognizing the fact that projectionists must view each production several times, and therefore have an exceptional opportunity to analyze its action, Mr. Laemmle offers to pay a reasonable sum in cash to any projectionist making a suggestion that is adopted by Universal.

This does not mean that every suggestion advanced will be adopted. It does mean that any suggestion that is adopted will be paid for. Suggestions should be addressed to Mr. Carl Laemmle, Universal Pictures Corporation, Rockefeller Center, New York, N. Y.

Mr. Laemmle's action is along the lines of practicable recognition of projectionists and projection. A great corporation does not bother to make such an offer unless real help may be obtained.

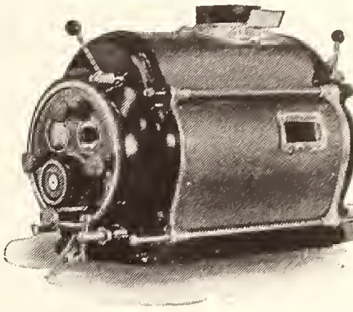
QUESTIONS FROM AND TO MEXICO

R. CALDILLO of Mexico City, writes this interesting letter:

"I have had the pleasure of looking at one of your Handbooks of Projection. I cannot read it, but got an English-speaking friend to explain enough things so that I know it is very valuable. Unfortunately, Mr. Richardson, we have no such book in Spanish that is worth while. Why do you not print your books in our language? I am sure many of our men would like to have them.

"May I ask you a few questions about projection things? First, how much light should a motion picture screen have, and how can it be made even all over the screen? Second, what is the best way of testing for grounds. Third, can an arc lamp mirror be fixed after it is damaged. And fourth, could not the loudspeakers be beside the screen just as well as in back of it. If they were, and punching the screen full of holes were unnecessary, how much light would be saved?

"I trust, Mr. Richardson, you will not think I am too bold, asking so many questions. You see we don't often get the chance to get advice from anyone except



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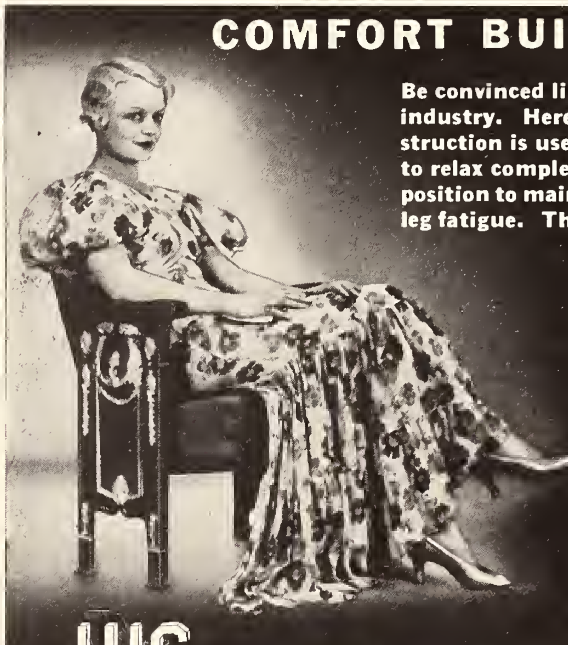

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Gives customers the better show that brings them back again. Cuts current and service costs. Pays for itself quickly.

Ends flicker, popping due to brushes and hum. Gives more brilliant light. Does away with motor generator and wasteful resistance.

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sound engineers, and all most of them know is sound. Some of them, perhaps, don't know that quite as well as we wish they did."

Certainly you are not too bold. That's one of the reasons I'm here—to answer questions. And I'll get even with you by asking you some questions. What are the conditions down there? How much are projectionists paid? What kind of projectors and sound equipment have you? Have the Mexican projectionists any organization? What kind of projection rooms do you have? In fact, write and tell us all you can about projection affairs in Mexico.

And now your first question: That is very hard to answer, as to its first part. In deluxe theatres it runs as high as 15 or even 17 foot-candles at the screen center, dropping down gradually to about 6-foot-candles at top, bottom and sides. In smaller, less pretentious theatres it runs from 10 to 12 foot-candles at center, and 3 to 5 at margins.

For reasons it would take entirely too much space to explain intelligently, no screen is ever evenly illuminated, and probably never will be. Some time, possibly, I will grab off sufficient space to explain the matter, as it is interesting.

A magneto is really the best testing instrument for the reason that the voltage generated is high, and when using it one disconnects whatever is being tested from the circuit, or the circuit from the outside line, hence the test is, by reason of the high voltage and isolation, positive. However, you may make a pretty good check by means of a test lamp. Just insert a lamp of the voltage of the circuit it is to be used on in any ordinary socket, and to the socket terminals attach wires, called "test lamp leads," long enough to reach to the parts to be tested.

Suppose, for example, it is suspected that one side of your arc is grounded to the lamp frame. With the arc not burning, the carbons separated and the table switch closed, touch one test lamp lead to the lamp frame, and the other in succession to each carbon jaw or carbon. If there is a ground, one of three things will happen. (1) The lamp will light if there be a ground of sufficient conductivity to carry current enough to raise the lamp filament to visible red (or to incandesence). (2) The lamp will not light, but there will be a spark when contact is broken, which indicates a high resistance connection between a live part and the lamp frame. (3) Nothing at all will happen, which of course means there is no ground carrying enough current to be detected by such a test. There are other ways of testing—a bell and battery, for example. But the test lamp is the most popular with projectionists.

As to your third question—maybe yes, maybe no. It depends upon the mirror and how bad the damage is. A really good mirror may be re-backed and reground at about half the cost of a new one, after which it is practically as good as a new one. Consult your supply dealer. Some mirrors cannot be reground at reasonable cost.

Screen men assure me the perforations eliminate only about 10 per cent of the surface. There are some auditoriums in which sound probably could not be distributed in satisfactory fashion by placing the loudspeakers anywhere except in back of the screen. In my own opinion, the best available location is not at the sides of the screen, but either above or below it.

New Theatres from Old: The Lounge—Methods and Materials

(*Continued from page* 10)

or other materials with the aid of mouldings or strips of material. As a rule low, long and narrow rooms should not be banded horizontally, for this tends to accentuate these faults, while vertical division tends to correct them.

WOOD VENEER

A plain, unbroken surface of beautiful wood grain can be produced easily with Flexwood, a wood veneer on a fabric backing, which is hung like wall paper. This material is suitable for sheer paneling, the panels being set off from the surrounding rails and stiles by use of different wood veneers, as lancewood panels framed in *prima vera.* Elaborate paneling can be made in Flexwood, if desired, or such features as reeded pilasters. One of the most useful veneers in Flexwood is walnut, which costs about 40 cents a square foot. There are many other woods, including exotic woods, in this material at different prices.

ASBESTOS BOARD

Good texture and color, together with very moderate price make J-M Flexboard highly suitable. This is an asbestos cement composition board that is fireproof. It can be used in horizontal or vertical banding, with metal-covered flat strips or wooden strips over the joints for decorative effect, or as a dado and various other ways. It can be bent to a radius in furring to form curved wall surfaces. The cost is about 10 or 15 cents a square foot.

SEASHELL FRIEZE

For a frieze or wall above a dado of wood veneer or Flexboard, or of black glass or other rich material, Kapashell is especially fine. It is composed of the pearly inner linings of shells from the Philippine Islands, forming a surface of over-lapping fan shapes about 4½ inches across. It should be used with the rounded ends of these fans upward. It is of a rich creamy tint enlivened by a play of delicate colors such as are seen in mother of pearl. By heat treatment this pearl shell can be given a rich golden color. Kapashell mounted on fireproof board costs about $1.50 a square foot. It is furnished in convenient sizes for the job, up to 4 x 8 feet, ready to nail in place. The nail holes can be filled with putty, with which a little of the pearl shell has been mixed. The horizontal joints can be covered with flat reeded or plain snap-on mouldings of silvery Alumilite-finished aluminum, while similar mouldings can be used along the top and bottom.

STRUCTURAL GLASS

Carrara opaque structural glass comes in black, white, cream, jade and gray, in either dull or polished finish. It can be set with close joints or with chrome metal strips in the joints, or snap-on mouldings over the joints, for decorative effect. The black Carrara glass makes a very handsome wall that, in its polished form, makes the room appear larger because of the reflections in its mirror-like surface. It can be used for the entire walls or for the dado or wall base. The 11/16-inch thickness, suitable for panels up to 10 square feet, costs about $1.50 a square foot installed. Stock sizes in this thickness can be had from 8 x 16 inches to 12 x 24 inches. The heavier thicknesses for larger panels and to withstand harder usage are 7/16-inch at about $1.75, and ¾-inch at about $2 a square foot installed. This material is also excellent for toilet rooms and stalls.

Vitrolite opaque structural glass is made in black, white, ivory, jade, gray and orchid, in black dendric surface and in several very beautiful agate colorings. The agate material shows markings that suggest whisps of smoke in varied tones and colors. Agate Vitrolite can be used in combinations of different colorings and with the plain colored material. This material is also well adapted to toilet rooms and stalls.

Fyr-Art glass units can be similarly applied, and are available in practically all colors.

Opaque structural glass can be enriched with lines or ornament recessed by sandblasting. Colored enamels and metal leaf can be applied in the ornament. The sand-blasting can be carried to any depth or through the material to form perforated grilles. Light sand-blasting on the black glass produces a frosted effect which can be shaded to suggest vertical fluting.

SHEET METAL

Sheet metal can be used for novel and effective treatments. For example, the dado can be made of sheet copper banded horizontally with flat brass-covered mouldings and the frieze of sheet aluminum similarly banded with brass. Pilasters can be made in the same way. A good color for a painted wall with such a dado and frieze is chartreuse, with a stripe 1½ to 2 inches wide painted in Chinese vermilion above the dado, and a similar stripe of soft gray-blue (ultramarine, white and a little black) under the frieze. The dado should have a black base and cap.

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

HERE IS MY PROBLEM, can you give me some advice? I own the electric and water utilities of this little village. My income is a bit small and I need to add something in the nature of an amusement enterprise wherewith to help my load, electrical, and at the same time increase my income.

We are ideally located geographically to draw big crowds on the holidays, and that includes every Sunday. Nearest pictures 25 miles, and that is too far for the local people to go. But we could get many into a theatre from our big city on the week-ends from May to October.

Our local people like dramatics, and I want a theatre with a stage to accommodate private theatricals, also to take care of fraternal organization conventions—this last, since we have many German and church fraternities in these parts that would designate our little village as a convention city if we had a building to accommodate meetings.

My idea is a 300-seat theatre, with large stage to furnish accommodations for purposes before mentioned. The walls of the building could be built with hollow tile (a factory making same is within a short truck haul). I would use pressed steel trusses, steel purlings and make the structure as near fireproof as possible. Will do no decorating at this time—all of that can follow.

If you will kindly give me some figures on length, width and heights, inside measurements, with slope for floor and projection angles, etc., it would be appreciated.

I made the mistake of putting in a water wheel, turbine type, in 1927, under advice of my own consulting engineer and that of a large manufacturer of water wheels. I am junking the outfit. They gave me a quarter-turn belt drive, centers too short, and the building cannot be extended to allow longer centers between the driving and driven pulley except at an extreme cost. My loss was just a bit over $5,000 and I don't want another dose of this kind in the proposed little theatre that I plan.

I note a Trans-Lux house in your June 1st issue uses rear projection. Would that be of any advantage in my case? Of what advantage is there in such projection over the usual?—J. T. L.

The Answer:

IN THE FIRST place I doubt if a 300-seat theatre would justify the cost of a large stage for dramatics. Such a stage should be provided with gridiron or rigging loft, rigging equipment and asbestos curtain; also, it should have dressing room facilities and an orchestra pit. The cost of the stage would be the biggest item of the building cost.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to Better Theatres, 1790 Broadway, New York.

Your description of the construction of the building is satisfactory, but you should treat the walls and ceiling with acoustical materials. The least expensive method is to use sound absorbing tiles or planks. This material does not need decorating.

I do not advise you to make the proscenium arch less than 34 feet in width, and the stage should be at least 25 feet deep. These stage dimensions require an auditorium of 50 feet in width, which will give twenty-eight seats across the width of the auditorium, with a center bank of fourteen seats across, and an aisle on each side, and two wall banks of seven seats across each. This will require only 15 rows and will make a very shallow theatre.

The slope of the floor in such a small house would be 24 inches. As the proscenium arch should be at least 20 feet high, the height of auditorium ceiling about the high point of floor should be 22 feet. The projection room may be located above the foyer, which may be about 10 feet high. At this location you will have a desirable projection angle. The depth of the auditorium will be 58 feet. This space includes space for orchestra pit, seats and foyer or cross-aisle. Add to this any required space for lobby and women's and men's rest rooms.

I believe a lot 50x90 feet will fulfill your requirement.

In your case there would be no advantage in using rear projection.

◆

The Question:

I HAVE a store-room theatre. Building is 25x140 feet, with ceiling from 14 to 18 feet high, seating 390. I am unable to accommodate my crowds at times and am contemplating taking in the building adjoining, which is the same size. Will you kindly advise me as to the amount of space I should allow for the lobby in a building which will be 50x140, and also the amount I should allow for the standee area, and also for the stage from the back wall? Do you think the best location for the fans and air washers are on the roof, in a house specially built for these.

How many seats do you think I would be able to get into this house on the ground floor. And how much more would it raise the building cost if I should raise the ceiling to a point where I could have a balcony to seat 100 to 150.

I think I would prefer to have the box office right out in front, with rest rooms on each side of the lobby, which, I think, should be in the center.

Please outline the number of aisles and chairs to each row and any other information that you may think helpful, as I intend to raise these walls to whichever height I shall decide will be best, either with or without the balcony.—C. W. N.

The Answer:

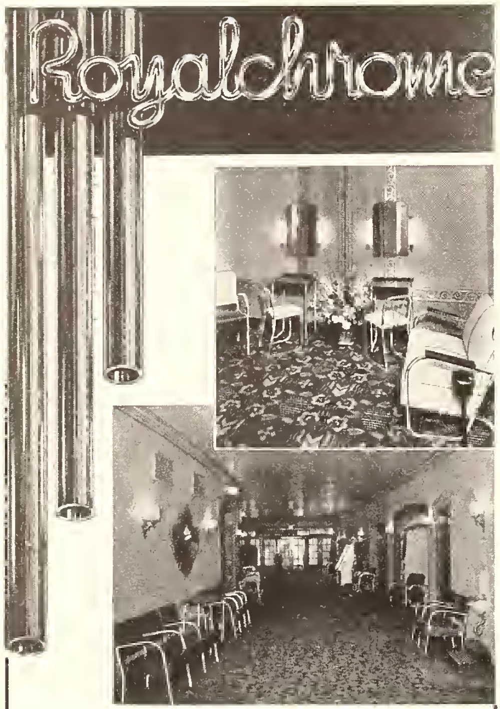
BY TAKING in the adjoining building, you will be able to have a floor area of 50x140 feet. For such a theatre I suggest a stage, or platform, 16 feet deep. The lobby should be about 14 feet deep, and foyer 8 feet wide. This will allow you space for thirty-five rows of seats. By planning a center bank of 13 seats across the width, with aisles on each side, you will have enough space for two wall banks of five seats across, making the total amount of seats across the width of the auditorium twenty-three seats, so that the total seating capacity on the ground floor will be 800 seats.

By building glass panels in the wall between auditorium and foyer, the foyer may be used for standee space.

There is no objection to locating a penthouse on top of the roof to accommodate the fans and air washer, but generally there is space in the side flare walls above exit doors, extending from the proscenium arch, which space formerly was used for organ chambers and which can now be used for such purposes.

If you require a balcony of 100 to 150 seats, the ceiling should be at least 24 feet above the high point of the auditorium floor, and the roof should be raised 6 feet. This will cost at least $1,500, including the cost of raising the walls.

The proper location for the ticket booth



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is in front of the building between the entrance doors.

If rest rooms are to be located on each side of the lobby, arrange it in such a way that they are to be entered from the foyer or cross-aisle.

If there is a demand for small stores in your location, 50-foot front could provide for them, and the rest rooms could be located in the basement.

●

The Question:

I HAVE enjoyed BETTER THEATRES for some time, and I am interested possibly in the construction of a new theatre. I built a theatre in 1920 with a seating capacity of 650 at the peak of prices, with regrets, and now before I would consider building, would appreciate your advising me through your BETTER THEATRES department.

I have lote 50x140 in middle of the block, with the post office building joining me at the north. My idea first was to build with a store on either side, say 15x40, with theatre entrance of 20 feet, theatre proper to be built in rear of stores. No balcony, possibly with rest rooms in the basement under first lobby. Not decided whether or not I would consider apartments over second floor.

We have natural gas to heat with here at 30c for first 200,000 cubic feet, and also lignite coal that runs $3 per ton. What heating and ventilation would be recommended?

Would like a nice canopy and front, designing it with architectural glass or material similar to Formica. In fact, would like a real classy little theatre.

The floor, I think, I would prefer concrete, saucer-shaped with seating circular so patrons would have clear vision, as their views are usually obstructed with incline floor, seeing over the head of some larger person. Would prefer two aisles in the theatre. Could this be arranged in small house also? Do not care particularly for one center aisle or wall aisles. I am particularly interested in new lighting, such as cove lighting, with neon.

I would like to know the approximate cost of construction of such a building with seating capacity, with apartments above, and without. Also, if this may possibly be too expensive, would like an estimate on a 25x140 theatre. The approximate cost, number of seats, etc. Size of booth with toilet facilities, also a full basement, but this may be too much of an added expense, although find basement room very convenient.

I would want house built or brick or tile, with interior materials such as Celotex or some other good material for acoustical treatment. What color scheme would you suggest? My ideas may be flighty, and I would appreciate your advice and corrections, as this will give me the information I need before consulting an architect. —J. C. S.

The Answer:

IF YOU consider a store room on either side of the entrance 15x40 feet, there will be left 97 feet for the theatre proper. This will give space for 27 rows, by arranging the seats as follows: A center bank of 14 seats with aisle on each side, and two wall banks of 5 seats each. The total seating capacity will be 648 seats. This will require three exits.

If your building has no alley or court on either side, I advise that you consult your State theatre building code, as there is a possibility that this code may require an exit court on one side, and this, of course, would reduce the seating capacity. On the other hand the code may allow you to place one exit one each side of stage opening into the alley in the rear of the building, and adding one extra set of doors for exit purpose to the entrance doors.

Rest and toilet rooms may be located in the basement, but they should be planned so that the patrons may enter into a lounge with women's and men's rooms on opposite sides of the lounge, as remote from each other as possible.

The cost of natural gas in your locality seems to be very low, and for that reason I suggest that you use gas for fuel. Use a gas furnace with fans, air washer and filters. If you can obtain cool water, this will give you a splendid cooling system. You may, however, have to drill a well to obtain it. The advantages of heating with gas are that it is clean and needs hardly any attention. A small boiler room can house this unit, no coal room being required, and if you so desire, this unit can be installed on the second floor. This would save quite a sum of money for galvanized iron ducts, as these ducts may be placed in the space between ceiling and roof, and the air may be introduced at the ceiling, into the auditorium. In my locality, this type of installation seems to be more economical than any other.

Very effective lighting may be obtained with cove lighting in neon tubes.

Should you desire to build the theatre alone, use for estimating the minimum cost, a rate of 20c per cubic foot. Should you want apartments above theatre, this cost must be increased to at least 26c per cubic foot. A theatre 25x140 feet should be estimated at a minimum of 18c per cubic foot on account of the small span for roof girders.

The maximum seating capacity, figuring on one store, stage and foyers, would be 270 seats. I do not advise you to make the projection room less than 9 feet wide or less than 20 feet in length. For a theatre, all that would be needed in a basement would be space for boiler and coal room under stage, men's and women's rooms and storage area. It is advisable to plan for basement under stores. Even if you have use for the balance of the basement, I doubt if the benefit derived of a basement would justify the extra expenditure, so far as the theatre alone is concerned.

If you intend to use sound absorbing tiles or planks for walls and ceiling, you do not have to decorate these places as tiles or boards come in several shades, and by using cove lighting almost any color effect is obtainable.

LAW AND THE THEATRE

A DEPARTMENT DEVOTED TO LEGAL PHASES OF THEATRE OPERATION

REVIEWING HIGHER COURT DECISIONS

By LEO T. PARKER

A group of recent cases involving points of law of special interest to owners and managers of theatre properties

IT IS NOT often that the higher courts have rendered decisions involving theatre owners, so important and interesting as have been decided during the past couple of months. Many of these decisions relate to phases of the theatre business rarely discussed by the courts. Therefore, these late decisions are particularly important to theatre owners and operators.

VALIDITY OF CLOSING LAW

FREQUENTLY theatre owners enter into expensive litigations believing that city ordinances are invalid which restrict the operation of theatres on Sunday. In many instances the impossibility of obtaining favorable verdicts would be readily apparent to any theatre owner who had been informed of the holdings of recent courts on the subject, and thus the heavy expenses of a suit and necessary loss of time could have been eliminated.

First, it is important to know that a municipality has no right to pass a valid ordinance unless expressly or impliedly authorized to do so by a State law or under the cover of municipal police power by which things, which may be injurious or detrimental to the public, or likely to prevent good order, may be suppressed and prohibited.

Another important point of the established law is that a State statute is invalid if it violates the United States or State Constitutions; or if it violates a United States statute; or if it is unreasonably restrictive; or if its enforcement is disadvantageous to the public.

A city ordinance is void if it violates the United States or State Constitutions, or United States statutes; or if it violates a provision in the municipal charter; or if it contradicts a State Statute; or if it is unnecessarily restrictive; or if it is against public policy and unlikely to promote and protect the public health, morals and welfare of the general public; or if it favors a particular class of business firms or individuals.

The express and implied powers granted to municipalities, relating to police regulations, cover a multitude of subjects. Among those are the right to enact, ordain, alter, modify or repeal any and all ordinances which are not repugnant to either the laws of the United States, the United States or State Constitution, or the State statutes. Also, the police power may be utilized to improve good government of the city, to preservation of peace and good order, to suppress vice and immorality, and to safeguard the health and general welfare of the community.

Where such powers are delegated to municipalities in general terms, by either the State Constitution or State statutes, the powers are not limited to the treatment of subjects specifically named, but the city officials have implied power to determine when any specific act is deemed to be inimical to the good order or general welfare of the community.

Therefore, a municipality Sunday Closing Law is valid and enforceable if either the state Constitution or statutes authorize the city to adopt a charter, and the charter subsequently adopted by the city authorizes passing of "all ordinances," or the like. Moreover, practically all charters authorize passing of ordinances of a broad conception.

CASE

For example, in Blackledge v. Jones (Ada, Okla., 41 Pac. [2d] 649), it was shown that the charter of the city of Ada, Okla., provides that the city shall have the power to enact and enforce all ordinances necessary to protect health, life and prosperity. The city council passed an ordinance which prohibits operation of motion picture theatres on Sundays. A theatre owner was arrested, and convicted of violating this ordinance.

A fine was imposed upon him which he refused to pay, and he was committed to jail. He filed an action for a writ of habeas corpus, praying that he be discharged, and contended that the ordinance is invalid for three reasons: (1) That there is no inherent power in the city to pass an ordinance prohibiting Sunday shows; (2) that such an ordinance is in contravention of the laws of the state of Oklahoma; (3) that no power has been delegated to the city of Ada by the Constitution or laws of the state or by its charter to pass an ordinance prohibiting Sunday shows.

However, since the city charter provides that the city shall have power to enact "all ordinances," and the ordinance does not conflict with the State Constitution, and also because the State law merely provides that city charters shall not be in conflict with the State constitution, the higher court upheld the conviction of the theatre owner.

OPERATING A NUISANCE

VARIOUS COURTS have held that when a city passes an ordinance prohibiting or limiting the operation of theatres and other places of amusements, and the question often arises as to whether the ordinance shauld be enforced as to a particular person conducting or proposing to conduct such a business, the answer to the question is not controlled by the *manner* in which that particular person is conducting or will conduct his business, nor whether the business is a nuisance *per se,* but whether it may be, and often is, *so conducted as to be* a nuisance or deleterious to the public welfare.

Moreover, the decision of that question is within the discretion and judgment of the council, unless its power is arbitrarily exercised. If so, it exceeds the constitutional rights of the citizens and renders the ordinance void.

If the ordinance is decided by the courts to be valid, then the duty of the court is to determine if the place of amusement is likely to injure the public health, morals or safety, and if its prohibition will protect the public welfare.

It is well settled law that a court may enjoin the enforcement of an unreasonable or invalid ordinance, when its enforcement would interfere with the reasonable conduct of business or other property rights, and the court will do so if the evidence presented by the owner of the theatre clearly indicates that enforcement of the ordinance interferes with his legal rights to a greater extent than conduct of the theatre

For example, in the late case of City of Birmingham v. Leo A. Seltzer (Birmingham, Ala., 159 So. 203), it was disclosed that a city enacted an ordinance which provides:

"It shall be unlawful for any person . . . firm or corporation to conduct, or engage or participate in any test or contest by whatsoever name called, which shall endure either continuously or intermittently for a period of more than twenty-four hours."

The owner of a place of amusement contested the validity of the ordinance on the grounds that it interfered with his plan of earning a profit by utilizing contests to attract crowds. Also, he introduced testimony to prove that he had incorporated strict regulations, with respect to his contests, in an endeavor to remove all objectional features. In view of these contentions, the higher court held the ordinance void and said:

"It appears that complainant (proprietor) has taken much pains and care to eliminate all objectionable features which may be incident to that sort of contest. . . . A city has the right to prohibit an enterprise entirely, or to limit it to certain zones, when, as thus located, it bears some substantial relation to public health, safety, or morals. . . . But if a city undertakes to declare that a certain form of amusement is deleterious to the public welfare, when it has none of the elements of a nuisance, and has no capacity or tendency to become such, the act of the city in thus ordaining exceeds its power, for it thereby trespases upon the constitutional rights of its citizens."

WRITTEN AND VERBAL CONTRACTS

CERTAIN KINDS of verbal contracts are equally as valid and enforceable as written ones. On the other hand, there are many kinds of contracts which should be in writing.

For example, a contract relating to the sale of real estate, to long-term leases of real property, and to the sale of certain kinds of chattels, must be in writing, *otherwise such contract is void.* Moreover, a contract by which a person or firm, such as a bonding company, guarantees the account of another, or guarantees performance of any agreement, *or a construction contract,* is required by law to be in writing.

For these reasons it is important to know that *a contract which is legally a written contract must be completely written.* In other words, *a contract partly in writing and partly verbal is, in legal effect, a verbal contract.* Thus circumstances may arise where an incomplete writing, or one expressing only a part of what is meant, is by oral words made into the full contract; or where there is first a written contract, and afterward it is changed by verbal agreement.

Also, it is a well established rule of law that when the whole contract has not been reduced to writing, such a contract in its entirety is to be regarded as a verbal contract subject to all the incidents of purely *parol* contracts.

CASE

These points of the law were discussed in the late case of Naeve Amusement Company v. Shea, (Omaha, Neb., 258 N. W. 666). The facts of this case are that the owner of a place of amusement filed suit to recover payment on a fire insurance policy after his building was destroyed by fire. During the trial it became evident that the outcome of the controversy depended upon the legal construction to be given to the insurance company's contract which was partly in writing and partly verbal.

DECISION

The court held that all of the varied agreements must be construed under the

AGENT-PRINCIPAL RELATIONSHIP

By M. MARVIN BERGER

Member New York Bar

AN AGENT is defined as one who deals with third parties in behalf of another. In this definition is to be found some indication of the duties of the agent with regard to his principal, for since he acts in the place of the principal, the agent must display the utmost good faith and loyalty to him. Accordingly, the agent may not:

1. Make a secret profit at the expense of his principal.
2. Represent at the time his principal and another party whose interest is contrary to his principal's, without the latter's knowledge. If a salesman is bribed by a buyer, not only does he lose his right to receive compensation from his principal, but the principal may sue the salesman or the buyer for the amount of the bribe.
3. Sell his property to the principal or sell the principal's property to himself, without the latter's consent.
4. Disobey orders. An agent who goes beyond or contrary to the instructions of his principal (except of course in case of emergency where he is forced under the circumstances to use his own judgment) loses his right to compensation and makes himself liable for such loss as he may cause to his principal.
5. Pass his authority on to a sub-agent, unless he be authorized or unless it is customary to do so. Of course, an agent may obtain people to help him in the mechanical details of his agency, such as typing, but he must always actively supervise and keep matters involving the use of discretion and judgment in his own hands.
6. Not only does an agent owe his principal honesty and good faith, but he must also perform his duties competently. The law requires of an agent that he shall attend to his principal's business with the same amount of care and skill as that ordinarily displayed by other persons engaged in the same business. For example, in case an agent has in his custody, money belonging to his principal, ordinary prudence demands that he should deposit such funds in an account separate from his own. Again, under certain circumstances, in the exercise of ordinary care, the agent should keep books of account and render accounts to his principal.

The chief duty owed by a principal to his agent is that of paying the agent for his work and reimbursing him for advances and expenses incurred by him in the principal's business.

If in his dealings with third parties in his principal's behalf, the agent is guilty of fraud or misconduct towards them, not only does he make his principal liable for such acts, but also himself. The fact that he acts for a principal at the time, does not relieve him from the consequences of his misconduct.

For example, a theatre manager who unjustifiably assaults a patron upon the theatre premises during the hours of his employment is personally liable, along with his principal, for the act. Assume, however, that he makes this assault upon a trolley car while on his way to work. In that event his employer is not liable, for then his agent is not acting within the scope of his duties, but as a private individual.

It often happens that an agent in his dealings with third parties in behalf of his principal does not disclose to them that he is only an agent or does not mention the name of his principal. In such a case, the third party, even though he discovers the identity of such an undisclosed principal, may generally hold either the agent or the principal liable under any agreement made by the agent.

laws governing verbal contracts, and said:

"A written contract is one which, in all its terms, is in writing. A contract partly in writing and partly oral is, in legal effect, an oral contract. . . . A contract cannot be said to be in writing unless the parties thereto, as well as the terms and provisions thereof, can be ascertained from the instrument itself."

SUIT FACTORS

Obviously, the contents of a written contract speaks for itself, whereas the obligations of a verbal agreement must be proved to the court by testimony of the contracting parties and by witnesses who may have obtained some information with respect to the obligations assumed by the parties.

Therefore it is quite apparent that litigations involving written contracts are less expensive and more quickly settled, when compared with suits involving verbal contracts which require a great deal of testimony by witnesses for both litigants. The outcome of suits involving verbal contracts always is uncertain because it is impossible to anticipate the testimony whch will be given by the various witnesses. For these reasons it is advisable that all theatre owners, and executives, refrain from entering into verbal agreements, or automatically transferring written contracts from their usual legal status by making verbal agreements with respect to and in addition to the written contracts. This can be avoided by the parties signing properly dated written memorandums of any changes, or subsequent agreements, and attaching these to the original contract.

PENSION AGREEMENT IS BINDING

FEW THEATRE owners realize that an employer who issues booklets which indicates a promise to pay old age pensions to those employes who have been faithful and loyal, can be compelled to pay these pensions (Wilson v. Rudolph Company, 194 N. E. 441).

EMPLOYEE DENIED COMPENSATION

A THEATRE OWNER is not liable in damages for an injury received by a theatre employe unless the injury results from negligence on the part of the theatre owner, or by failure of the latter to abide by valid state laws and city ordinances with respect to safety appliances and devices, employment regulations, etc. Moreover, a theatre employe is not entitled to recover compensation on state compensation insurance supplied by the theatre owner, unless the employe is classified within the provisions of the insurance policy.

For instance, in the recent case of Warner Bros. v. State Industrial Commission (38 P. [2d] 5, Oklahoma City), it was disclosed that a theatre owner has a state compensation insurance policy which specifies that employes engaged in "hazardous employment" will receive a specified payment for injury or death.

A person employed as an usher in the theatre was seriously injured when he fell while changing placards and advertisements of coming attractions. He filed a claim to recover compensation and attempted to prove that his employment was in the nature of "hazardous employment" because at various times he had access to the picture machine booth and other dangerous places. However, the higher court refuses to allow compensation.

RESTRICTIVE CLAUSE VOID

CONSIDERABLE discussion has arisen from time to time whether or not a clause in a contract may be construed broadly by the court to mean all branches of the theatre business where an employe or seller contracts not to engage "in a competitive business." This point of the law was discussed in the late case of Begley v. O'Neill (183 N. E. 151, Springfield, Massachusetts).

In this case it was disclosed that the owner sold his business and contracted with the purchaser "that I will not engage in the business in any manner, whatsoever, in the Town of West Springfield, either as an employe or as owner or operator of any such business, for the period of ten years from the date of this instrument."

However, he began operating in that town, and suit was filed by the purchaser of the business on the grounds that the seller had violated the above mentioned clause. However, the court held the contract as being unrestrictive.

How Interiors Can Be Made Modern

(*Continued from page* 13)

weird Indian melodies softly greet him from the depths of the well.

In addition to adequate decorative treatment, lighting and other features which are integral and built-in parts of the motion picture theatre structure, the new *moderne* show house calls for fabrics, furnishings and, of course, the necessary sound and projection equipment.

USE OF FABRICS

In reckoning his building costs, if an owner feels that he cannot set aside an appropriation large enough to include a suitable quantity of *rich* fabrics, I would recommend the use of less expensive materials, rather than the cutting down of the *amount* used. The acoustical value of draperies, covered wall panels, and upholstered chair backs, has long been recognized, so that the service rendered by fabrics of various sorts is a double one, combining beauty and utility. Where building ordinances do not legislate to the contrary, lounge and auditorium doors are being replaced by heavy drapes, the soft folds of which muffle extraneous noises almost as effectively as do doors of metal, wood, or glass, and these fabrics help to dress the house.

SEATING AND FURNITURE

Coming to the item of furniture, do you realize how *moderne* design is progressing in this line of endeavor? The first awkward attempts at machine-age furniture are being succeeded by products more satisfying to the eye and with greater ease for the body, in the same manner that the older type of wooden opera chair is rapidly being replaced by seats with spring backs and cushions of the greatest possible comfort.

The newer theatre chair carries in its fabrics and standards the same note which is struck in the color scheme of the auditorium, and has advanced from a mere necessity to a decorative note in the architectural plan.

In the foyer and lounge, built-in or specially designed *movable* furniture is growing more popular because it not only is less expensive than separate pieces purchased and brought into the house, but the same fabrics, metals and designs can be repeated in chairs, benches, tables, etc., to give a distinctive air to these rooms. *Built-in* pieces of furniture may be closed in at the floor, and the carpet eliminated beneath, to prevent cleaning difficulties.

The warm glow of an electric fireplace, or the musical tinkle of falling water from a small fountain, can make the foyer a focal point of interest. Recessed shadow boxes featuring coming attractions, if properly placed, can be made part of the interior decoration of any part of the theatre, and these items can easily be designed in the *moderne* style to harmonize with the rest of the theatre structure.

The value of pictures as a decorative note in the theatre interior should not be overlooked. It is a regrettable fact that for some years past there has been a trend away from the use of pictures and books in the furnishing of residences. Perhaps we, as a nation, have failed to realize in these latter years that art and good literature play an essential part in character building. With the filming of many of the great classics, the screen is in some measure attempting to overcome this deficiency, and the placing of copies of genuine works of art, where the original paintings are out of reach, on the walls of foyers and lounges in the motion picture theatre cannot help but demonstrate a desire on the part of exhibitors to create a certain amount of cultural atmosphere. Statuary also finds a pleasing background in the simple lines of moderne design

There must necessarily be a commercial side to the entertainment offered by the screen, else little inducement would be offered for investment in undertakings of this nature. But cannot we combine a good *investment* with a great *ideal,* the combination of clean recreation with the proposition that the motion picture theatre shall take its place as a magnet-like center which shall draw into its doors the beauty-loving members of the community it serves?

BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

A

Acoustic materials
Air filters
Air conditioning, complete
Air washers
Amplifiers
Amplifier tubes
Architectural materials (specify purpose for which material is wanted)
Automatic curtain control

B

Batteries, storage

C

Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Color hoods
Cutout machines

D

Dimmers
Disinfectants

E

Effect machines
Electric signal and control devises
Emergency lighting plants
Exciter lamps

F

Fans, ventilating
Film rewinders
Film splicing devices
Fire Prevention Devices, projector
Fire extinguishers
Flashers, electric sign
Flood lighting
Floor surfacing material
Fountains
Frames, lobby display

G

Grilles, ventilating

H

Heating systems
Horns

L

Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M

Marquees
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

O

Organs

P

Paints, lacquers, etc.
Perfumers
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Portable sound equipment
Projectors, motion picture (specify kind)
Public address systems

R

Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

S

Safes, office
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T

Tickets
Ticket booths
Ticket issuing machines
Transformers

U

Uniforms

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Vacuum cleaners
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"BETTER THEATRES" DIVISION, Motion Picture Herald, [6-29-35]
1790 Broadway, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1 .... 7 ....
2 .... 8 ....
3 .... 9 ....
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5 .... 11 ....
6 .... 12 ....

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....

....

Name.................... Theatre.................... City....................

State.................... Seating Capacity....................

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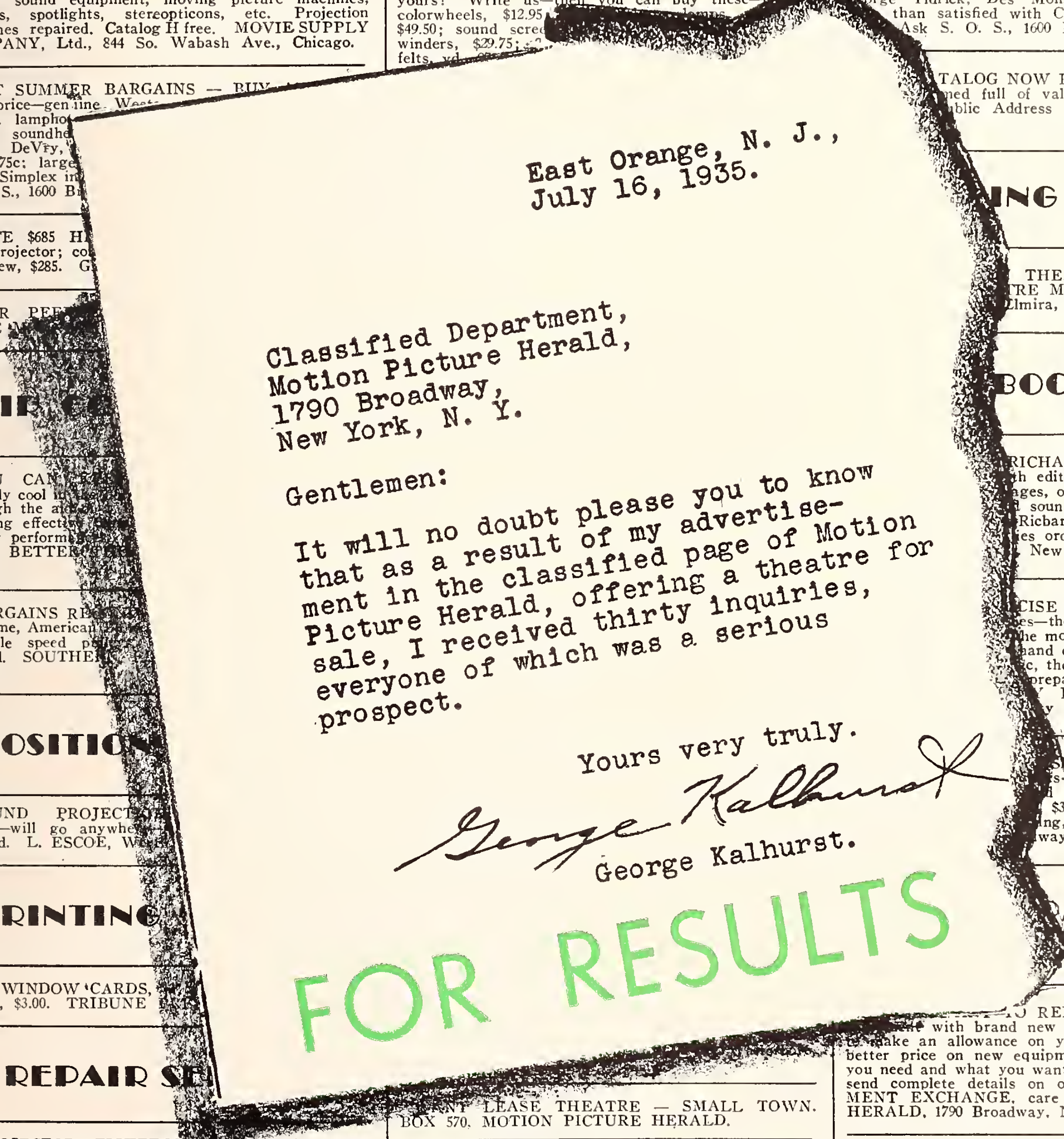

East Orange, N. J.,
July 16, 1935.

Classified Department,
Motion Picture Herald,
1790 Broadway,
New York, N. Y.

Gentlemen:

It will no doubt please you to know that as a result of my advertisement in the classified page of Motion Picture Herald, offering a theatre for sale, I received thirty inquiries, everyone of which was a serious prospect.

Yours very truly.

George Kalhurst

George Kalhurst.

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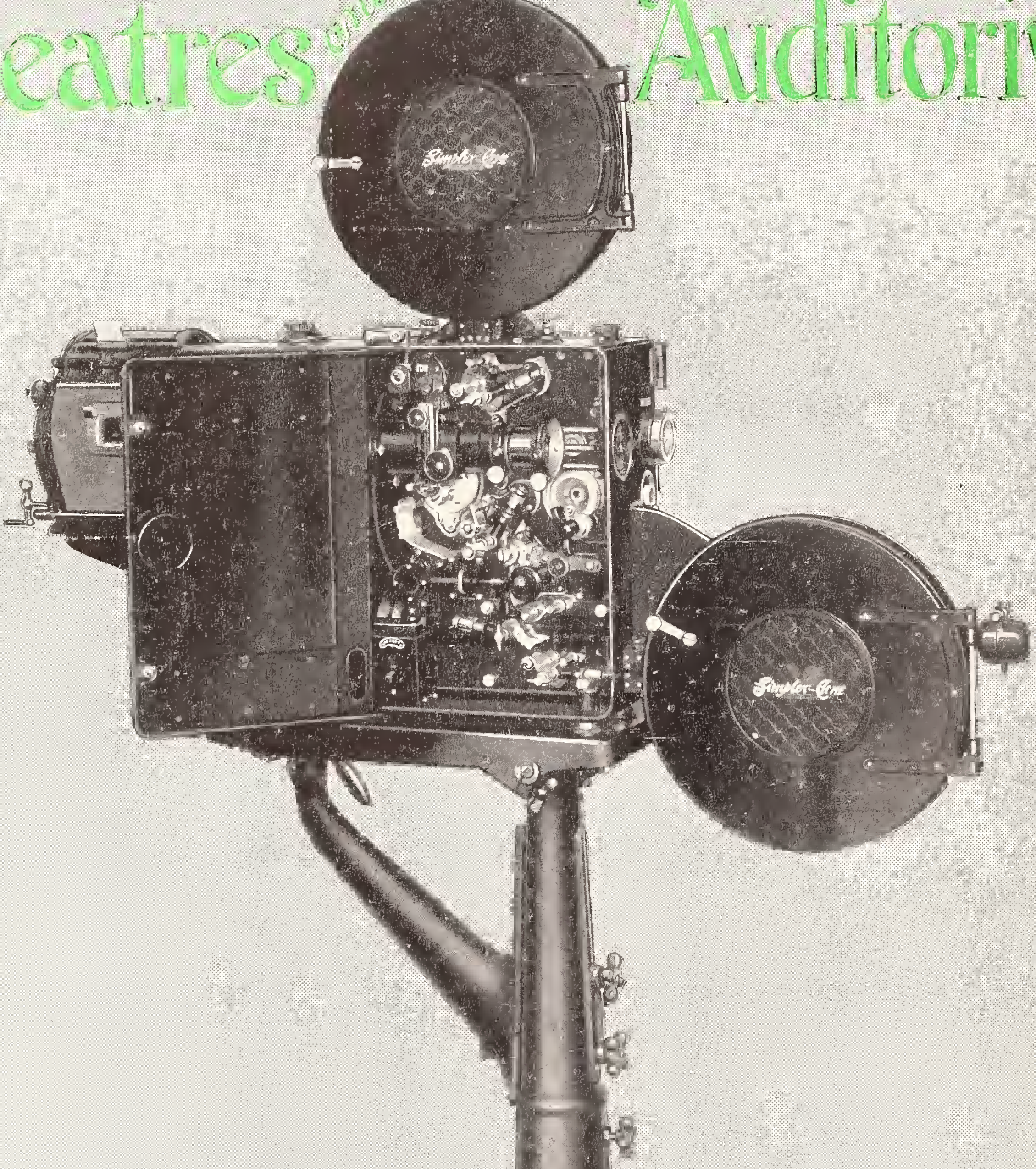

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MOTION PICTURE HERALD

CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

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Managers' Round Table

How they put over the program

What the Picture Did for Me

The exhibitor tells the exhibitor

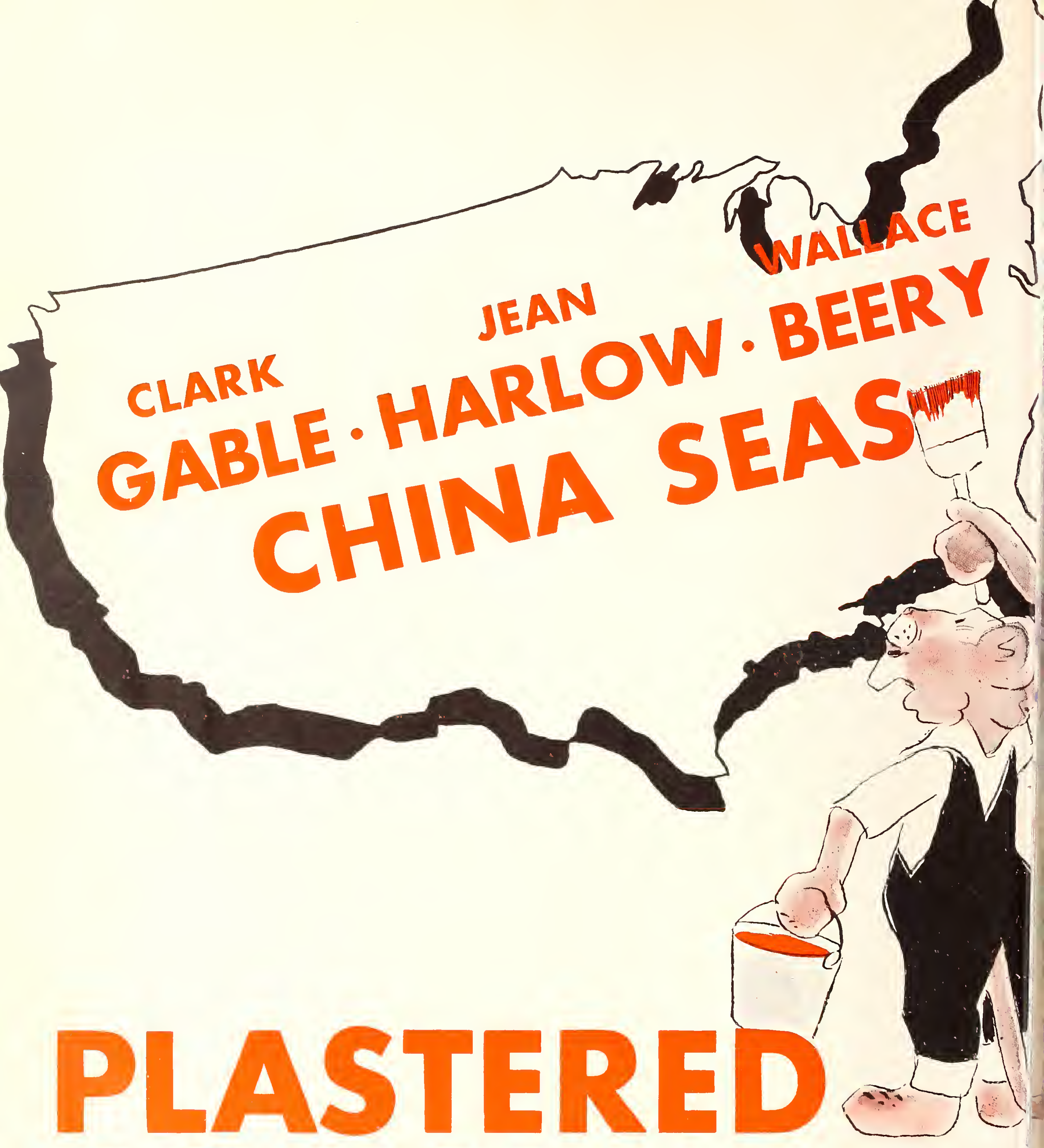
Theatre Receipts

The story from the box-office

Release Chart

All the facts in a line of type

120, NO. 5 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. lished weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York.* AUG. 3, 1935


CLARK
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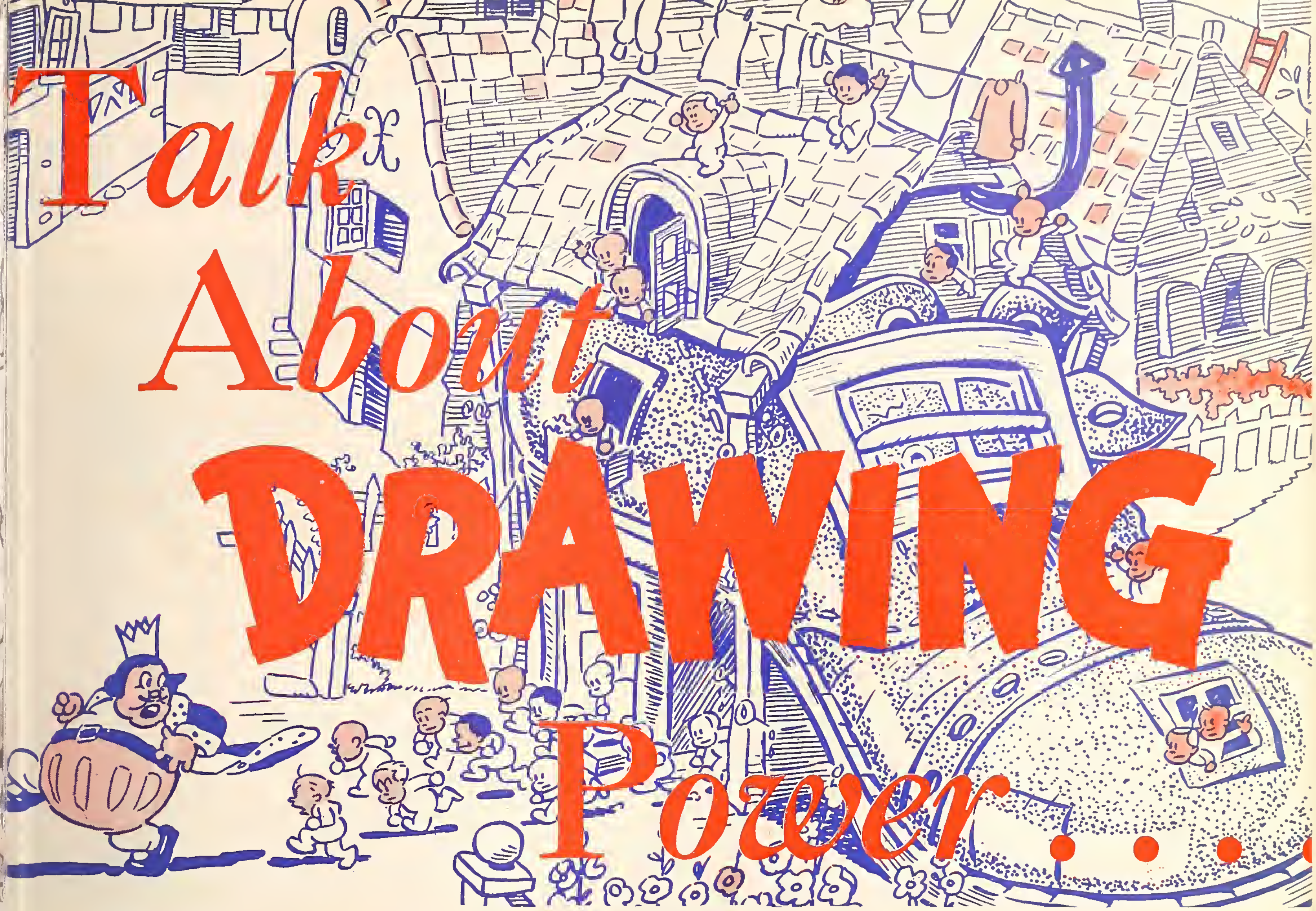
CHINA SEAS

PLASTERED AGAIN!

The good old U.S.A. is in holiday mood. The New Mov season opens with a Whoopee entertainment. Everywhe they're saying "CHINA SEAS! *Wow! Leo has done it again"*



You'll see it demonstrated in a great big way when Warner Bros. present Vitaphone's

"A MERRY OLD SOUL"

A New Departure in Merrie Melody Cartoons in Color — Produced by Leon Schlesinger*

Take all the cartoons you've ever run, silent or sound, full-color or no-color, good or bad... and forget 'em when you play this one! Because, as sure as you're born, here's one little reel that's in a class all its own. We've married Old King Cole and The Old Woman Who Lived In A Shoe...and tell the story in song and *color* for 7 minutes of screen sunshine that's as certain to send them out talking as the top hit in your date book. And...speaking of date books...August 15th is the day to remember if you want to be first to show it!

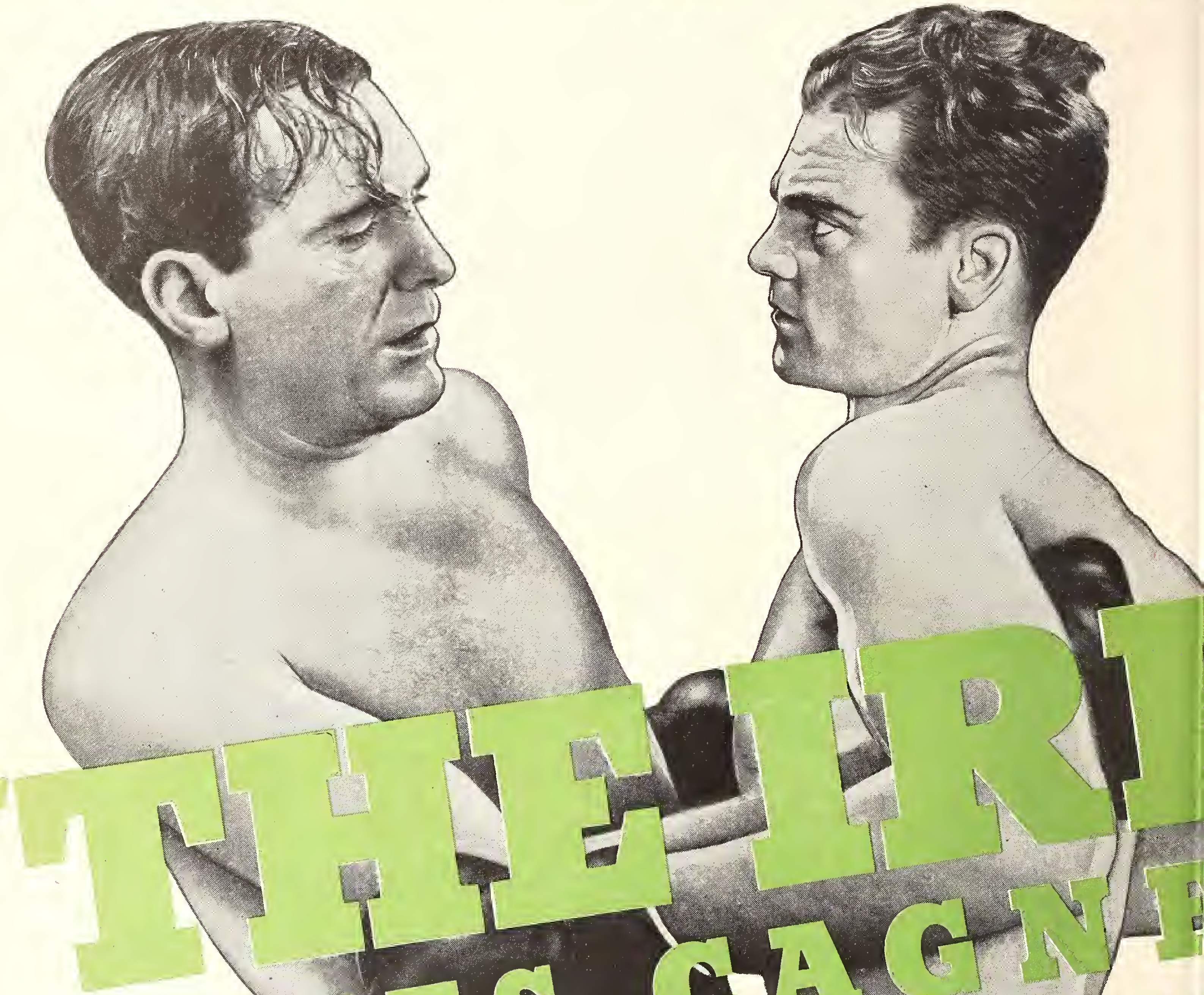
IT'S ANOTHER HAPPY INDICATION THAT

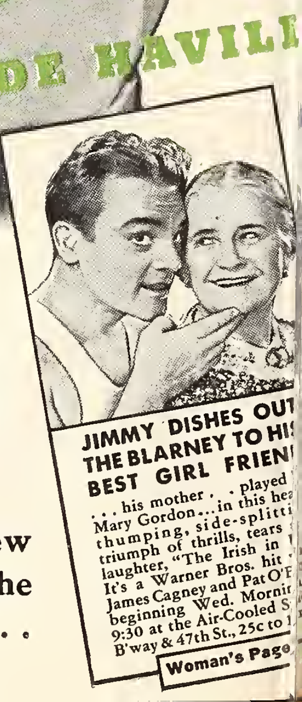
"VITAPHONE

HAS THE BEST SHORTS ON THE MARKET THIS SEASON AND EVERY SEASON"

*Watch for more COLORful news soon about next season's Merrie Melodies!

'G-MAN' JIMMY PUT
FOR 'A SURE SOCK


'THE IRI
JAMES CAGNE
FRANK McHUGH · ALLEN JENKINS · OLIVIA DE HAVILL


JIMMY DISHES OUT
THE BLARNEY TO HI
BEST GIRL FRIEN

. . . his mother . . played
Mary Gordon. . . in this hea
thumping, side-splitti
triumph of thrills, tears
laughter, "The Irish in
It's a Warner Bros. hit
James Cagney and Pat O'F
beginning Wed. Mornir
9:30 at the Air-Cooled S
B'way & 47th St., 25c to

Woman's Page

OH, IRISH EYES ARE SMILING — and so is the rest of New York — at this novel teaser series spotted thru the paper for the Broadway Strand's first flash on Wednesday's big opening . . .

ON THE GLOVES AT THE BOX-OFFICE'

—(*Variety Daily*)

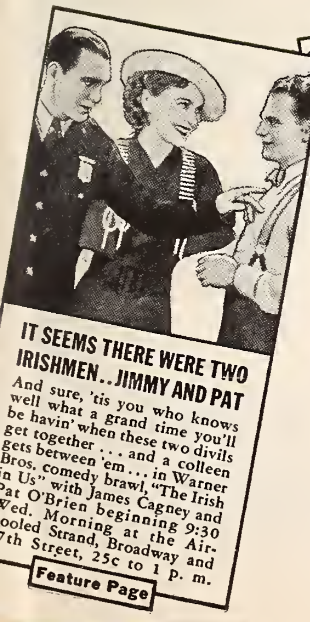
and wipes the floor with his 'Navy' pal, Pat

Sure an' they'll be the makin' of yez yet—the divils! What with their 'Here Comes the Navy' business and the way the trade critics have been tellin' yez to 'go the limit on this one'—it was a great day for us all when Warners made

SH IN US'

Y. PAT O'BRIEN

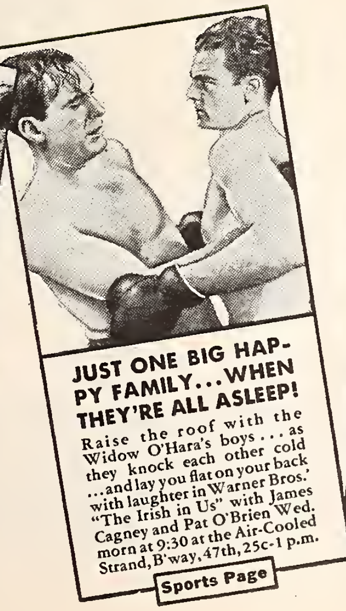
D • A First National Picture directed by Lloyd Bacon



IT SEEMS THERE WERE TWO IRISHMEN..JIMMY AND PAT

And sure, 'tis you who knows well what a grand time you'll be havin' when these two divils get together . . . and a colleen gets between 'em . . . in Warner Bros. comedy brawl, "The Irish in Us" with James Cagney and Pat O'Brien beginning 9:30 Wed. Morning at the Air-Cooled Strand, Broadway and 47th Street, 25c to 1 p. m.

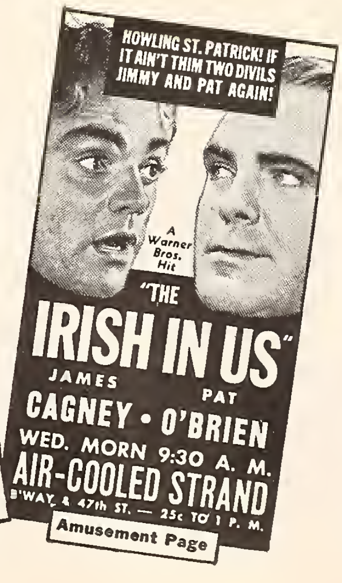
Feature Page



JUST ONE BIG HAPPY FAMILY... WHEN THEY'RE ALL ASLEEP!

Raise the roof with the Widow O'Hara's boys . . . as they knock each other cold . . . and lay you flat on your back with laughter in Warner Bros.' "The Irish in Us" with James Cagney and Pat O'Brien Wed. morn at 9:30 at the Air-Cooled Strand, B'way, 47th, 25c-1 p.m.

Sports Page



HOWLING ST. PATRICK! IF IT AIN'T THIM TWO DIVILS JIMMY AND PAT AGAIN!

A Warner Bros. Hit

"THE IRISH IN US"

JAMES CAGNEY • PAT O'BRIEN

WED. MORN 9:30 A. M.

AIR-COOLED STRAND

B'WAY & 47th ST. — 25c TO 1 P. M.

Amusement Page

All Set Up by
WARNER BROS.
to Start Gunning
for 'G Men' Records
Week of Aug. 3rd

Excerpt from **SHOWMEN'S TRADE REVIEW** —

"FOX IS TOPS IN 'A' PICS!

"Latest compilation of STR's Film Derby Chart indicates an almost unprecedented rise on the part of a company within a few months in the case of Fox . . .

"Of even greater significance is the fact that this company rolled up seven Class "A" pictures, the largest in this classification from any major company, beating — — and — —, its nearest rivals by two pictures.

"The recent affiliation of Fox with 20th Century bids fair to make that producing organization one of the strongest in the industry."

P.S.

"DANTE'S INFERNO"
is a
TRIPLE "A"
picture!

YOU HAVEN'T A SHOW WITHOUT FOX

MOTION PICTURE HERALD

Vol. 120, No. 5

August 3, 1935

MADE OF MEN

CURRENT speculation on the realignments now in progress among larger interests in motion picture production and distribution have been jelled into a Hollywood forecast published by the New York *Times* seeing ahead a final crystallization into four great companies, ruling the screen world.

It may look that way, but it will never happen.

We merely have again a recrudescence of a line of speculative thought that assumes that the motion picture can, or is likely to, follow the patterns of some other big industries, the motor car for example.

That can happen only in the minds of promoters, exploiters, manipulators, or what we used to call financiers and bankers.

It would be convenient if the picture business did follow such simple patterns of concentration, but it does not. Examination of case histories for some twenty years will show that after about a certain period of time, or a certain stage of expansive development, something happens to picture companies. That is because there is no such an entity in the picture business as is commonly implied by the word "company" in general industry. No matter who comes or goes, in, for instance, such organizations as the Telephone Company or U. S. Steel Corporation, the concern plows on with about as much real effect to be observed as would accompany a change of captain on the Mauretania.

Those are businesses in which it is commonly the experience that 2 and 2 make 4.

In the motion picture industry, the real values of which are men and ideas, and the men only as producers of ideas, 2 and 2 do not often make 4. The answer may be anything from 0 to maybe 8 or 10.

Size, in the motion picture business, means nothing beyond the immediate moment. It was, let us observe, only a short spell ago that Twentieth Century, now looming large in affairs, consisted of little more than two men and a notion. Meanwhile in a short period of years several of the biggest and most pretentiously important corporations of the industry have vanished substantially without trace. Further, demonstrating the special order that obtains in this industry, we have examples of continuing and periodically prospering corporations which have died several deaths and, failing to admit it, have risen like asparagus after the cutting.

The not too obvious fact is that motion picture corporations are not only exactly like men, they *are* men, variously costumed in the guises and uniforms of industry for the purposes of commercial conformity and convenience. The external forces of finance, banks, bankers and their—shall we say clientele—meaning stockholders, endeavoring to deal with motion pictures in terms of commodity, therefore often come up against surprises.

It will presently be more widely realized that motion picture enterprises enjoy very little of inertia values, that the power stream must be on all of the time. The Chase bank decisions reflected in the current Twentieth Century-Fox arrangements, the earnest efforts at a crystallization of manpower by RKO, the manhunting ordeals of Paramount's tedious emergence, the capable persistence of Universal, the renascence looming in United Artists—all these are evidence enough that the industry as much as its product is made of persons and personalities.

And all this makes it appear that the pattern of consolidations, mergers and such manipulations, the like of which may control the making of soap and motor cars, will not and can not rule an industry which is motivated as men are motivated.

Once General Film had all the real box office values in the world. For a moment Triangle held Griffith, Ince and Sennett. Once Famous Players-Lasky had about 85 per cent of all star values. Dreams of all-embracing control have always been proved dreams.

Today's deals and manifestations, and some that are just around the corner, are aftermaths of two major impacts, sound and depression, and their effects are much more important to corporations than to men.

The men of the motion picture business are still individualists. There will always be about as many companies as there are captains.

△ △ △

REMEMBERING

THE wires bring tidings that the able and erudite Mr. Keene Abbott, for more than twenty-five years critic and reviewer for the *Omaha World Herald*, is to retire this week. A hail to him who when we were in our twenties made gay with a brave coterie of reporters in that hard-bitten town on the rolling river, the wild Missouri. Keene, glory to him, achieved national distinction in letters with his novels and delicately limned short stories, the while devoting his days to routine and often invasively unharmonious newspaper reporting. It is pleasant to remember him, with Miles Greenleaf, Charles Ladd Thomas and mayhap Herman Peters, aligned, foot-on-rail, at "The Merchants" with the Old Yellowstone beaded in the glass.

△ △ △

THE New Dealer is now designing new coins for us, a square one-mill piece and a half-cent with a hole in it, Chinese fashion. It may be observed that it is quite a while since we have had any square money, owing to the fact that the same management has shot quite a hole in the dollar, too. The life-saver model half-cents can be put on strings and we'll be right back to the wampum era.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

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This Week

MOTION PICTURE HERALD'S NEWS SUMMARY COVERING THE SCREEN WORLD

We're Surrounded!

From 10 different points the motion picture industry and its corporate units are being examined and attacked.

The Sabath congressional committee, the McAdoo senatorial committee and the Securities and Exchange Commission are scrutinizing reorganizations; the Department of Justice is moving against major distributors; three bills to ban block booking and impose industry control are pending in Congress; an inquiry is in prospect for Electrical Research Products, and surveys are to be launched by the U. S. Census Bureau and the NRA.

The story of the beleaguered industry is on page 13.

Du Pont Buys

Pathe Exchange, Inc., on Wednesday reduced its stock interest in DuPont Film Manufacturing Company from 49 per cent to 35 per cent by selling 1,400 shares to E. I. DuPont de Nemours & Company for approximately $1,140 a share.

Of the approximately $1,596,000 total proceeds, $1,500,000 will be used to reduce the company's $2,000,000 obligation to the Bankers Trust Company. During a hearing in the New York supreme court recently on an application for an injunction to block the sale, the proposed selling price was given as $1,680,000. On page 14.

Fox Film Earnings

Consolidated net profit of $1,355,781 for the 26 weeks ended June 29, 1935, after all charges, including federal income taxes, was reported Wednesday by Fox Film Corporation.

This compares with a consolidated net profit of $1,199,241 for the same period ended June 30, 1934. For the quarter this year the consolidated profit from operations, after all charges, including federal taxes, was $738,974, compared with the first quarter profit of $616,806 and a profit of $393,865 for the second quarter of 1934.

On the basis of the 2,436,409 shares of Class "A" and Class "B" stock outstanding, the consolidated net profit for the first half of 1935, after all charges, including federal income taxes, amounts to 55 cents a share, compared with 49 cents for the same period of 1934.

The consolidated earned surplus at Dec. 29, 1934, was $3,006,812, and after adding the net profit and profits on foreign exchange amounting to $20,940, the consolidated earned surplus at June 29, 1935, said the report, stands at $4,383,533, all of which has accumulated since the effective date of reorganization, April 1, 1933.

Gross operating profit was $21,043,004 for the 26 weeks, including $20,369,421 gross income from "sales and rentals of films and literature." Amortization of production costs amounted to $10,495,570; operating expenses of exchanges, head office and administration and the like, $5,178,831, and participation in film rentals $3,443,903.

Net profit before interest and depreciation totaled $1,881,728, and net before provision for federal income taxes was $215,000.

No theatre earnings are included in these figures from National Theatres Corporation in which Fox Film has an interest of 42 per cent.

Spoor Facsimiles

Third dimensional filming of Broadway stage hits, scene for scene as on the legitimate stage and with the original cast, is the plan of George K. Spoor to provide product for his projected 12-theatre circuit.

"There'll be no location trips, no directors, just the usual technicians," Mr. Spoor told the HERALD correspondent at Houston, Texas, where he is interested in oil wells. "The process will take no more than three hours."

Mr. Spoor predicted that in 10 years the present method of making motion pictures will be obsolete. His observations are on page 27.

Also . . .

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The Art Theatre

The financial newspapers, not the tabloids, are the best advertising medium for the so-called Fine Arts Theatre, says George Kraska, operator of a playhouse in Boston, which makes its appeal to the "intelligentsia" audience.

And while the bizarre is a sturdy handle for the Art Theatre to cling to, both in physical appointments and in operation, the picture itself is first and last the big requisite to a happy box office, Mr. Kraska has found. Too many attempts to conduct the specialized theatre have come to grief because the owner has forgotten to establish a reputation for good programs in his eagerness to advance the exotic, the manager has learned.

Nor is the showing of foreign language pictures a fundamental secret of successful operation, he says—some foreign language films have drawn well, others have not; it's rather the attracting of special audiences with carefully booked product, properly exploited. College towns make the best locales for art theatres, in the opinion of Mr. Kraska. His observations are noted on page 17.

For 2000 ft. Reels

Adoption of a standard 2,000-foot reel on January 1, 1936, was recommended to the producing and distributing companies on Tuesday night by the Research Council of the Academy of Motion Picture Arts and Sciences.

No change in operation of the theatre would be entailed, the Council's subcommittee pointed out, while savings approximating $250,000 a year would be effected for the companies. The story is on page 16.

Trans-Lux in London

Trans-Lux, Ltd., formed in London as an affiliate of Trans-Lux Movies Corporation of America, has projected a circuit of from 150 to 200 theatres in the British Isles and on the Continent, reveals Percy N. Furber, chairman of the American firm, who has returned from London after negotiating the deal with Lord Beaverbrook and others.

Prominent personalities will be in charge of the British affiliate. Will Evans, widely known British theatre man, is chairman of the board. Peter Rudyard Aitken, son of Lord Beaverbrook, is president. Norman Holden, son of Sir Edward Holden, leading banker, is a director.

Immediate construction of the two first houses in the West End of London will start as soon as sites are determined. See page 32.

Lawyers Indignant

Attorneys whose fees were objected to in entirety by Thomas D. Thacher, special counsel for Paramount in opposing many of the $3,221,328 allowances asked by 53 applicants in the company's reorganization, this week were charging virtual "repudiation" of the reorganization agreement whereby committees and counsel were to be compensated for their services.

The legal cooks who stirred the broth of Paramount Publix were indignant at Mr. Thacher's attitude, and at the adjourned hearing last week Alfred A. Cook, of counsel for the company in the reorganization, reminded the court that the company had pledged a "solemn obligation" to compensate certain of the committees and counsel.

Mr. Thacher opposed payment to 15 applicants who seek a total of $705,000, recommended payment in full of only $72,859 in fees, and asked that most of the other requests be reduced materially. Judge Alfred C. Coxe is expected to announce his decision late in August. See page 39.

20th-Fox Inquiry

That a committee of stockholders of Fox Film Corporation may appeal to the attorney general of New York state or to the Securities and Exchange Commission for an investigation of the merger of Fox and Twentieth Century Pictures was indicated this week by Henry L. Sperling, New York attorney for the committee. Stock transfers under the consolidation are a subject of special interest to the committee, of which L. T. Pidwell is secretary.

Further evidence of progress made by Twentieth Century since its organization in May, 1933, and by Fox Film Corporation since its reorganization in July, 1933, although it had paid no dividends since June, 1931, is reflected in figures submitted to the New York Stock Exchange in obtaining permission to list new securities of Twentieth Century-Fox. Details are on page 30.

Warner Profit

With a net operating profit of $371,591, after amortization, depreciation and federal income taxes, for the 39 weeks ended May 25, Warner Bros. Pictures' report last weekend presented a picture contrasting with that of the corresponding period last year, a $528,836 loss before federal assessments. The consolidated profit and loss statistics appear on page 33.

French Organize

Reorganization of the French industry at last is being undertaken, writes Pierre Autré, Paris correspondent of the HERALD. The newly organized Comité du Film, representing producers, distributors and exhibitors, has gone into action.

The first step was to publish the provisions of a standard exhibition contract. The second was to bar admission charges below 20 cents in first-runs of the districts and provinces and 16 cents in subsequent-runs.

Another development noted overseas is the formation of an International Film Chamber, concerned primarily with quota matters. Some members have the thought of using the Chamber to protect European product against American.

While these moves are under way, the French exhibitors still are awaiting the oft-promised reduction of taxes. Progress now has been made at least to the extent of outlining of a forthcoming decree to pare the state tax by one-fourth and to cut the pauper tax in half, this last at the discretion of town councils. The story appears on page 31.

Kontingents

With the so-called Kontingent Law extended in its present form to June 30, 1936, as far as American distributors are concerned, allocation of German import licenses is now underway.

Besides the 30 licenses again to be handed to exporters of German product, the Ministry has at its disposition 15 additional import permits, which can be released on application, making a total of 45 import licenses.

Details, by J. K. Rutenberg, the HERALD's Berlin correspondent, appear on page 51.

Back to the Law

Sol A. Rosenblatt, formerly NRA division administrator for the film, legitimate theatre, radio broadcasting, transportation, advertising, garment and apparel codes, and until recently national compliance and enforcement director under the NRA for all codified industries, has returned to the practice of law.

This week he announced the formation of the firm of Sol A. Rosenblatt, with offices in the International Building, Rockefeller Center, 630 Fifth avenue, New York.

Associated with him as a member of the firm is William B. Jaffe, formerly with the law firm of Nathan Burkan, whence also came Mr. Rosenblatt, and for six years in charge of the legal department of Columbia Pictures.

Stage Relief

Hallie Flanagan, professor at Vassar College and head of the experimental theatre at this center of education for young women, has been named by Federal Relief Administrator Hopkins to direct theatre relief work.

In Illinois, officials of the Works Progress Administration proposed this week to Washington a $718,840 project to provide a year's employment for 7,000 professional musicians and entertainers in Chicago.

While these federal developments were under way Actors' Equity Association in New York was standing pat on its decision that payment must be made to legitimate stage players for rehearsals, according to Frank Gillmore, president.

The story is on page 18.

Boards of Trade

Distributors are reported to be planning to restore the Film Boards of Trade to active duty in 33 exchange centers.

The new boards, which would be in operation by October 1, would take an important part in voluntary arbitration matters, in addition to the regular functions of the former boards, such as activity in local and state legislative movements, settling contract disputes, acting as contacts in public relations work, and supervising fire inspections at exchanges. See page 34.

Organized

Initial moves by independent exhibitors to oppose Loew's, RKO and Warner in Greater New York were taken Wednesday at a meeting of the Independent Theatre Owners Association, when Milton C. Weisman, attorney, announced formation of Independent Theatre Circuit, Inc.

Seventy-two theatres enrolled immediately and operators of more than 60 other houses indicated they will consider the plan.

Redundancy in Britain

Seeking a solution of "redundancy," which is the British word for overbuilding or overseating, legislative committee of the Cinematograph Exhibitors' Association is reported to have come to the conclusion that not much can be done about it until the distributors take a hand with them.

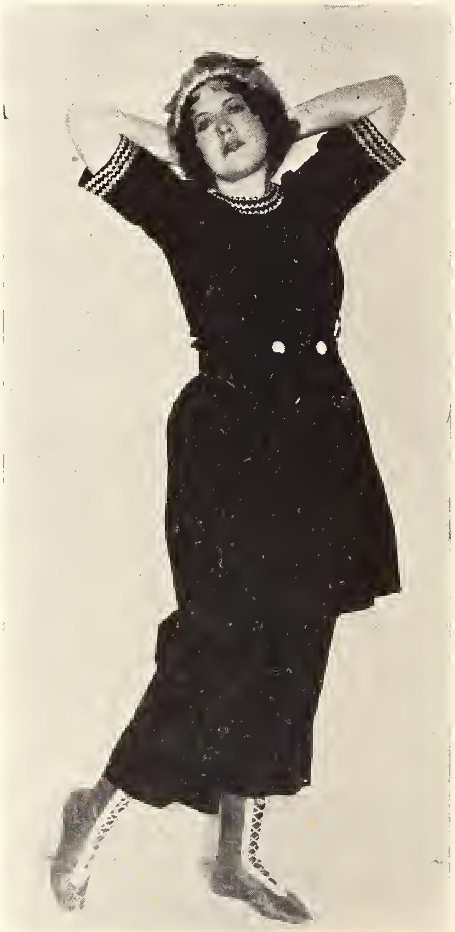
The committee is expected to propose that exhibitors and distributors jointly petition the Government that a law be passed making each new theatre project subject to official approval. See page 54.

This Week in Pictures

IN BRITISH DEAL. Luncheon in New York celebrating First Division's agreement to distribute 18 Alliance pictures. Harry H. Thomas, FD head, is seated next to Louis Nizer at left, while Arthur Dent, Alliance and BIP executive, is next to Anna May Wong at right.

REVIEWER VISITS STUDIO. Seventeenth Century honors for Richard Watts, Jr., New York critic, on the RKO Radio set for "The Three Musketeers," during his sojourn in the film capital. Making the foursome are Rowland V. Lee, director; Mr. Watts, Robert Sisk and Cliff Reid, supervisor.

BEACH STYLE, 1905. If we are to believe Marie Prevost (below) as she appears in the Warner short, "Keystone Hotel." Just thirty years from this to (see opposite page)——



TO STAR. Otto Kruger, whom Republic has signed for the leading role in "Two Black Sheep," from Warwick Deeping's novel.

AIR ADVENTURER. (Below) A pleasant bit of photographic composition profiling Jack Holt in his role as an aviator in Universal's "Storm Over the Andes," based on the Chaco hostilities.

THIS IN 1935. (Below) Merely to illustrate what three decades can do, if they've a mind to, here is something contemporary, contouring Maxine Doyle of Warners' "Broadway Gondolier."

SALES MEETING? We wager not, for it's the un-serious Henry Armetta, Universal player, who has dropped in on the Universal exchange in Pittsburgh while making personal appearances. Left to right, Messrs. Ashkins, Armetta, Gottlieb (Detroit), Tighe (Pittsburgh), Stewart and Susami.

GIVEN LEAD. Jean Rogers, one of the youngest of Universal players, who has been cast in the principal feminine role of "Stormy."

IN TITLE ROLE. To Errol Flynn (shown in the study below with his bride, Lily Damita) has been assigned the coveted male lead in Warner Brothers' "Captain Blood," Rafael Sabatini story.

GANGING UP ON HIM. But well armed was Joe Rivkin, Hal Roach's New York representative, when these "Our Gang"-sters let him have it while at the Roach plant recently. Reading from left to right, (completely ignoring Joe) are Spanky and Alfalfa.

IN EAST. Conferences on the part she will play in the making of United Artists 1935-36 program brought Mary Pickford to New York. She is shown above being greeted by Al Lichtman, president of UA. Miss Pickford is first vice-president.

RETURN. Dr. Herbert T. Kalmus, president of Technicolor, and Mrs. Natalie Kalmus, color consultant on Pioneer-RKO's "Becky Sharp," as they arrived on the Normandie from Europe, where they have been conferring on Technicolor activities.

ROLE COMPLETED. Having finished the leading part in RKO Radio's "Jalna," Peggy Wood has returned to New York. She is shown arriving at Newark airport.

LAUNCH BUILDING PROGRAM. Warner studio executives and technicians going over building plans — Morris Levison, purchasing; Bertram Teitelbaum, architect; William Koenig, studio chief; Lewis Geib, technician; Frank N. Murphy, engineer.

VACATIONING. Margaret Callahan, considered by RKO Radio a "find" following her appearance in "Hot Tip," as she arrived at Newark airport for a rest (?) in New York.

AVALANCHE OF INQUIRIES ROLLS AGAINST INDUSTRY

Sabath and McAdoo Committees and Securities Commission Study Reorganizations; Three Fight Block Booking

Department of Justice Prosecuting Large Companies; Congress Inquisitive; Census and NRA Surveys to Be Launched

Already the subject of severe attack in both branches of Congress, the motion picture business and its corporate and trade practices in the next few months will face an avalanche of investigations, examinations, legislative assaults and searchings in 10 different moves undertaken in the name of the United States government, according to present indications.

Reorganizations of Paramount Publix Corporation, Fox Metropolitan Playhouses and Fox Theatres, and possibly Twentieth Century-Fox Film Corporation, will be under the glare of the spotlight soon after Congress adjourns. The committee headed by Congressman Sabath of Illinois is priming itself for the job, having this week been assured by President Roosevelt that he favors some action in such matters.

The various moves current, pending and impending, fall into five categories:

1. Investigations of corporate reorganizations by the Sabath committee, by the McAdoo Senatorial committee inquiring into receiverships and bankruptcies, and by the Securities and Exchange Commission.

2. Congressional legislation including bills sponsored by Representatives Culkin, Celler and Pettengill, all aimed to outlaw block booking and blind buying but through different methods.

3. Department of Justice moves against distributors as exemplified in the Government's prosecution of major companies in St. Louis, and as indicated in a progressive scrutiny of distribution practices in some key centers.

4. Congressional exploration of the ramifications of American Telephone & Telegraph Company and its interest in the film industry, with special attention to its subsidiary, Electrical Research Products.

5. Surveys, to be launched by the census bureau and, in a larger scope, by the NRA.

Members of the special Sabath committee investigating real estate bondholders' reorganizations are keeping in close touch with the Paramount and Fox reorganizations, and, as soon as the legislative situation permits, will return to New York for further hearings. Committee investigators are now at work in New York, Chicago, Boston, Philadelphia, Los Angeles and other cities, it is reported from Washington, and are developing considerable material.

That these inquiries may go further than originally intended was indicated by a spokesman for the committee, who said its members were intensely interested in the $3,679,000 allowances granted or requested by committees, trustees, counsel and attorneys in the Paramount bankruptcy and reconstruction.

He also revealed that the Sabath committee is interested in the methods by which the fees were fixed. He intimated that because bondholders were not given an opportunity in court to cross-examine reorganization committees and their counsel, these would be called before the investigating committee, and said the committee felt that the question of fees in the Paramount case would have a bearing on future reorganizations.

FEDERAL BAR ASKS "RACKETEER" INQUIRY

Stirred apparently by the wide publicity given to the Paramount Publix reorganization and the applications for fees, Henry Ward Beer, president of the Federal Bar Association, representing the states of New York, New Jersey and Connecticut, on Tuesday called on President Roosevelt to have the Sabath congressional committee return to New York.

Mr. Beer demanded an investigation of stock and bond transactions as well as of "new forms of racketeering that seem to have developed in corporate reorganization." Copies of resolutions adopted by the Federal Bar Association were sent to the White House.

"The committee has such vast scope that once we get started we don't know what will be looked into," he added.

"Serious charges" filed against Judge Alfred C. Coxe, who will decide the Paramount fees, will be aired by the Sabath committee, according to Congressman Thomas O'Malley of Wisconsin, a member of the subcommittee. Congressman Francis D. Culkins of New York is joining in the inquiry, in which it is reported all Erpi-Paramount connections will be investigated.

Matters concerning the Paramount Broadway Corporation and Allied Owners' Corporation and other theatre holding firms will be subjected to searching scrutiny, it was said in New York.

Witnesses in Fox "Met" Study

Among witnesses to be called in the Sabath committee's delving into Fox Metropolitan will be William Fox, Joseph M. Schenck, A. C. Blumenthal, Milton C. Weisman, representatives of the Irving Trust Company, trustee for Fox Metropolitan, and others. Several already have been heard. The investigators' present activities are preliminary to open hearings, which may start in two weeks.

Fox Theatres Corporation also will be investigated, but it is not definite as yet that the recent film company merger will be scrutinized, said I. Edgar Levy, counsel for the committee.

Given an assignment to investigate reorganizations generally, the committee is taking the Paramount and Fox matters as a part of a study which involves a number of large company reorganizations and will not concentrate on the motion picture cases, although they probably will be discussed in the report which will be submitted to the House next session.

The Paramount and other film company reorganizations are expected to be included in a broad investigation into receivership and bankruptcy proceedings in the federal courts, starting in December, by the committee of Senator William Gibbs McAdoo. The Senate has voted this committee additional powers, and the Department of Justice has been requested to provide the necessary investigators and legal assistance. Senator McAdoo has made public recognition of the large total of fees applied for, while Senator Nye of North Dakota read to the Senate the schedule of fees and charged efforts were being made to "loot" the company.

Currently concerned with corporate reorganizations is the Securities and Exchange Commission, which has disposed of Paramount and now will focus attention on Fox Metropolitan and other concerns. The Commission's report to Congress is expected to set off a broadside against financial practices of the committees and individuals in connection with the companies' affairs.

Apart from these investigations, the exhibition, distribution and production branches of the industry are threatened with regulation and control under the terms of the bills introduced by Representatives Celler, Culkin and Pettengill. All would ban block booking. In addition, the Culkin measure would create a motion picture commission which would impose control on the industry. The Pettengill measure, favored by Allied States and opposed by the MPTOA, virtually would vest control of the industry in a government bureau. The Celler bill, which amplifies and revises an earlier proposal, also aims to regulate film rentals and hits at the large circuits.

Texans' Complaints Studied

The Government's attack on alleged monopolistic practices will be resumed in the term of the U. S. district court opening in St. Louis September 30, when the prosecution of Warner, Paramount and RKO is scheduled to get under way. Representative Culkin recently advised Congress this trial will have a far-reaching effect on the industry. A progressive investigation by Department of Justice operatives in various exchange cities is believed related to the trial.

Complaints of independent exhibitors in Texas are being investigated by the Government, which has obtained records in connection with the cases from the former motion picture Code Authority. The protest is against alleged circuit dominance.

Taking another turn, a thorough investigation of the American Telephone & Telegraph Company is in prospect by the Federal Communications Commission. Delay has been occasioned by inability to find a vigorous prosecutor; but when it gets under way the inquiry will go deeply into the company's film interests, particularly with respect to Electrical Research Products, its subsidiary through Western Electric. Charges of "monopoly" in virtually controlling the sound field have been made in this connection.

Distinct from the inquiries mentioned, two federal surveys are to be made. A second census of theatres will be taken by relief roll workers next January for the U. S. Census Bureau, similar to the one conducted in 1933. The NRA is expected soon to launch a study of the industry from its inception, embracing production, distribution and exhibition, as part of research into the larger industries.

PATHE SELLS 1,400 SHARES TO DU PONT

$1,596,000 Transaction at $1,140 a Share Reduces Pathe Interest in Du Pont to 35%

Pathe Exchange, Inc., on Wednesday consummated the sale of 1,400 shares of DuPont Film Manufacturing Corporation capital stock to E. I. DuPont de Nemours & Company for approximately $1,140 a share, the transaction totaling approximately $1,596,000.

Of the proceeds of the sale, $1,500,000 will be applied to reduction of the company's debt of $2,000,000 at the Bankers Trust Company, the announcement said.

This reduces to 3,500 shares or 35 per cent the interest of Pathe in DuPont, as compared with 49 per cent interest held prior to the sale, which was listed in the Pathe reorganization plan at its 1931 valuation of $4,000,000.

Pathe's original proposal to dispose of 1,400 shares of its DuPont holdings gave the sale price as $1,680,000, revealing a current valuation at that time of $1,200 a share. The difference between the proposed selling price and the actual total is $84,000.

Basis of Court Ruling

The proposed price was made the basis of Justice Lauer's recent denial in New York supreme court of the application of Pat Casey and E. B. Derr, Pathe stockholders, who sought an injunction to prevent the sale.

The court ruled there was nothing in the plaintiffs' contention "from which the court could conclude that the price at which the sale is proposed to be made is not a fair and adequate one." The court added that "interference with the proposed sale would not be justified" and that no basis for criticism of the Pathe officers and directors was disclosed.

The petition also asked the court to restrain the Pathe directors from putting the reorganization plan into effect. Mr. Casey and Mr. Derr have pending an application for a reargument of their petition. If it is denied they plan to take the matter to the appellate court.

See Early Dividend Use

The conditions and terms of the sale had been carefully scrutinized by Pathe attorneys, said Willis C. Bright, a vice-president of the company, and they determined that it fully conformed to the understanding of the court.

The stock transfer will place the company in a sound financial position, the announcement said, adding that, upon completion of the reorganization, it will be able to apply a substantial portion of current earnings to the payment of dividends rather than to the "extinguishment" of debt.

Pathe Exchange A stock opened Wednesday at 10¼, rose to a high of 11¾, dipped to a low of 10¼, closing at 11⅝ with a net gain of ⅞ of a point.

PROVIDES OPINIONS OF OTHER EXHIBITORS

The value of the department "What the Picture Did for me" as a forum for expression of exhibitors, out of which the showman obtains information to determine his own course of procedure, is explained by John J. Metzger *of the Oriental theatre in Beaver City, Neb., as follows:*

"These reports are valuable to other exhibitors. We do not all see them in the same light, and personally in picking a picture I would rather have the opinion of several."

Court Promises "Something" On RKO Reorganization Fees

Federal Judge William Bondy, at a hearing last week of attorneys representing petitioners for more than $281,525 in fees in connection with the RKO reorganization, informed the lawyers he "would allow them something."

Fees are sought by Irving Trust Co., as trustee of RKO, $100,000; Donovan, Newton, Liesure and Lumbard, counsel to the trustees, $126,645; Cravath, de Gersdorff, Swaine & Wood, special counsel to the trustee, $19,320; Randolph E. Paul, tax expert, $35,464; Price, Waterhouse & Co., auditors, $3,275, and an application for an unnamed amount submitted by Thomas D. Thacher, who served as special master at hearings on large creditor claims against RKO. The RKO applications were without opposition except for an attorney representing one James Young, whose status as an RKO creditor was disputed by counsel for the trustee. Judge Bondy took the applications under advisement after indicating appreciable reductions would be made.

Louisianans Threaten Bill To Cut Circuit Protection

A bill to compel distributors to reduce the protection now held by affiliated houses is planned by independent exhibitors in New Orleans in event a special session of the Louisiana legislature is called. The independents plan a conference with Senator Huey P. Long on his return from New York before formulating any action.

Bank of America May Finance Abroad

The Bank of America, of which Dr. A. H. Giannini is chairman of the executive committee, may participate in financing of foreign producers.

Dr. Giannini arrived in New York from Los Angeles on Wednesday, and sailed on the *Normandie*. He will be gone a month.

Legion Defends Right of Screen To Depict Crime

A statement of the position of the Legion of Decency toward the use of crime plots and material in the making of motion pictures, presented in a letter to the Buffalo *Evening News* by the Rev. Edward S. Schwegler, head of the Buffalo Legion, reiterates the terms of the Production Code. In his letter, he says:

"Your editorial, 'Cops and Robbers,' again brings up the moot question: what subjects are proper for presentation on the screen?

"Your intimation seems to be that crime should be eliminated from the pictures. If the argument be well founded, then you should logically demand that a number of other things should be kept out of the films. There should be no 'horror' pictures, no matrimonial infidelity, no murder mysteries, no suicide scenes, no presentations of the drug traffic, no drunkenness, etc. For to present any of these things realistically, though in a proper moral light, would presumably be 'the film industry's idea of reform,' and therefore worthy of censure.

"The Legion of Decency, on the other hand, has preached in season and out of season that crime, vice, sin, etc., were proper subjects for the films if they were presented in their true and reprehensible colors, and if the presentation was not so detailed and lurid as to become disgusting or demoralizing. It has also insisted that certain films would do harm to one, children included, and that certain others were fit for adults only.

"These doctrines are pointedly exemplified in the current cycle of 'G-Men' pictures. The racketeer is presented as a racketeer, not as a 'dashing and debonair fellow,' and the presentation, mostly, is not of a kind to disgust the average audience or incite it to crime. We have therefore recommended the majority of these pictures locally, but for adults only.

"Of course, there is the question whether the films are not overdoing the 'G-Men' theme. Such is always the case in movieland; a new idea, a new theme, is done to death.

"For the rest, it is rather naive on the part of a newspaper to call the films to task for a too lurid presentation of crime. What of all the headlines—first page ones, too—given to 'murder, kidnaping, robbery with violence, arson?' What of the Hauptmann case? —Edward S. Schwegler, D. D."

Distributors Await New York Tax Decision

With arguments completed, representatives of distributors in New York are awaiting a decision from Comptroller Frank J. Taylor on application of the city sales tax to film rentals. Estimates on the basis of eight major companies distributing locally place the annual amount of the tax at between $400,000 and $500,000.

The distributors contend that films are leased and not sold, and are governed by federal copyright under which they are leased, and consequently no municipality has a legal right to tax them.

A MIDSUMMER NIGHT'S DREAM

SCENES FROM WARNERS' SHAKESPEAREAN FANTASY

The subject of this presentation in the Herald's series of advance stills from 1935-36 product is a production certain to be one of the screen's most prodigious efforts. In a sense it represents the translation, into the terms and technique of the motion picture, of Max Reinhardt's spectacular stage production, "A Midsummer Night's Dream," with the original music of Mendelssohn. Co-directing with Mr. Reinhardt, however, was William Dieterle. Cinematography was in charge of Hal Mohr. Principal players in a huge cast are James Cagney, Joe E. Brown, Dick Powell, Jean Muir, Victor Jory, Verree Teasdale, Hugh Herbert, Anita Louise, Frank McHugh, and Olivia de Haviland.

2,000-FOOT REEL STANDARD ENDORSED

No Change in Theatre Operation, Companies Would Save $250,000—Academy Council

That a 2,000-foot reel length be adopted and be made standard for the industry on Jan. 1, 1936, was recommended Tuesday night in Hollywood to the producing and distributing companies by the Research Council of the Academy of Motion Picture Arts and Sciences.

In a formal report transmitted from the Council to each of the companies participating in the cooperative technical program, William Koenig, chairman of the Research Council, pointed out that savings approximating $250,000 a year would result to the companies by adoption of the longer reel.

Conducting the survey on behalf of the eight large companies, the Council's reel length subcommittee, consisting of J. M. Nickolaus, superintendent of Metro-Goldwyn-Mayer Studio Laboratory, chairman, A. J. Guerin, J. J. Milstein, Sidney J. Twining, and Gordon S. Mitchell, manager of the Research Council, has been investigating every phase of the motion picture industry as it is concerned with the length of the reel in which film is sent to the theatres.

See Big Savings to Studios

The use of the longer reel would involve changes in operating procedure in the studio and the film exchanges, in that film is now sent to and from the theatres mounted on a 1,000 foot reel, while in many theatres it is rewound on to a larger reel and projected to the screen in 2,000 foot lengths. Adoption of the new reel standard would eliminate this "doubling" of reels in the theatre, the subcommittee pointed out, and would result in savings of many thousand dollars a year in film replacements due to damage of the film when the reels are cut apart to be sent back to the exchange. With each "doubling" operation, it was shown, two frames of film are cut away from each reel, causing a "jump" in the film and necessitating replacement of the reel end by the exchange.

With the new reel standard, film would be projected in all theatres on the original reel on which it is sent from the exchange.

Changes in cutting technique in the editing of pictures as a result of the new reel standard would result in savings to the studios in film amounting to approximately $138,000 a year, said the subcommittee, and would eliminate much of the difficulty formerly experienced by the cutters in finding satisfactory "changeover points" between reels.

No Changes in Theatre Operation

No changes in theatre operation would be necessitated, it was pointed out.

The Research Council conducted a survey of theatre equipment in every country, and gathered together, with the co-operation of equipment companies servicing the foreign field, and the foreign office of the Motion Picture Producers and Distributors of America, comprehensive data which, it decided, shows that the larger reel would operate satisfactorily in all theatres in each of these countries.

Theatre equipment throughout the United States also was studied, inasmuch as it would have been impossible to adopt a 2,000 foot standard reel if equipment was of insufficient size to accommodate it.

In the report, the subcommittee itemized the changes in each department of the industry necessary before the new reel may be used, and included specifications for a reel which it felt would be satisfactory as to weight and size. The 1,000 foot reel is approximately 10 inches in diameter, while the new standard reel would be 15 1-2 inches in diameter.

Harris Names Committees Of National Variety Club

John H. Harris, chief barker of the national Variety Club, in Pittsburgh, has designated new committees for the year beginning next January 1, as follows:

MIDWAY CONCESSION—Carter Barron, Washington—Main Guy; R. C. Li Beau, Kansas City; Jack E. Flynn, Detroit; Harry Goldstein, Cleveland; Eddie Fontaine, Chicago.

THE LAW—Eddie Ruben, Minneapolis—Main Guy; D. J. Miller, Milwaukee; George Fisher, Milwaukee; James Lognard, Pittsburgh, and one more to be named.

THE SIDE SHOW—Leo Haelein—Main Guy; John Hardgrove, Bernie Gardiner, Dick Borel and Lew Bryer, all of Columbus.

THE HEART—Duke Clark, Columbus—Main Guy; Ted O'Shea, Buffalo; Marc Wolf, Indianapolis; Earle Sweigert, Philadelphia; Allan S. Moritz, Cincinnati.

THE BILLER—Jay Emanuel, Philadelphia—Main Guy; George Tyson, Pittsburgh; Harry Kalmine, Pittsburgh; W. E. Banford, Des Moines; Rudy Berger, Washington.

THE PAYOFF—Nat Holt, Cleveland—Main Guy; Izzy Schmertz, Cleveland; E. E. Kirchner, Detroit; Mike Cullen, Pittsburgh; Ralph Pielow, Albany.

THE WINTER QUARTERS—Max Stearn—Main Guy; Billy James, Ross Anderson, Les Irwin, Duke Clark, all of Columbus.

New Haven film men have applied to headquarters in Pittsburgh for a charter as a Variety Club.

Racial Question Brings Controversy in St. Louis

A serious controversy has developed in St. Louis between Motion Picture Operators' Union No. 143 and the Urban League, local negro organization, as to whether white or negro projectionists should operate the machines in three all-negro motion picture theatres in the city.

The Urban League contends the jobs should go to a group of unemployed negro projectionists. The union takes the view that the three theatres—the Star, Strand and Criterion—because of their membership in the Motion Picture Exhibitors' Association, should employ white projectionists, as the exhibitors' association has a working agreement with the union, and the theatres are legally and morally obligated to hire white men. A compromise is being sought.

House Bill Shifts Corporation Taxes

Motion picture corporations would be affected by the provisions of the new tax measure prepared by the ways and means committee of the House early this week. Under the bill, corporations, which now pay a flat tax of 13¾ per cent, would pay on the basis of a sliding scale or graduated tax, calling for 13¼ per cent if net profit is $15,000 or less, and 14¼ per cent if the net profit is more than $15,000.

A corporation making over eight per cent a year would pay five per cent on profit up to 12 per cent, from 12 to 16 per cent profit pays 10 per cent, from 16 to 25 per cent pays 15 per cent, over 25 per cent pays 20 per cent tax. Adjusted declared values of June 30, 1934 are taken as the basis. The present excess profits tax is five per cent on profits over 12½ per cent. The corporation tax would be effective January 1, 1936.

The Senate on Wednesday made the Duffy copyright bill its unfinished business and heard an explanation of the measure by patents committee members, despite protests of Senators Copeland and Wagner of New York, who said the bill is too trivial and controversial to occupy the Senate at this time. It is expected the measure will be passed early next week.

Senator Duffy last week caused to be inserted in the record a statement by Thorvald Solberg, for many years register of copyrights, who assured authors that the Duffy bill is "an opportunity to secure a greater measure of direct legislative benefit than has been possible since 1909. Answering the criticism of the bill by the American Society of Composers, Authors and Publishers, Mr. Solberg declared "remedies against infringement are ample and represent an adjustment to needs of the present.

The Graass bill to place operation of music copyright agencies under a statewide system has been introduced into the Wisconsin state legislature at Madison. The measure provides that the secretary of state collect from any organization which charges fees for the use of its copyrighted music an annual license fee of five per cent of its gross receipts in Wisconsin. The bill would require licensed organizations to file a schedule of charges and the basis of them, salaries and names of officers, a copy of agreements with original composers and other information. It was drafted at the request of the American Society for the Advancement of Public Music, Milwaukee organization and is aimed at the ASCAP.

Exhibitor in Kansas Celebrates 90th Year

L. M. Crawford, veteran exhibitor of Topeka, Kan., celebrated his 90th birthday last week by driving to Colorado with his wife and daughter. He went to Topeka in 1858 and lived there until a few years ago, when he divided his time between Topeka and Wichita. Now inactive in the theatre business, he owns three houses, one at Wichita, one at Lincoln, Kan., and one at El Paso, Tex., all under lease.

Art Theatre Needs Flair for Bizarre, But— Good Pictures Come First, Says Operator

Financial newspapers, not tabloids, are best advertising mediums, says George Kraska

The socalled Art Theatre, because of its truly international flavor, is on the way forward and can be expected to make considerable headway in large centers, in the opinion of George Kraska of Boston, who bases his judgment upon his experiences as operator and manager of the Fine Arts Theatre there.

Projects for such theatres are already under way in Detroit and Cincinnati. Only a dozen or so are now on the active list in the United States, including New York, Minneapolis, San Francisco, Chicago, Hollywood, Washington, Cleveland, Baltimore, Newark, Philadelphia and Boston.

The Fine Arts Theatre in the residential Back Bay district of the Hub has long been regarded as one of the most successful operations of the sort. The intimate 587 seat house, charging 50 cents in the afternoon and 75 cents evenings, has a "take" that fluctuates from $500 to $5,500. It boasts the longest consecutive run of any local house, roadshows excepted, with the recent 8½ weeks showing of the Gaumont British "Man of Aran."

Booking Highly Specialized

The operation of a fine arts theatre is considerably different from that of a regular house, as a number of theatremen have found to their sorrow, it was pointed out. For one thing, such theatres do not have the advantage of national publicity campaigns. Pictures come to them cold, in most instances. Booking, moreover, is a highly specialized business.

Expenses run much higher, as Mr. Kraska can testify. He lost almost everything the first time he tried to establish himself in Boston. The overhead of the small houses with their limited audiences is higher than that usually incurred. Advertising takes 25 to 30 per cent of the grosses. Most of this is best spent for newspaper space, Mr. Kraska has found.

The most common mistake made by promoters of such theatres is that they plunge into the business without giving enough attention to first establishing a reputation for good programs.

"A large majority of those attending fine arts theatres do not understand the language of the film," he finds.

The idea of showing artistic and educational films on their merits, and ballyhooing them neither as stupendous nor colossal, came to the young Russian from Odessa when he was a violin teacher in East Boston. Nothing of the kind had been attempted before in the socalled cradle of American culture. He managed to get enough money together to put on "Potemkin" in Symphony Hall. It clicked. Subsequent attempts to establish himself seemed weighted down by ill fortune, however, largely because he had no one theatre he could call his own, and for that reason was continuing operation on a roadshow basis.

GEORGE KRASKA

The outcome was the loss of the theatre he already owned in Winthrop, a few miles outside of Boston. For a time, he went with the Loew circuit and managed a theatre in Canton, Ohio. But it was not long before he was back in Boston.

It had taken a year and a half of planning and negotiating before he finally brought "Potemkin" to Boston. Then even after he was at the Fine Arts Theatre, the house at one time seemed closed for good. Then he came back from Ohio and took over the house on his own, with the aid of two associates who had a financial interest. This time it was a different story. He bought out his associates early this year.

The advent of talking pictures, which many thought would guillotine the fine arts theatre business, proved its salvation. Scholars, pupils, and instructors come to hear languages in which they are interested. Natives come to hear the tongues of their home lands. Mr. Kraska takes advantage of this situation by tying up free language classes for audiences with different foreign productions. He contacts a school or individual specializing in language instruction.

Entertainment Value First

Not even spirited public controversy over the showing of a picture will make up for lack of entertainment value. This was illustrated in Boston a few months ago when another house which was opened under a similar policy aroused national attention because of attacks directed against it by the American Legion and others for allegedly spreading Red propaganda. The Majestic soon was darkened by Levrad, Inc.

With Boston said to have one of the largest Irish populations outside of Ireland, the only film whose booking Mr. Kraska has cancelled because of protests was an Irish film made in Ireland by Irish actors for an Irish country. The play appeared in the Hub on the stage. It was complained that the story showed the Irish in a bad light.

Because a fine arts theatre interests artistic groups and those with a flair for the unusual, the decorations and furnishings can become profitably bizarre, says Mr. Kraska. The front of the Fine Arts Theatre, even though down a side street, is sure to catch the eye. Red, black, and silver, it resembles a camouflaged building. The same color scheme is utilized within.

The Theatre has also become known as a gallery for art exhibitions. Paintings, etchings, and drawings are presented along the stairway leading to the second-floor theatre and in the lobby, and they are also a means of additional newspaper and word-of-mouth publicity.

George Kraska took an ugly bit of roof, stark with gaunt fire escapes, and made it one of the most sophisticated spots in town. It is now "Le Jardin Fantastique." Yet it is no more than an inexpensive fountain, a few bits of modernistic furniture, and several designs chalked on the brick wall. The unusual wall designs were effected by the German artist, Erica Karawina. They combine tawny yellow with turquoise, coral green, and orchid in an atmosphere at once bizarre and peaceful. "Le Jardin Fantastique" is a rendezvous that appeals to the selective audience.

Depends on Newspaper Ads

Experimentation has shown Mr. Kraska that newspaper advertising is the most profitable for his house. At one time he had a weekly mailing list of 10,000. He once used a return-card ballot to find out which Boston newspapers were the most largely read by patrons. The two leading financial newspapers led the list; a tabloid was not even represented. Mr. Kraska had been advertising heavily in the tabloid when he wanted to reach a particular foreign class.

The mailing list finally was dropped. He had used it to the utmost to publicize a picture that failed to draw. Then, to clinch the test, he did not send out a card on "The Unfinished Symphony." The picture opened to capacity.

A midnight showing of Hecht and MacArthur's "Once in a Blue Moon," the Jimmy Savo feature, drew a capacity crowd with such catchlines as: "the world's worst film . . . a movie you may not like but one you can not afford to miss . . . disappointing and fascinating."

Mr. Kraska does most of his booking direct in New York, and the Fine Arts Theatre is the only Boston motion picture house using single features consistently.

NAMES ASSISTANTS ON THEATRE RELIEF WORK

Hopkins, Relief Chief, Appoints Hallie Flanagan Director; Equity Pay Ruling to Stand

Harry L. Hopkins, Works Progress Administration chief at Washington, announced plans last week for the transfer of unemployed actors from the relief rolls to positions under the works program, and the appointment of Hallie Flanagan of Vassar College as technical assistant to direct theatre projects.

Mr. Hopkins also appointed Harry G. Alsberg of Washington to direct projects for writers. The two assistants will draw up details of work on which actors and writers are to be employed. Theatrical troupes may be formed, perhaps for the presentation of plays written by writers under the program. Financing of the plays would come out of the $300,000,000 fund for "white collar" workers.

Miss Flanagan is the wife of Professor Philip H. Davis, and for nine years has been director of the experimental theatre at Vassar. Mr. Alsberg is a former newspaper man, once director of the Provincetown Players and adaptor of the play "Dybuk."

Would Aid 7,000 Musicians

Illinois officials of the Works Progress Administration submitted to Washington this week a project which would provide $718,840 for a year's employment of about 7,000 professional musicians and entertainers in Chicago. The project was developed by the recreational director of the Chicago department of public works and proposes to employ professional musicians and entertainers in the production of plays, varied performances, concerts and other types of entertainment at parks, playgrounds and other suitable places.

Equity Ruling to Stand

The recent ruling of the Actors' Equity Association that payment shall be made for rehearsals will stand, despite the appeal by theatre managers in New York to revise the measure in two important respects.

Marcus Heiman, president of the League of New York Theatres and chairman of the managerial committee appointed by the League to negotiate the revisions, asked:

1. Establishment of a salary stop limit whereby if an actor's salary exceeds a certain amount he would not be eligible for the rehearsal allowance.
2. Exclusion of the large cast musical shows from the full burden of paying for rehearsals.

Asked for the reaction of the Equity Council, Frank Gillmore, president, said: "We have no thought of revision. It is certain that our rule will remain unchanged."

Sees Extra Musical Cost

Mr. Heiman did not seek to have the measure rescinded altogether, it is understood. He left a brief with the actors' organization in which, among other things, it was estimated that the new ruling would add approximately $5,000 to the budgets of each new season's musical show. The producers warned many announced musical productions may be abandoned because of this extra cost.

Under the ruling senior members of Equity are to be paid $20 a week for rehearsal "expenses," and junior members, or those with less than two years experience, $15 a week. Members of Chorus Equity also are to receive $15 weekly while rehearsing. The probationary period of seven days for dramatic productions and 10 days for musical shows is excluded. Dramatic shows require from three to four weeks rehearsal; musicals usually need four or five. The new ruling is to go into effect with the new season.

Irene Franklin, of Stage, Films, Dies

Irene Franklin, for years a popular vaudeville comedienne, who appeared in numerous features and short subjects, died at the Patton State Hospital in Los Angeles last week at the age of 59.

Born in St. Louis, Miss Franklin made her first stage appearance at the age of five. She remained on the stage until the decline of vaudeville caused her to go to Hollywood a few years ago. She was on the stage notably in "Sweet Adeline" and "Star Dust." Many of the songs she sang on the stage and over the air were of her own composition.

She appeared in 1934 in "Change of Heart," Fox; "Registered Nurse" and "A Very Honorable Guy," First National; "The Women in His Life" and "Lazy River," MGM. One of her last pictures in 1935 was "Death Flies East."

She was married three times. Her first two husbands died. She is survived by her third husband, William Johns.

Get New Contracts

Paramount has given new term contracts to Dean Jagger and David Holt, child player. Jack Cunningham received a new contract as a writer-supervisor.

Moreno Tries Comeback

Antonio Moreno, famous star of the silent screen, will make his first screen appearance in five years in Universal's "Storm Over the Andes."

Carlyle Ellis Resigns

Carlyle Ellis has resigned as press contact man for the Central Casting Bureau on the Coast. The position will not be filled.

Nick Smith Dies

Nick Smith, treasurer of the Tulane theatre, New Orleans, died of heart disease last week. He was 60 years old.

Bank Night Now In Philadelphia

Bank Night, Screeno and similar trade stimulating devices have found their way, in a new invasion, into a dozen situations in the Philadelphia area, resulting, it appears, in fewer summer closings than last year, with exhibitors depending on the devices to override the summer slump, and the proportionate decrease in the use of premiums with the growth of the new methods. The giveaway stunts are thus far only being used by independents. Warner has stayed away from premiums, double features and stimulators.

It is estimated that 75 per cent of the theatres in Texas are using some form of giveaway, mostly money "nights" of one sort or another. All classes of houses in larger cities and small towns have adopted the practices. In Houston there is a notable refusal to use the methods, which is also true in some neighborhood situations. Theatre managers in San Antonio are taking steps to eliminate the practice.

The Pacific Northwest is singularly free of the stimulating devices, with the exception of a few situations.

John Romweber, operator of the Miles-Royal at Akron, has asked in court that two competing theatres be restrained from using Bank Night and seeks $5,000 damages from the operators of the competing houses. He charges the stunt a violation of state and city laws against lotteries. William L. Hart and Niel J. Krichbaum, the defendants, contend the stunt is no lottery but a gift, and has been approved by the city legal department.

The attorney general of New Hampshire is being sued in a friendly test case to determine the legality of Bank Night.

Bank Night is being used in Roanoke and Hopewell, Va., and automobile giveaways are being used in Charlottesville. Approximately 25 situations in Minnesota, North and South Dakota have signed for Bank Night, according to Ray Coffin, head of Affiliated Distributors in Des Moines. The situations signed are operated by the Minnesota Amusement Corporation.

Calls Censorship Important

Joseph W. Fichter, assistant state director of education in Ohio, and thus assistant chief of the censor board, speaking before the Hamilton Rotary Club last week, said: "Many motion pictures stress the artificial side of life, and one of the most important functions of the state educational department is film censorship."

May Produce in Florida

Anglo-American Film Renters of London has suggested to authorities at Fort Lauderdale, Fla., the possibility of producing there if the city is able to raise $100,000 for a studio.

Duals Firm in New England

New England exhibitors appear unconcerned at the possibility that riders on new contracts will seek to prevent double featuring, which has become almost permanentl established in the territory.

Nice Work,

PARAMOUNT • BRITISH-GAUMONT

COLUMBIA • UNITED ARTISTS

METRO-GOLDWYN-MAYER • FOX

UNIVERSAL • REPUBLIC

RKO RADIO • EDUCATIONAL

We want to tell you how much we've enjoyed reading your interesting and instructive announcements of new product in the trade papers.

They were swell . . . every one of them!

We're glad to see that you have so many fine shows lined up for the coming year. It confirms our belief that this is going to be one of the greatest picture seasons the industry has ever had—maybe *the* greatest.

With all the earnestness and sincerity at our command, we congratulate each and every one of you on your shrewdness and foresight in recognizing the necessity of assembling programs as strong as these in order to cope with the unparalleled product which will come from

WARNER BROS.
IN 1935 · 1936

We Apol-o-gize

for not having a great big beautiful announcement of our next year's goods, too.

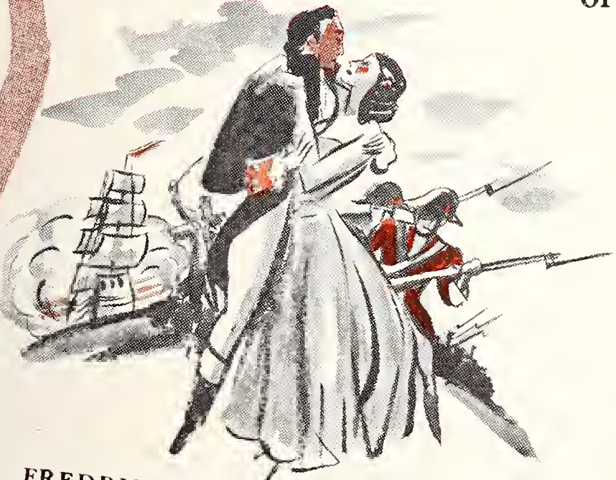
But we've been pretty busy preparing material to help you sell a lot of swell shows that are coming through right now.

Besides, we've read somewhere that good wine needs no bush—so it should follow that good pictures need no bull.

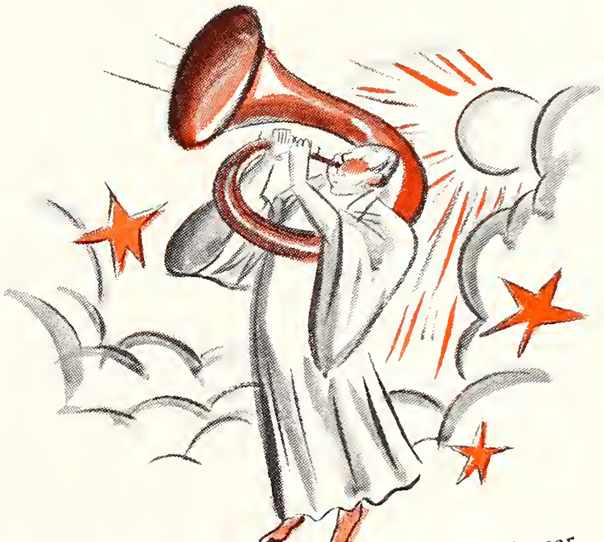
However, for the benefit of any hermits in the audience who haven't heard what everybody else is talking about, we present the following data to bring them up to date on next season's headline news . . .

PICTURES OUR ARTIST WAS GOING TO PAINT

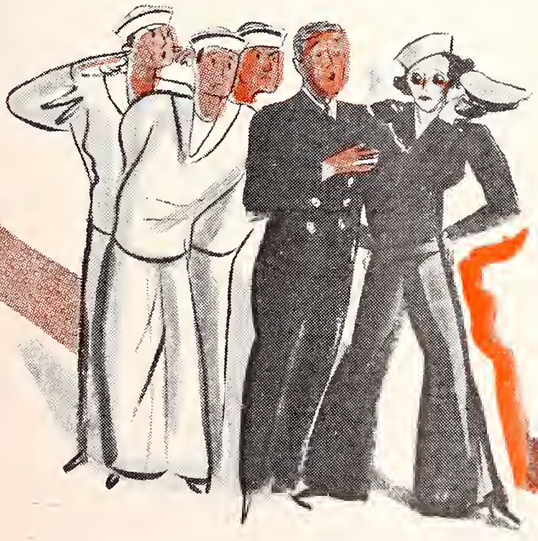
to show you in black and white—and 7 or 8 other colors—a few of the highlights of Warner Bros.' program for next season—plus the maestro's memoranda of the salient points of each production.



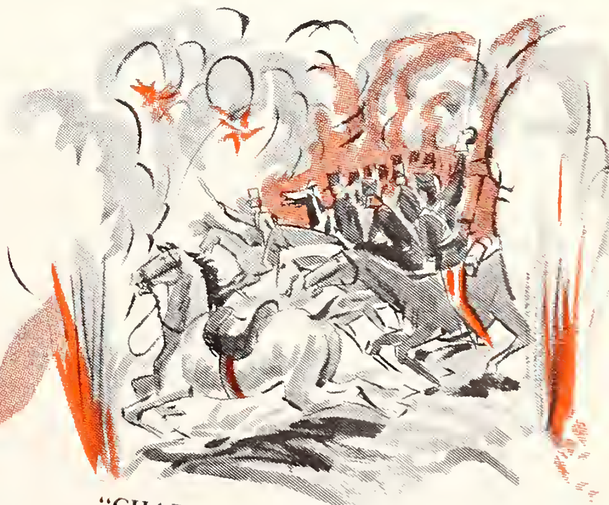
FREDRIC MARCH in "**ANTHONY ADVERSE**"—Took 4 years to write . . . No. 1 best-seller for past 2 years . . . all the world's its stage . . . 22 featured roles . . . And a star in every one!



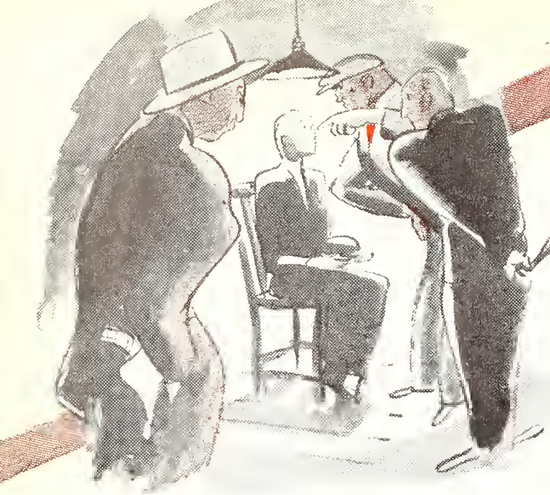
"**THE GREEN PASTURES**"—5-year stage run...18 months on Broadway...1750 performances . . . Pulitzer prize-winner.



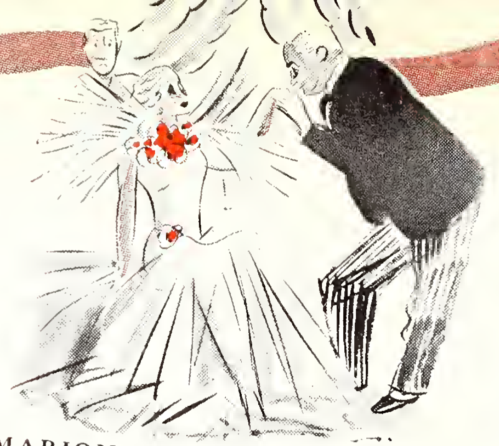
POWELL and **KEELER** in "**NAVY SWEETHEARTS**" (*Tent. Title*)—Dick and Ruby at Annapolis . . . Middies marching . . . martial music . . . the Navy's 'Flirtation Walk'.



"**CHARGE OF THE LIGHT BRIGADE**"—'Into the valley of death rode the 600'... Tennyson's famous epic...Florence Nightingale...vast battles...tremendous action.

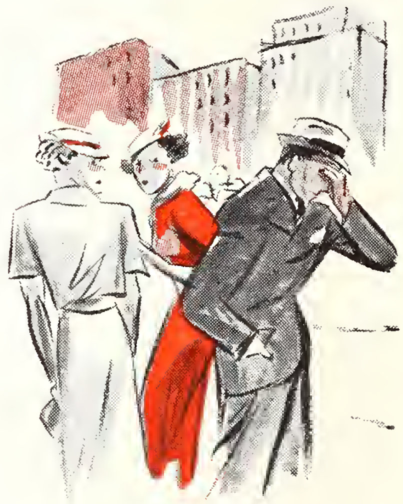


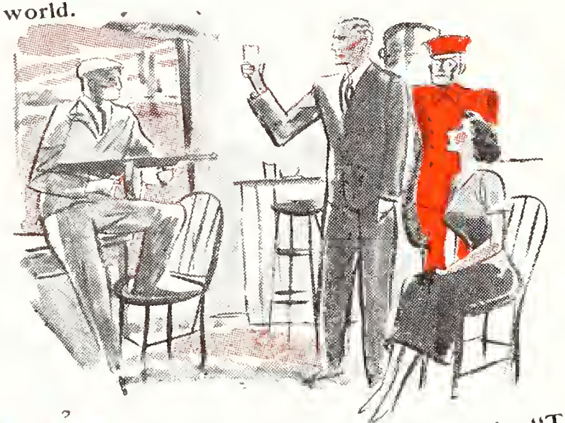
"THREE MEN ON A HORSE"—Broadway's greatest comedy hit in years...still going strong...7 road companies in every corner of the world.



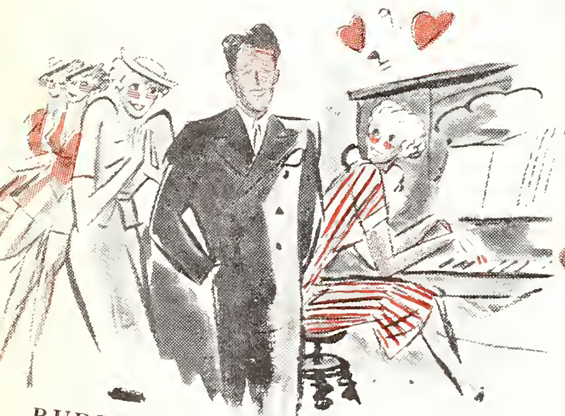
MARION DAVIES in "PAGE MISS GLORY"—Her first Cosmopolitan production for Warner Bros. . . . 12-star cast including O'Brien and Powell...from popular stage success.

LESLIE HOWARD in "GREEN LIGHT"—Famous novel...great huma story...by Lloyd C. Douglas, sensationa best-selling author find of past season

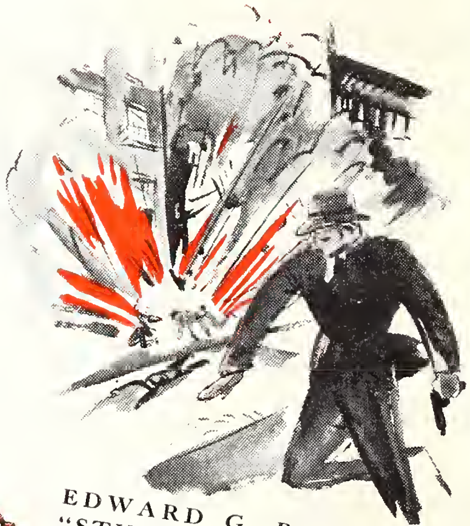




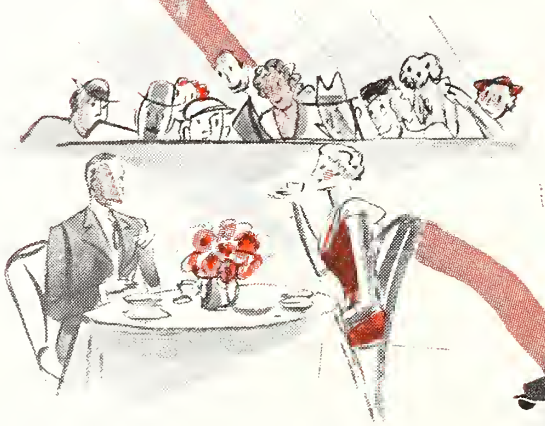
LESLIE HOWARD in "THE PETRIFIED FOREST"—His own long-run stage hit of the past season...Howard's first big melodrama . . . Variety names him No. 1 matinee idol.



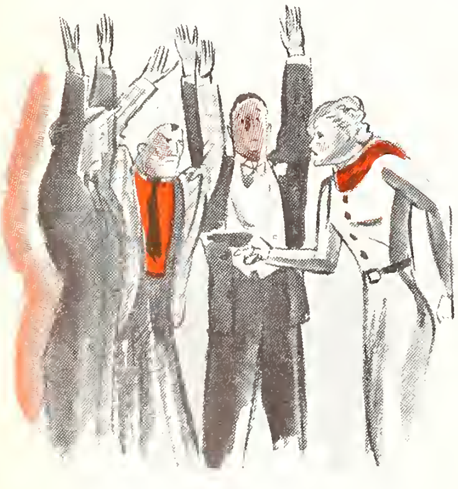
RUDY VALLEE in a swell romance with music...real love story...lavish cast ...for the bigger-than-ever Vallee public.



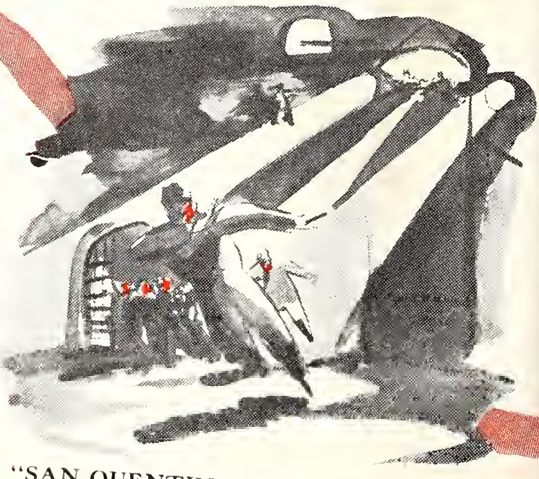
EDWARD G. ROBINSON in "STILETTO"—A detective in little Italy...flashing knives...murder...vengeance . . . 'Little Caesar' walks again!



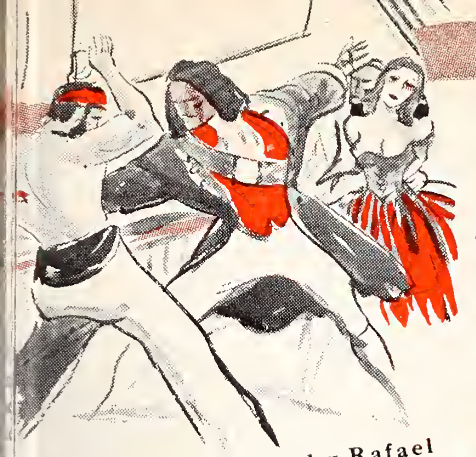
"I LIVE FOR LOVE"—Story of two popular stars with the private lives of goldfish...introducing famous baritone Everett Marshall opposite DOLORES DEL RIO.



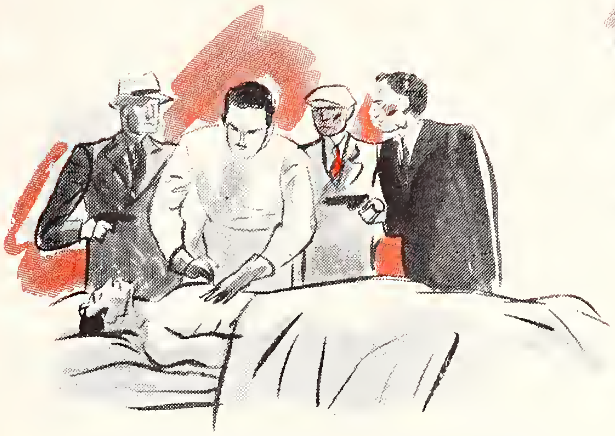
"G-WOMEN"—Successor to 'G-Men' . . . same dynamite action . . . guns . . . gangs . . . gals . . . the title tells the story!



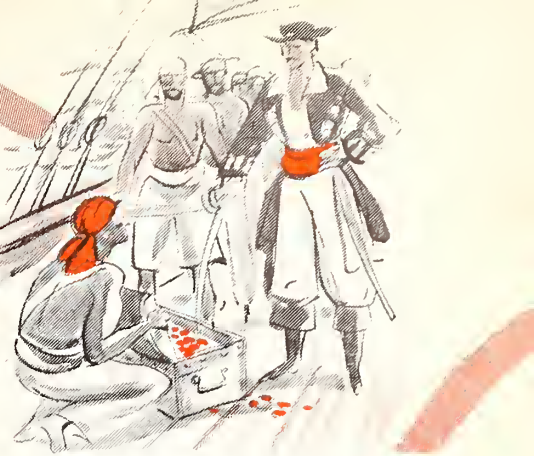
"SAN QUENTIN"—Sirens...searchlights . . . escaping convicts . . . martyred prison guards...another great news-value theme.



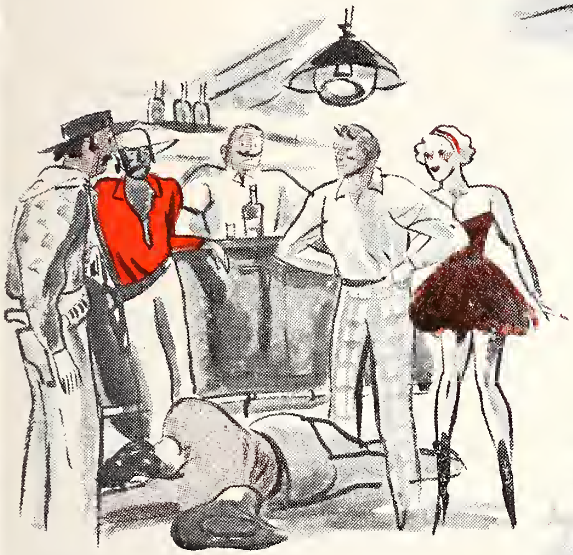
CAPTAIN BLOOD"—by Rafael
Sabatini . . . Pirates . . . sea battles . . .
the Jolly Roger...big-scale production.



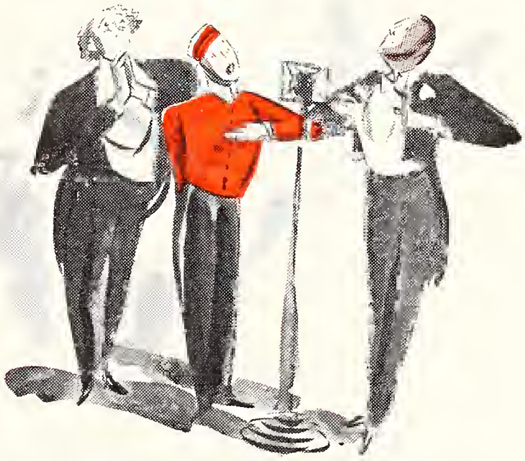
PAUL MUNI in "DR. SOCRATES"—Muni as gangsters' doctor...from sensational Collier's serial . . . by 'Little Caesar's' author . . . with Ann Dvorak.



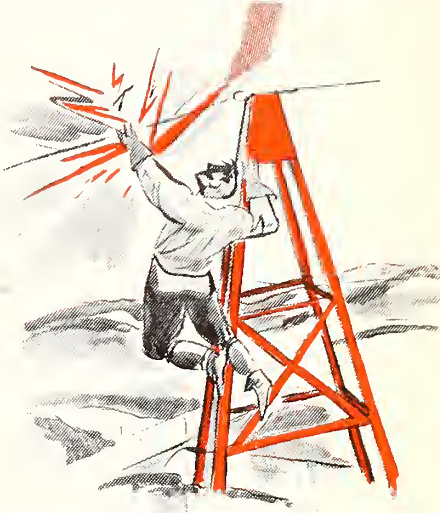
LAFITTE THE PIRATE—Buried treasure...romantic Louisiana...skull and bones ride the waves . . . blood and thunder . . . another big action special!



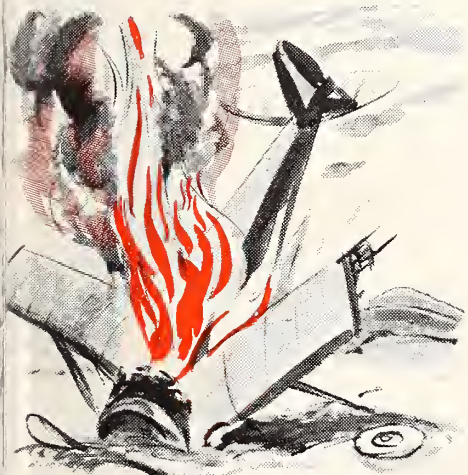
JAMES CAGNEY in "THE FRISCO KID"—The Barbary Coast , .. bad men ... painted ladies...Jimmy as Vigilante G-Man of the Roaring Forties.



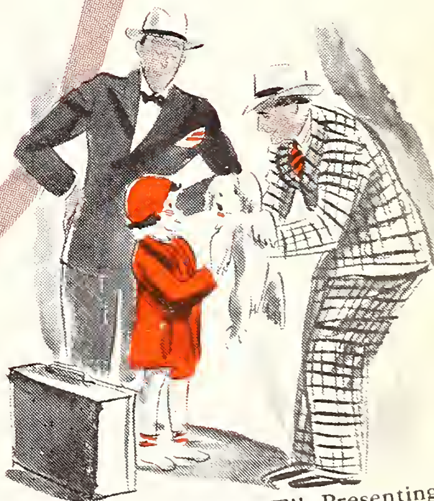
"RADIO JAMBOREE OF 1935"—Bringing 'Mike' stars James Melton and Jane Froman to feature pictures...also starring Franchot Tone...from Cosmopolitan magazine story.



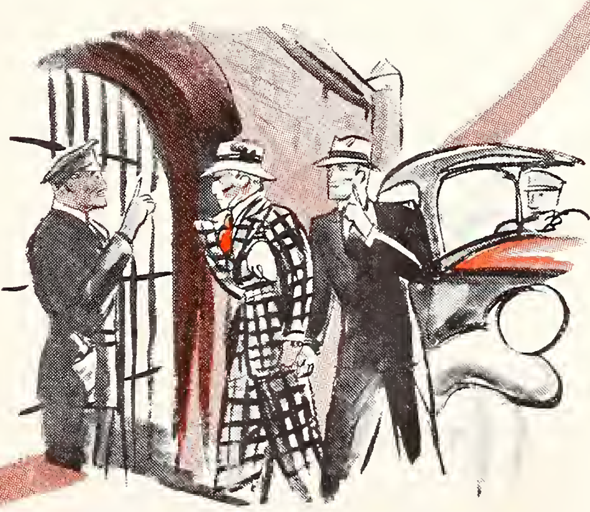
"SLIM"—Million-volt story of high tension wiremen . . . world's most dangerous job . . . adapted from best-selling novel.



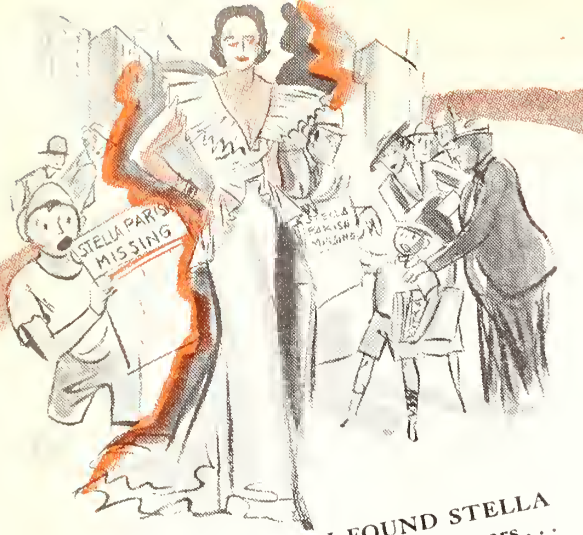
"CEILING ZERO"—Another top Broadway stage hit...first great drama of commercial aviation...will star Cagney and O'Brien.



"LITTLE BIG SHOT"—Presenting
Sybil Jason . . . brilliant new actress
. . . age 5! . . . and strong comedy cast



"SPECIAL AGENT"—Celebrating the female of the Federal Agents . . . the Treasury Department's 'T-Men . A Cosmopolitan Production starring Bette Davis, George Brent



KAY FRANCIS in "I FOUND STELLA PARRISH"—Great actress disappears . . . tracked down by reporter...a great love... then heart-break...perfect Francis vehicle.

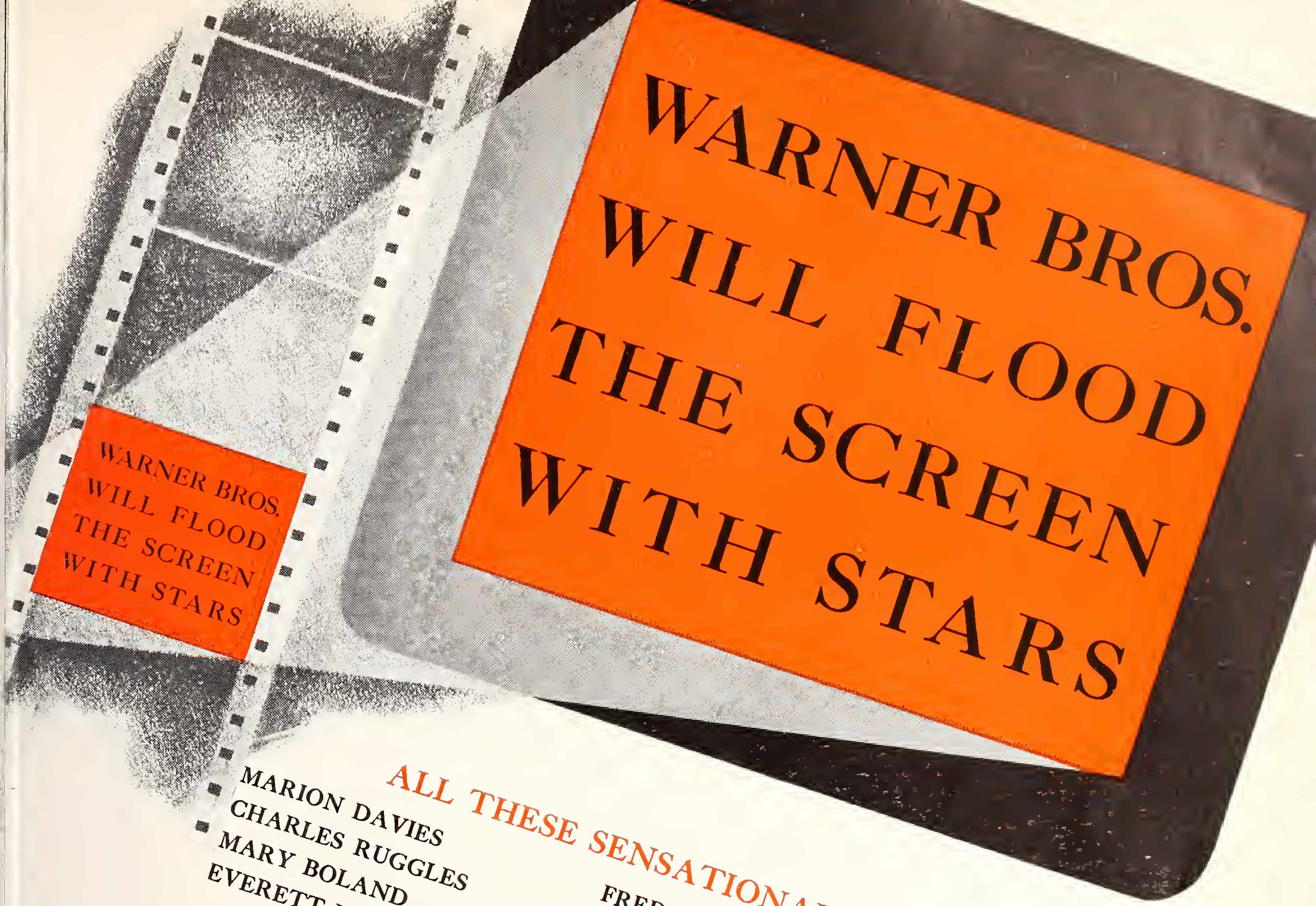
6 COSMOPOLITAN PRODUCTIONS of which the first will be "Page Miss Glory", "Navy Sweethearts" and "Special Agent" ...all backed by nation-wide publicity and advertising.

6 WESTERN PRODUCTIONS of a new and improved type . . . rich in production values...starring Dick Foran.

130 VITAPHONE SHORTS featuring important new developments . . . sensational new series . . . greatly augmented star strength . . . including twice as many top comedy names.

P.S. HE DIDN'T GET THE JOB

Rembrandt doesn't live here any more—and we decided nobody else could do justice to the kind of pictures that are on that list! Anyway, we figured that those titles not only speak for themselves—*they yell.* Besides, you wouldn't *have* to know much about the pictures when you know that • • • •



WARNER BROS. WILL FLOOD THE SCREEN WITH STARS

ALL THESE SENSATIONAL NEW NAMES ....

MARION DAVIES
CHARLES RUGGLES
MARY BOLAND
EVERETT MARSHALL

FREDERIC MARCH
JACK OAKIE
JAMES MELTON
ERROL FLYNN

CLAUDETTE COLBERT
BORIS KARLOFF
ROBERT DONAT
WARREN HULL

.... ADDED TO THIS LIST OF FAMOUS WARNER FAVORITES

LESLIE HOWARD
KAY FRANCIS
DICK POWELL
RUBY KEELER
WARREN WILLIAM
GUY KIBBEE
George Brent
Ann Dvorak
Frank McHugh
Verree Teasdale
Colin Clive
Patricia Ellis
Allen Jenkins
Ross Alexander
Ian Hunter
Olivia de Havilland
Anita Kerry
Mary Treen
William Gargan
Henry O'Neill
Gordon Elliot
Winifred Shaw

JAMES CAGNEY
JOE E. BROWN
RUDY VALLEE
EDWARD G. ROBINSON
JOAN BLONDELL
BETTE DAVIS
Gene Raymond
Genevieve Tobin
Josephine Hutchinson
Margaret Lindsay
Sybil Jason
Claire Dodd
Anita Louise
Hugh Herbert
Phillip Reed
Robert Barrat
Johnny Arledge
John Eldredge
Maxine Doyle
Joseph Sawyer
Eddie Shubert
Virginia Grey

PAUL MUNI
AL JOLSON
PAT O'BRIEN
DOLORES DEL RIO
JEAN MUIR
RICARDO CORTEZ
Mary Astor
Glenda Farrell
Lyle Talbot
Donald Woods
Barton MacLane
Hobart Cavanaugh
Phil Regan
Helen Lowell
Florence Fair
Joseph King
Martha Tibbetts
Mary Russell
Martha Merrill
June Travis
Helen Ericson
Louise Seidel

NOW AVAILABLE FOR REPEAT BOOKINGS IN 1945-'46

—because they will be made so universal in their interest, so all-embracing in their grasp of every possible appeal to mankind's entertainment impulse, that they will be re-booked again and again like all the other great screen classics of the past.

WARNER BROS. PICTURES 1935-'36

SPOOR WILL FILM BROADWAY HITS IN THIRD DIMENSION, ACT BY ACT

Plays Will Be Bought on "Percentage Plus" Basis and Be Shown in 12-Theatre Circuit, Says Inventor-Producer

The motion picture of today is on the way out, and the public will be satisfied with nothing less than something entirely "new and fresh" in amusements, said George K. Spoor, inventor and the father of the Essanay Film Manufacturing Company, founded 28 years ago, with G. M. Anderson, in Houston, Texas, this week. Mr. Spoor said that his plan for a circuit of third dimension, wide screen theatres will be ready for launching by the first of the year. Details of the project were reported upon in last week's Herald.

Mr. Spoor has made several trips from Chicago to Houston in the last few months in the interests of his oil holdings at Dickinson, 25 miles from Houston. With the Coast Petroleum Company he holds 2,000 acres in lease, and has one well classed as a big producer. He said that the step by which his property, real and personal, had been transferred in 1932 to Albert W. Malone was "a friendly trust," taken to protect his "natural vision" patents valued at $4,000,000 when his realty became involved in Chicago. It was not a court action.

Would Turn Plays Into Films

Turning to the problems of the industry, Mr. Spoor said:

"With production costs mounting spectacularly, producers uneasy at pouring good money after bad, exhibitors forced to run double features and resort to giveaways, Screeno, bank nights and whatnot to get the public in the theatres it just means one thing, and that is that the public is tired of pictures as they are made now."

The producer-inventor purposes to remedy this by making already established Broadway hits into pictures, filming them scene by scene and act by act as played by the original cast, using his own "depth" process.

"There'll be no location trips, no directors," said Mr. Spoor. "Just the usual technicians, shooting as the play is given in consecutively arranged sets corresponding to the scenes and acts of the play. The process will take no more than three hours.

"The idea is to complete the ideal merger of the legitimate stage and the screen. The plays will be bought on a percentage plus basis, and the original casts used. The pictures will be given extended runs in 12 cities from New York to the Pacific Coast, and will be played in matinee and night shows exactly as stage plays. At the close of the acts the curtain will drop for brief intermissions, while the audience steps out for smokes and chats."

Mr. Spoor predicted that in 10 years the present method of making pictures will be obsolete. He also forecast the use of television in homes within five years, and declared that pictures will be broadcast over radio chains at that time. "More films will be made for television than for theatre projection within a few years," he declared.

Recalling that he had dropped a fortune in 1929 because talking pictures and the depression beat his third dimension and wide screen to the punch, Mr. Spoor said he had salted away a $4,000,000 investment in basic patents and is now like a man who stands on the threshold of a new venture with his plans and experiments "behind him and paid for."

"I'm like a man who lives six blocks down the street from his big factory," he explained. "For 15 years he walks back and forth those six blocks, putting money in that idle factory. I don't deny that it is a fine feeling to know that the factory will now start producing."

He said his company, the Spoor-Berggren Natural Vision Company, has chosen 12 key cities from New York to the Coast across the northern route, and is ready to start its first feature by January 1. No play has been actually bought as yet. He declared he had been approached regarding production of "Three Men on a Horse" before the play was sold for production in England, but that he was not ready to start negotiations.

Mr. Spoor shied at a report that he was interested in a television company formed by big names in Europe. "I'm not concerned in any television deals," he declared. "There are marvelous developments ahead for the industry, however, and even now they are talking about projection by electricity without the aid of screens. Nothing is impossible."

Reminiscing regarding the old Essanay company in Chicago when he provided the "S" and Broncho Billy Anderson the "A" of that name, Mr. Spoor recalled Wally Beery as "the elephant trainer"; Gloria Swanson, Frank Bushman, Ruth Stonehouse and many other members of his "school." "We ran a darned big school," he smiled. "We were too busy to know how big." He said he was "just turning 20" when he looked in a peep box and turned a crank to see a story in pictures, and conceived the idea of taking them out of the box, mounting them on a stand with a light to reflect the images on the wall.

"That was the birth of the moving picture," he said.

Mr. Spoor was asked if he were making money in oil to put in his new theatre venture. "I don't have to," he answered. "I have more money in the new theatre medium than any man has a right to put in any venture. And it's all paid for, and every penny of it is mine."

Exhibitors Are Signing Cleveland Dual Agreement

Signatures are being obtained slowly in Cleveland on the local exhibitor agreement on double features, providing that any feature which has not played a downtown first run engagement may be double billed. Up to late last week the agreement had been signed by 60 theatres, with 82 signatures needed.

Greenthal U.A. Advertising Head

Monroe W. Greenthal, for four and one-half years exploitation manager of United Artists, last week was appointed director of advertising and publicity by Al Lichtman, president. Mr. Greenthal succeeds Hal Horne, who had resigned.

Mr. Greenthal, 31 and a graduate of Columbia University, was associated with *Vanity Fair* and *Vogue* magazines before entering the motion picture industry. He severed his connection with *Vogue* to join the Lawrence Fertig and Central advertising agencies.

He began motion picture work in 1928 as editor of *Gold Mine*, Universal house organ, and later was appointed associate editor of the Universal Newsreel. Mr. Greenthal joined United Artists in 1931 as manager of exploitation, holding that post until his appointment last week.

Army Asks More Theatres at Posts

Plans for nine additional theatres at United States army posts over the country have been submitted by the War Department at Washington to the division of applications and information of the works program.

The applications listed the following locations: $50,000 for a post exchange and theatre at Fort Randolph, Canal Zone; $88,000 for buildings and a theatre at Fort Ringgold, Texas, and for theatres at Fort DeLesseps, Canal Zone; Quarry Heights, Canal Zone; Kelly Field, Texas; Fort Monroe, Va.; Fort Francis E. Warren, Wyo.; Fort Leavenworth, Kan.; Fort Sill, Okla.

PWA Grant to Aid Kansas City Auditorium

A grant of $155,000 from the Public Works Administration office in St. Louis was made to Kansas City, for the purpose of aiding in completing the new municipal auditorium theatre. The amount represents 30 per cent of the cost of the project. No policies for the theatre have been arranged as yet, pending the completion of the auditorium, according to George Goldman, who will manage the entire project.

Mon Randall, Film Art Head, Dies at 44

Mon Randall, motion picture artist and well known in advertising circles, died on his orange farm in Corona, Cal., last week, apparently as the result of a heart attack. He was 44. He entered the motion picture industry as art director of Triangle Film. Later he went to New York to head the Universal studio art department. In 1927 he was named national pictorial advertising manager for MGM.

ACTOR SUES ON USE OF PHOTOGRAPH IN TIEUP

Sinclair Suit Names Postal Telegraph; Seek Clarification of Film Company Rights

Clarification of the rights of a film company in publicizing a contract player is asked by the Postal Telegraph and Cable Company in defending a suit instituted in the New York supreme court by Hugh Sinclair, of the cast of "Escape Me Never."

Justice Edgar J. Lauer, upholding Mr. Sinclair's contention that a composite photograph of himself displayed in windows of Postal Telegraph offices presented him "in an undignified manner," indicated that he would grant a requested injunction against the company later this week. United Artists, which is distributing the British and Dominions film in this country, may join the action as an intervening defendant.

The photograph in dispute showed Sinclair and Elisabeth Bergner, the star of the film, in the act of notifying "enthusiastic admirers" by telegraph on a telegraph blank of the defendant company that "Escape Me Never" was about to be shown at a New York theatre, according to Justice Lauer's summary. Mr. Sinclair objected that the picture was used without his authorization and that it was different from one for which he had posed. Postal Telegraph attorneys said the picture was taken from the film and that a sheet of music in Sinclair's hands was changed to a telegraph blank.

"Assuming that such authority was granted as contended," Justice Lauer said, "there is no proof that plaintiff authorized any picture except a true one. A 'composite' picture, brought about by double printing or new matter added to a true photograph, creates a new picture, different from the one for which the subject was posed.

Retains Civil Rights

"An actor is in public life and, although a subject of fair comment, his choice of profession does not entail the forswearing of his civil rights. He may insist on so conducting himself and so presenting his work to the public as to preserve the attribute of dignity. It does not appear that such civil right has been here contracted away."

Postal Telegraph attorneys told the court it should not issue the injunction unless it was clear that use of the photograph in the manner indicated was not authorized by Mr. Sinclair's contract with British and Dominions, in which it was provided that the film company had the right to publicize him in any way it deemed advisable.

Schreiber Asks Rehearing

United Artists claims that in obtaining the picture for this country, it also acquired the exploitation rights granted in Mr. Sinclair's contract. The telegraph company says United Artists prepared the poster and that it obtained no remuneration for the tieup. It is understood United Artists has agreed to indemnify Postal in event of any damages resulting from the action.

Jacob Schreiber has filed a petition in federal court in Detroit, asking a rehearing in his suit against Co-operative Theatres of Michigan. William Sayres, master in chancery, had recommended that the complaint be dismissed because it did not involve interstate commerce and therefore the federal court was without jurisdiction.

If the United States district court should deny his petition, Mr. Schreiber has indicated he will appeal to a higher court, and if that, too, sustains the denial, he will file suit in state court charging violation of the state laws. He contends that the court overlooked the fact that contracts, entered into by Co-operative, a buying combine, were sent to New York, which places the matter under interstate commerce.

St. Louis Trial September 30

Trial in St. Louis of the 10 distributing companies and six executives, charged in a monopoly action with conspiracy to withhold product from three St. Louis theatres, has been set for September 30 by Federal Judge George H. Moore. He overruled defense demurrers, but sustained motions for bills of particulars.

Lincoln Theatres Corporation, at Lincoln, Neb., has filed a motion in district court for a new trial, in the suit in which Augusta Paper, plaintiff, was awarded a judgment against it of $11,754. Mrs. Paper sued on an assignment of claim from Nick Paper, the suit growing out of a contract between Mr. Paper and the theatre company. The court held that Lincoln Theatres had not fulfilled the contract. In the motion for a new trial the defendants contend the contract sued upon is contrary to public policy and unenforceable.

Buying Combine Planned In Philadelphia Section

Approximately 25 independent exhibitor leaders in the Philadelphia area met at the headquarters of the Independent Exhibitors' Protective Association early this week to discuss a buying combine for the territory and to zone the city into six sections. The zones are: Kensington, North Philadelphia, West Philadelphia and suburban, Germantown, South Philadelphia and Southwest Philadelphia.

A committee was named for each zone to line up exhibitors for zone meetings within a few days, which will be followed by a general meeting at which plans will be formulated for a buying combine. It was indicated by Morris Wax, IEPA president, that it will take about three weeks to get the corporation under way, the plan being to have the members as stockholders of the corporation, who will pay a percentage of film rentals for servicing charges.

Coast ITO Rescinds Adherence to Zoning

The Independent Theatre Owners of Los Angeles at a general meeting early this week rescinded a letter sent to all exchanges last week indicating adherence to the Los Angeles clearance and zoning schedule. About 75 per cent of the membership attended the meeting. Harry Vinnicoff, C. A. Ferry, Jack Berman, Max Sinker, Lou Bard and Earle Johnson were elected directors and Harry Popkin was named an honorary director.

Best Sellers And Renters

The following "Best Sellers" are ranked according to actual count of sales nationally by The Baker & Taylor Company, New York. The "Best Renters" list is based upon nationwide reports. Both lists appear in the August issue of Baker & Taylor's "The Retail Bookseller." The "Best Sellers" listing below covers the period from June 17 to July 15. The "Best Renters" listing covers the month of June.

Best Sellers

June 17 to July 15

The Sleeping Child, by Alice Grant Rosman.
It's a Great World, by Emilie Loring.
The Puritan Strain, by Faith Baldwin.
Green Light, by Lloyd C. Douglas.
Deep Dark River, by Robert Rylee.
Paths of Glory, by Humphrey Cobb.
Young Renny, by Mazo de la Roche.
The Crystal Tree, by Louise P. Hauck.
Solomon, My Son, by John Erskine.
Mr. Pinkerton Grows a Beard, by David Frome.

Best Renters

July

Green Light, by Lloyd C. Douglas.
Young Renny, by Mazo de la Roche.
Come and Get It, by Edna Ferber.
Time Out of Mind, by Rachel Field.
Beauty's Daughter, by Kathleen Norris.
The Man Who Had Everything, by Louis Bromfield.
Of Time and the River, by Thomas Wolfe.
Now in November, by Josephine Johnson.
Don't Ever Leave Me, by Katharine Brush.
A Few Foolish Ones, by Gladys Hasty Carroll.

Basson Elected as Local 306 President

Joseph Basson last week was elected president of Local 306, New York projectionists' union. Frank Ruddock was elected vice-president; James Ambrozio treasurer, Charles Beckman financial secretary and Herman Ghelber recording secretary. James Kieley was elected business agent in New York, and Jack Kelban Brooklyn business agent. Max Linder was named sergeant-at-arms. Officers were installed immediately after the election, which marked the return of the union to self-government, having for a lengthy period been under the direct supervision of the parent International Alliance of Theatrical Stage Employees and Moving Picture Operators.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Roxy is dead!

"Roxy," a six-weeks-old fox terrier belonging to Bernadine Baier, 13-year-old daughter of Mr. and Mrs. Abraham Baier, owners of the Lindbergh theatre in Kansas City, and named for the showman Rothafel, last week achieved a niche in a hall of fame all his own.

A group of children were playing near the Baier home, with Bernadine and "Roxy" taking a vigorous part in the proceedings. A small girl dashed across the street. A speeding truck pounded down the pavement. The terrier leaped, chased the girl from danger and was killed instead.

▽

Out of the $1,250 that Shirley Temple receives a week—the highest salary ever paid a child star—she gets $4.25 to spend herself. Of this sum she places $1.50 in her toy bank and spends the rest as follows: candy, 25 cents; fruit, 40 cents; soda pop, 15 cents; box of paints, 75 cents; dog collar, 95 cents, and 25 cents for the Sunday school collection.

She'd make a good recruit to Huey Long's army campaigning for adoption of the share-the-wealth plan.

▽

Our vote for the most retentive memory goes to Paul Kneeland, a pioneer, now conducting the Sterling Film Exchange—handling "westerns, comedies and reissues"—in the Massachusetts town of Medford. Mr. Kneeland addresses to this department the following stickler-for-facts observation:

> Glancing through the Motion Picture Herald I noticed in "This Week" column notice of Hale Hamilton's 10th anniversary as a screen player.
>
> Now, dear old Hale was in pictures in 1918—even before this. In Motion Picture News of October 9, 1915, mention is given of "Her Painted Hero" from the Sennett studios, and this effort starred Hale Hamilton. "Polly Moran, Charles Murray and Slim Summerville lend Mr. Hamilton capable support."
>
> Perhaps in this actor's mind, such productions were better forgotten than remembered. Then, again, that's "Ham's" (no offense) business.
>
> I suppose now they'll be telling me Harry Carey made his debut in "Trader Horn."

▽

Tip for the ladies: Embarrassing situations, even costly retakes can be caused by "Pocketbook Panic" that terrible feeling when a pocketbook opens on the set and the contents spill out all over the ground). To avoid it Hollywood players use locked zippers on their handbags.

▽

In the Shanghai *Press* of China we read the account of a Charlie Chaplin imitator, named Saburo Sugihara, who for years had been a fixture in Tokyo in Japan. Dressed in baggy trousers, carrying a cane, wearing a black bowler hat and a mustache, "Charlie" has delighted Oriental crowds with his antics. When a crowd gathers in the streets Charlie performs and then passes around his hat for a yen or two.

But business waned and Charlie got a job as a laundry solicitor. One day he was arrested for allegedly stealing 80 yen from another solicitor.

"And now Charlie is making personal appearances again," in Shanghai, reports the *Press*. "What his future plans are, nobody knows but Charlie, but he will undoubtedly avoid another affair with the police."

Nor does anyone know Hollywood Charlie's plans.

There is a young man who goes with one of the pretty daughters of Bob (Philadelphia Metro manager) Lynch. He graduated from college last winter with the regulation one-sheet sheepskin and was holding the World by the tail. Well, he and his Dad thought that all one had to do was to get a film theatre and start declaring dividends; but after several weeks of operation, the bank served notice on him that they had to have the bankroll enlarged if they wanted to continue issuing checks.

So—in view of the fact the theatre isn't doing so well they are going to operate it differently than any other house, as you will note from his letterhead which marks the beginning of their exhibition eccentricities:

CLIFTON THEATRE

Clifton Heights, Pa.
Fred Gladeck, Managing Director
Janitor, Henry Lewis
Dish Department, Dave Barrist

Active Managers
Fred Gladeck Luke Gring
Jim Dick Billie Gains

Retired Film Buyers
Luke Gring Jim Dick
Billie Gains

Advisory Board
Jay Emanuel Salem Applegate
Jim Dick
Stage Manager, Henry Lewis

(Dumb Acts Only)
Wardrobe Mistress, Clarence Pippin
Chief Usher, Henry Lewis

OUR SLOGAN: ***"If It's a Good Picture, WE WANT IT CHEAPER"***

HOLD A BENEFIT FOR OUR BENEFIT

NOTE: ***ON PERCENTAGE PICTURES WE DO OUR OWN CHECKING***

▽

Read Kendall, in Los Angeles Times, *gives sympathetic expression to the predicament of Rosamond Pinchot, in Hollywood for a "career," as caused by the inquisitiveness of local motorcycle officers and policemen on the beat. It's all on account of a queer Pennsylvania automobile license on her green touring car.*

As a courtesy, her home State—where her Uncle, Gifford Pinchot, tall, lean and fiery, was formerly governor—gave her car plates which merely bear her initials: "R. P. 1935 Pa." And whenever she drives through the streets of Los Angeles and thereabouts she is continually flagged down for an explanation. The coppers probably believe that Mack Sennett is staging a wild-auto-car-chase-through-the-city comeback.

▽

Can you imagine what would happen to the movie business if the theory of Bill Starrett, noted builder, ever became a reality. Speaking of economics and building and industrialism, Bill said: "When the producers' intelligence is turned to the problem of distribution we will have the greatest civilization the world has ever known."

▽

Gregory Ratoff's British-made picture entitled "18 Minutes" will be released by Paramount this summer, but Paramount, apparently under the impression that 18 minutes is not long enough, has changed the title to "This Woman Is Mine."

Resigned to the decree of Missouri's legislators that there shall be in effect after August 27th a one per cent sales tax, exhibitors of St. Louis and elsewhere, along with other business men in the state, conferred variously with state auditor Forrest Smith to arrive at the best method of making collections from the public, which is mandatory, in order to facilitate change-making and to eliminate as much of the inconvenience as possible. The question was how could the exhibitor and merchant collect for the state one mill on each ten-cent sale, as set down in the law, when no such coin exists?

After many an hour's deep thought they decided that the most efficient method would be to use tokens. So contracts were signed, arrangements made and the machinery set up to manufacture and use 10,000,000 *one-mill and* 5,000,000 *five-mill tokens. A weighty problem had been disposed of. Until someone in Washington politely informed them that there is a constitutional prohibition against a state government coining money, which status the tokens would have when used by the customer.*

▽

When the tourist visits he invariably sends back home a conventional picture postal card. A visitor to New York, for example, returns cards showing the great two-block square public library on Fifth Avenue, the Bronx Zoo, St. Patrick's Cathedral, the Empire State Building, or the harbor and its lights and skyline at night. And so with Nick Cavaliere, one of the best of the expedition cameramen, who post-cards Terry Ramsaye from Calcutta in India, while en route to Singapore and thence to the innard wild country of the jungle to join Frank Buck, Mr. Buck being engaged at the moment in preparing a feature motion picture for the profit of Amedee J. Van Beuren, for the release schedule of RKO, and for the glorification of the zoo. Anyway, the picture on the postal card addressed by Nick is captioned: "Tiger Shoot: A Line Closing In." It shows a dozen or more elephants in the brush, holding on their backs a score of "tourists" from the States and from England shooting directly at a lone, unprotected man-eating tiger.

▽

The latest wrinkle in motion pictures is the "abstract film." A sample was on display at the Radio City Music Hall, an eight-minute subject called "Rhythm in Light" portraying "geometry of harmony" on the screen and bringing together, for what was said to be the first time, "a visual perception of music." Produced in the studios of Miss Mary Ellen Bute, society girl of Texas and cousin of Colonel M. E. House, chief brain truster for President Wilson in wartime days, the film uses a curious array of articles to express abstractionism—whatever that might be. Miss Bute used sheets of crumpled cellophane, an egg-cutter, prisms, toy pyramids, ping pong balls, velvet, sparklers, bracelets, and, chiefly, camera angles. These various objects come and go on the screen in time to the music. Personally we prefer Mickey Mouse.

▽

Tiffany Thayer, Theodore Dreiser, Ben Hecht, Booth Tarkington, Alexander Woollcott and people like that are founder-members of the Fortean Society in Hollywood, which is bent on creating interest in the works of Charles Fort ("Book of the Damned," etc.), whose 26 years of creative effort were given to the serious kidding of established dogmas—religious, scientific, superstitious and metaphysical.

STUDY OF FOX MERGER WITH 20TH IS ASKED

Fox Stockholders' Committee to Urge the State Attorney General or the SEC to Act

A committee of stockholders of Fox Film may carry to the attorney general of the state of New York or the Securities and Exchange Commission at Washington an appeal for an investigation of the merger of Fox and Twentieth Century Pictures, it was revealed this week by Henry L. Sperling, New York attorney for the committee. Stock transfer phases of the merger are the objects of the committee's attention.

L. T. Pidwell is chairman of the committee and Cromwell Gibbons is secretary. Neither has been connected with the motion picture business, as far as could be learned. Mr. Sperling said he had asked for additional information from United Artists, former distributor of Twentieth Century product; Fox Film and Twentieth Century. It was said in the statement that there was no hope of a proxy action in opposition to the merger.

The statement regarding reasons for the formation of the committee read as follows:

"A proxy fight to stop any course of action which may be determined upon by the insiders in the Fox Company is a futile course in the opinion of the committee. A majority of the Fox stock has always been voted as a unit. Some of the members of the present committee surveyed the situation at the time of the reorganization in which five-sixths of the equity of the stockholder was transferred to holders of obligations of the company. Prior to that time the ownership of the control was generally known but this identity has now been lost.

"However, it is apparent that the control is still functioning as a single unit. According to newspaper reports the merger has already been effected without awaiting the formality of its approval at the meeting of the stockholders called August 15. Mr. Zanuck and Mr. Schenck are already in their jobs at Fox, promised under the merger plans, and presumably drawing their salaries of $5,000 a week and $2,500 a week, respectively, as provided for in the merger agreement.

"The committee is satisfied, however, that the certificate for the reclassification of the Fox stock when the merger is consummated opens a door for the minority. This certificate, according to the printed announcements sent to stockholders of record, states in Section (a) of the fourth paragraph: 'This said Class A common stock and said Class B common stock shall share equally in any distribution to stockholders whether by way of dividends or otherwise.' In the eighth paragraph the same proposed certificate states, regarding the exchange of the stock: 'On the basis of ½ of a share of said preferred stock and ¼ of a share of said common stock for each share of said Class A common stock issued or unissued, and on the basis of 1 share of said preferred stock and ½ of a share of said common stock for each share of said Class B common stock.'

"The committee is interested in a legal interpretation of the 'equally' and 'otherwise' in this proposed certificate."

United States Senator Daniel O. Hastings, acting as receiver for General Theatres Equipment, last week petitioned Chancellor Josiah C. Wolcott in chancery court, Wilmington, Del., for permission to direct voting trustees of General Theatres to approve the Fox-Twentieth Century merger.

Figures submitted to the New York Stock Exchange in obtaining permission for listing of new securities of Twentieth Century-Fox show the progress made by Twentieth since its formation in May, 1933, and the advancement made in the position of Fox since its reorganization in July, 1933, although it has paid no dividends since June, 1931.

Twentieth Century produced 18 pictures and began its profits from the first, "The Bowery," which cost $725,436.27, and showed a profit of $304,286.18. "Broadway Thru a Keyhole," which followed, cost $871,588.04 and showed a profit of $2,102.09. The income from May 2, 1933, date of incorporation, to May 31, 1934, was $306,388.27. Expenses were $280,210.44, and $26,177.83 was transferred to surplus.

During the months from June 1, 1934, to May 4, 1935, net income jumped to $1,409,277.71 and surplus increased to $1,440,553.82, and total current assets on that date were given as $3,489,535.54.

Fox Net Increase

During the first 13 weeks of 1933, before the reorganization, Fox had a net of $557,122.49. In the following 39 weeks ending Dec. 30, 1933, the net jumped to $1,410,793.13. In the 52 weeks ending Dec. 29, 1934, the net slipped slightly to $1,273,069.10, but it leaped to a new high level for the 18 weeks ending May 4, 1934, when the total was $1,162,165.53.

Surplus rose steadily from zero on April 1, 1933, to $1,674,353.94 on Dec. 30, 1933; to $3,006,812.13 at the end of 1934, and $4,169,230.47 on May 4, 1935. The total assets on May 4, 1935, are given as $43,563,838.50. It is figured that the consolidation of the two companies will raise the assets to $54,072,856.64.

Under the Fox charter 1,500,000 shares of preferred and 3,100,000 shares of common are authorized, but listing has been applied for and received for 1,388,799 shares of preferred and 3,077,407 of common. Of this, Twentieth Century will receive 132,513 shares of preferred and 613,264¾ shares of common, while 1,226,529½ shares of preferred and 613,264¾ shares of common will be used to convert the present stock outstanding. The remainder will be reserved for conversion of preferred stock, possible conversion of five-year six per cent gold debentures due April 1, 1936, warrants expiring in March, 1936, possible conversion of preferred into common, and options to officers at not less than $10 per share.

No SEC Statement Needed

Counsel has advised the company that no registration statement is required for the Securities and Exchange Commission.

The new preferred stock is valued at $35 per share in case of dissolution or liquidation of the company, plus accrued dividends, and the company is authorized to purchase it for retirement at not exceeding this price.

The total number of shares reserved for options of officers is 100,000 at not less than $10 per share. S. R. Kent's option is for 60,000 of these shares.

The company is required under the terms of the consolidation agreement to set aside five per cent per year of its consolidated net earnings, after payment of preferred dividends, for retirement of preferred stock. No common can be purchased by the company until all the preferred has been retired.

The Stock Exchange has turned down parent company statements asked of Fox Film Corporation in connection with the application for listing of stock of Twentieth Century-Fox approved last week on the ground profits of wholly-owned subsidiaries and a proportion of profits of controlled subsidiaries were included. It is expected revised financial reports will be issued in the final printing of the application for listing.

The action of the Stock Exchange is in line with a proposal that all applicants for listing provide more complete financial reports.

Sidney R. Kent, president of Fox, issued a statement this week designed to clear up "any misunderstanding that might exist as to the duties of Darryl F. Zanuck at the Fox Studios." He indicated that Mr. Zanuck will be in charge of all production of Fox Film, with general supervision of all pictures made at the studios. He personally will supervise as well the Twentieth Century pictures to be released by Fox.

New Coast Union Seeks Membership from Studios

Formed in Hollywood and soliciting studio membership is the National Association of American Employees, new labor organization. It is reported that, although the new group was formed to act under the collective bargaining provisions of the Wagner bill, there are indications the organization is prepared to fight the International Brotherhood of Electrical Workers and is backed by several former members of the International Alliance of Theatrical Stage Employees, who were dissatisfied with the recent dispute over jurisdiction in which the IBEW was the winner. Membership of the new group is said to be 280. Tentative officers are: Ole Heidelman, president; Walter Featherstone, secretary. Howard B. Rose is assisting in the organization. A conflict is expected between the organization and studio unions.

The Criterion, Los Angeles subsequent run theatre, was picketed last week by members of Local 150, IATSE, which charged T. I. Tally, owner of the house, with using non-union help and cutting his staff in half. His refusal to negotiate is said to have resulted in the picketing by the union.

Hammond Invents New Sound System

John Hays Hammond, Jr., Boston inventor, has developed a new sound system, known as the "dynamic multiplier system," on which 18 patents have been allowed. The invention was developed at Mr. Hammond's Gloucester laboratory. It is said the device is designed to do away with undesirable features of present sound equipment.

The work has been in charge of Ellison Purington, engineer. It is claimed that film men who have witnessed demonstrations of the new system have declared it gives a more life-like quality to pictures.

GB Pictures Joins Film Board of Trade

GB Pictures Corporation has been admitted to membership in the New York Film Board of Trade. Phil Meyer, local GB branch manager, has been named as the company's representative on the board. All GB exhibition contracts will be enforced through the Film Board's legal division, as a result of the membership. GB is the first British distributing company to be admitted to the local board since its organization 20 years ago.

REMAKING OF FRENCH INDUSTRY STARTS WITH UNITED COMMITTEE

First Action of New Film Board Is to Publish Provisions of a Standard Exhibition Contract Then Limit Low Admissions

by PIERRE AUTRE
Paris Correspondent

Complete reorganization of the motion picture industry in France is at last underway. Following upon establishment of the Union des Distributors has come the formation of the Comité du Film, a gathering together into permanent organization of representatives of producers, distributors and exhibitors.

Here is how it happened.

On July 1st a special meeting of all French producers was called. They all came—except Pathé Natan and Gaumont (GFFA)—nearly all of them independent producers, and the independents now represent practically all production in the French industry.

At this meeting it was decided that a grouping of all the working elements of the production branch was necessary, this group to go along with the distributors and exhibitors' organizations if a general reorganization was to be effected.

The producers decided to cooperate with the distributors, exhibitors, and Technical companies (such as laboratories and equipment makers) for improvement of the film industry wherever possible.

"It was decided unanimously," said a statement, "to sustain the French producers' interests and to help the reorganization of the French cinema industry. The producers will group themselves in an association with an organization committee including the following producers: Felix Gandera, Marcel Pagnol, Frogerais, P. J. de Venloo, Jean Corret, who will lay the format for the Union Syndicale des Producteurs de Films. This association's committee will confer with the committees of the Union Des Distributeurs and of the Union Des Chambres Syndicales Francaises des Theatres Cinematographiques (exhibitors' association) so that, if it is necessary, they may together with these other organizations be a part of an official representation of the cinema industry before the Government."

Central Board Voted

The committees met jointly and decided to create a common organization named the Comité du Film. This board includes the following members: Alexis Fougeret, Felix Gandera, Henri Klarsfeld (manager of the Paramount French branch), Georges Lourau (manager of Films Sonores Tobis), Raymond Lussiez (president of the French exhibitors' association), Edmond Ratisbonne, P. J. de Venloo (producers and distributors).

Presidents of the boards are Felix Gandera for the producers, Georges Lourau for the distributors, Raymond Lussiez for the distributors.

All the French branches of American companies are a part of the distributors' association.

The old Chambre Syndicale Francaise de la Cinematographie, whose president for eight years has been Charles Delac, has been left entirely out of the new movement; nearly all the members, producers, distributors and exhibitors, have resigned to join the new board. Only the technical companies remained and the Chambre Syndicale is now to be reorganized and will include mainly these concerns.

On July 3rd, representatives of the new Board visited the Minister of National Education, and were advised that he will help them as much as possible.

The first action of the Comité was to publish the standard exhibition contract, elaborated by the distributors' and exhibitors' association, though the work had been started by the Chambre Syndicale.

The second action of the Film Board was to limit excessively low prices of admission in the provincial and Paris districts. Except in the summer season, seats no longer will be less than 3 francs (20 cents) in first runs in the districts and provincial cinemas, 2 frs. 50 (about 16 cents) in subsequent runs.

The distributors' association, in connection with the exhibitors' organization, intends also to study film rentals, according to theatre location and standard of product.

Attacks Booking Company

The Board has started a fight against the Omnium des Spectacles, subsidiary of Pathé Natan, which handles the renting of the full programs for 152 French theatres, among them 60 owned by Pathé-Natan (27 in Paris, 12 in suburbs, 21 in the Provinces), and 92 owned by independent exhibitors (21 in Paris, 23 in suburbs, and 48 in the Provinces).

For several months there has been difficulty between the distributors and this Omnium. The distributors' association asked all its members not to rent any more pictures to the theatres in the Omnium, and specially the theatres of the Pathé Natan Circuit. A few independent exhibitors have left the Omnium.

The other theatres of the Omnium now are for the most part showing French pictures released through Pathé Natan, or through the other companies which are not a part of the distributors' association.

Establishment of the Comité du Film is the best and the most important thing which has happened in the French industry in years. It is expected that the Chambre Syndicale eventually will join and will represent the equipment companies and laboratories.

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American Films a Target

Looking forward to an International Film Chamber, representatives of the cinema organizations of 20 European countries, among them France, Germany, Italy and England, met at Munich. The French cinema was represented by Georges Lourau, president of the new distributors' association, Raymond Lussiez, president of the new exhibitors' association, and Demaria, representing the French Chambre Syndicale.

This international film board would be a purely European organization and would group all the national cinema organizations, including producers, distributors and exhibitors.

At a meeting August 10 in Venice will be determined the plan for the board's activities.

This new organization will not affect the International Federations of Distributors and Exhibitors. The Educational Committee likewise will carry on.

The new international board will concern itself chiefly with quota matters in each European country. Some of the members have in their mind to make of this board an organization to protect the European production against the American. It is difficult to see how this could be accomplished, as the European branches of American firms are in each country a part of the national cinema boards, and the companies are represented in this international board.

American Product Is Made Target of New Chamber Representing Twenty Countries and Concerned with Quotas

At a second meeting on August 21, also in Venice, a constitution for the international board will be adopted.

More Tax Reduction Delay

For many a long day the exhibitors have awaited a reduction of the entertainment taxes and the Government always has promised it for "tomorrow morning." In three months, two or three Governments have announced this reduction as an accomplished fact, but at the last minute the minister in charge had not been present to sign the decree, or the Government has been put in the minority by the Parliament, or something else has happened. The result is that all are still bearing the same burden of special taxation.

The French Parliament now is on its summer vacation, until November. But the Government will be able to establish decrees which will be ratified when the Parliament comes back. So Marcel Regnier, minister of finances, adopted at a cabinet meeting on July 9th the main lines of the coming decree.

By this decree the state taxes (taxes d'Etat) on motion picture theatres will be decreased by 20 to 25 per cent, and may take 25 per cent of the net receipts.

For music halls, variety halls and several other kinds of entertainments, the state taxes will be reduced by 50 per cent.

For the legitimate theatres it will stay the same. These pay only 2 per cent for state taxes.

On the other hand, the town councils will be permitted to reduce the pauper taxes to 5 per cent. At present 10 per cent is paid.

In Paris it is expected that the new municipal council will grant this reduction of the pauper tax.

Publication of the decree had been delayed by an amendment by Deputy Lafont, now the minister of public health, who inserted a provision that exhibitors who show a certain quota of French pictures should receive a special reduction of taxes. The amendment was dropped.

Most of the ministers wished to avoid this matter in the decree, but it was rather difficult because the amendment was included in the decree proposal made by the Finances Commission. The amendment couldn't be applied. There are not enough French pictures for all the French cinemas, especially in Paris, where 35 theatres of 240 are showing nothing but foreign talkers. French pictures always are rented first by the circuits. Thus the independent exhibitors very often are obliged to rent foreign dubbed pictures, which, except in the case of an exceptional picture such as "Lives of a Bengal Lancer" or "Viva Villa," make less money than French pictures. There is also the case of the specializing cinemas which show foreign talkers and would have to close if they were obliged to show French pictures, because they could not obtain any for pre-release.

That is why the Lafont amendment was dropped.

TRANS-LUX MAY SHOW FEATURES OVERSEAS

But Ratified Circuit of 150 Theatres in Britain and Continent Would Start with Shorts

A circuit of 150 to 200 Trans-Lux theatres in the British Isles and on the Continent is contemplated in the plans of Trans-Lux, Ltd., which has been formed in London under an arrangement with Trans-Lux Movies Corporation of America, said Percy N. Furber, chairman of the board of the parent company, this week.

Sites are being sought for immediate construction of two initial theatres in the West End of London, declared Mr. Furber, who recently returned from several weeks in the British capital. After these two are opened the company proposes to extend activities in the provinces and on the Continent, for which territory the company has acquired sole rights. The American firm retains the rights to development of Trans-Lux in Canada, Australia and other British dominions, he added.

May Add Features

To start with, the English houses will be devoted to newsreels and shorts subjects programs, the original policy of theatres of this type, but later they may show feature pictures as well.

Will Evans, wellknown British theatre man, has been elected chairman of Trans-Lux, Ltd., with Peter Rudyard Aitkin, son of Lord Beaverbrook, as president. These two, with Norman Holden, son of Sir Edward Holden, former chairman of the Midland bank, comprise the board of directors.

The directors of the American company have approved the agreement, which was negotiated by Mr. Furber with Lord Beaverbrook and Mr. Evans, whereby the British firm advances the funds for construction of the theatres. As in America, the company's policy will be to make no investment in the physical structures, merely advancing the funds on mortgages. The premises will be leased in all instances.

$90,000 Total Theatre Cost

"The main outstanding difference between Trans-Lux and other theatre operations is that we make no investment in brick and mortar," declared Mr. Furber. "If we find the properties are unprofitable, they are converted into stores and subleased."

Mr. Furber estimated the cost of construction of each theatre at $40,000 or $50,000 and the total cost, including equipping, at $90,000 to $100,000. Rear projection and other technological departures featuring the Trans-Lux houses in America will be incorporated in the British theatres.

The Trans-Lux firm in England has been incorporated with nominal capital. The American company will have a financial interest in the operations abroad.

CHAPLIN RATES 180 *ENCYCLOPEDIA WORDS*

"Compassing human knowledge in 5,000,000 *words and three inches of shelf space," Columbia University Press has announced the completion of the first original, one-volume American encyclopedia ever compiled and the first prepared by an American university. Dr. Clarke F. Ansley was the editor.*

Leading the stage and screen field in the book is Charlie Chaplin, with a biography of 180 *words. Ethel Barrymore is next with* 150 *words, followed by Mary Pickford and Noel Coward, with* 130; *Lionel and John Barrymore, with* 120, *and Douglas Fairbanks and Katherine Cornell, with* 100 *each. Greta Garbo rates* 80 *words, but Dame Sybil Thorndike, noted English actress, gets only* 60.

Editorial Sees Great Improvement in Films

An editorial in the Columbus, Ohio, *Dispatch* recently, under the heading, "Musical Movies," said in part: "There is no doubt that the musical movie is a firmly established feature of the screen world. . . . In the brief space of a year we have seen a great industry reverse the mental process of producers and directors to the end that the public has benefited, the industry, much to its surprise, has reaped increased financial returns and the stature of this medium of entertainment has been lifted to the highest point it has yet enjoyed." The editorial gives a large measure of credit for the recent great improvement of the screen to the organized bodies which "led the way to the improved conditions."

Sees European Audiences Preferring Musical Films

The European public has shifted its allegiance, with regard to American films, from musical pictures to action material, according to Joseph R. Hummel, foreign general sales manager for Warner, who returned recently from a tour of four months, during which he covered all European countries except England.

While abroad Mr. Hummel established new offices in Vienna and Athens, with Ernst Reich in charge at Vienna and V. Michalides at Athens. G. Westergaard was placed in charge of the Danish office, succeeding C. Conradsen, who was transferred to Sweden to fill the vacancy resulting from the resignation of Knut Swenson.

MGM Moves Department

MGM has coordinated the scenario department at the home office. Nina Lewton, in charge of books and magazines, has moved her staff to the offices occupied by Bertram Block, in charge of plays. The legal department has taken over the space occupied by Miss Lewton.

Plan New Studio In Mexico City

by JAMES LOCKHART

Though Mexican film producers admit that their industry is not so very robust and that it is still much of an infant after nearly five years' existence, optimism reigns among some of these industrialists. This cheery spirit has prompted a new national producing enterprise, the Compañia Cinematografica Latino Americana, S. A., which has its headquarters at Avenida Juarez, No. 60, Mexico City, to decide upon the construction of a large studio, for its own productions as well as those of other Mexican picture makers, at Tlalpan, federal district, about 10 miles south of the Mexican capital.

Work on the studio is scheduled to start this month. It is understood that practically all of the equipment will be acquired in the United States. When this plant is completed, there will be three studios in the Mexico City sector. The other two, one large and the other small, are operated respectively by the National Motion Picture Production Company, pioneer producer of made-in-Mexico pictures, and George M. Stahl.

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Suppression of Mexican-made pictures that exploit notorious criminals who have served time and are hired as actors merely because of their box office value among a certain element, and productions that overly emphasize crime, is the intent of the Mexico City police department. The department has ordered all producers in their jurisdiction to bar notorious ex-convicts from their pictures and to go easy on crime theme productions.

The police are investigating numerous complaints about a "bootleg" studio that is turning out pictures in which notorious men and women criminals are featured. Most of these pictures are exhibited privately before groups of morbidly curious folk who have an abundance of both money and time; but some of such productions frequently find their way to the screens of cinemas that cater to the lower classes. This glorification of crooks and crime is bad for customers of these "nickelodians," the police contend.

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After a long illness, Albert Bell, a son of the late Richard Bell, noted English clown for whom a children's park here is named, died at his home in Guadalajara, capital of Jalisco state. Albert had worked for some years for Mexican film producers as a scenarist, adapter and technician. He was planning to become an exhibitor in Guadalajara when he was taken ill.

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Work has begun in Mexico City on the first of a series of two-reel comedies to be made in English by Ramon Peon, a Mexican producer. "Welcome Rotarians" and "Here Come the Lions," based on the Rotary and Lion conventions, are the first two.

Produciones Mexicana Argos, cooperative organization of film and stage players, technicians and newspapermen, plans a group of scenic and folklore pictures, the third of which relates to Vera Cruz, is titled "Vera Cruz, the Flower of the Tropics," and will be in three reels.

39 Weeks Consolidated Profit and Loss Of Warner Brothers and Subsidiaries

NET INCOME (after deducting $14,838,251.15, representing amortization of film costs, including depreciation of studio properties) before providing for amortization and depreciation of properties other than the studios, interest, miscellaneous charges and Federal income taxes			$8,548,553.32
DEDUCT:			
Amortization and depreciation of properties (other than $339,343.00 in respect of studio properties charged to film costs)		$4,133,148.39	
Interest expense		3,675,060.42	
Provision for investments in affiliated companies		184,523.96	
			7,992,732.77
NET profit before other income, minority interests' share of profits and losses and Federal income taxes			$555,820.55
ADD—Other income:			
Interest and discount earned		128,348.88	
Dividends received from affiliated companies		75,228.17	
Additional proceeds under settlement with Electrical Research Products, Inc.		57,074.31	
Miscellaneous income		12,436.73	
			273,088.10
NET profit before other income, minority interests' share of profits and Federal income taxes			$828,908.65
DEDUCT—Proportion of net profits applicable to minority stockholders			7,587.66
NET PROFIT before providing for federal income taxes			$821,320.99
Provision for federal income taxes			449,729.15
NET PROFIT from operations for the 39 weeks ending May 25, 1935, carried to deficit			$371,591.84
DEFICIT, August 25, 1934		$16,346,563.77	
DEDUCT:			
Profit on redemption of 6% convertible debentures and bonds and mortgages of subsidiary companies	$856,312.16		
Refund of federal income taxes of prior year	1,655.77		
Additional profit on sale of investment in an affiliated company in prior period	19,169.87	877,137.80	
		$15,469,425.97	
ADD:			
Provision for possible loss on deposit under purchase contracts not consummated	$170,000.00		
Loss on sale of capital assets (net) and cancellation of leases	41,384.91		
Net loss (other than operating losses provided for to the beginning of the current fiscal year) on investments in capital stock and bonds of, and advances to, a subsidiary previously consolidated	297,606.37	508,991.28	15,978,417.25
DEFICIT, MAY 25, 1935, carried to balance sheet			$15,606,825.41

Warner 39 Week Profit $371,591

Net operating profit of $371,591.84, after all charges for amortization, depreciation and federal income taxes (including federal income tax on taxable profits arising from discount on bonds purchased during the period), is reported by Warner Bros. Pictures, Inc., for the 39 weeks ended May 25. This compares with a net operating loss of $528,836 for the corresponding period of the previous year after similar charges except federal income taxes. Federal income taxes amounted to $449,729.15 for the period closed May 25 of this year.

Operating net before the charges including federal income taxes for the period this year was $5,293,812.38.

A total of $877,137.80 was credited directly to deficit account, representing profit of $856,312.16 on redemption of funded indebtedness retired in the period and other items amounting to $20,825.64. There was charged to deficit account $508,991.28 representing a provision of $170,000 for possible loss on a deposit under a purchase contract not consummated; a loss of $41,384.91 on the sale of capital assets (net) and cancellation of leases; and a net loss (other than operating losses provided for to the beginning of the current fiscal year) on investments in capital stock and bonds of, and advances to, a subsidiary previously consolidated, amounting to $297,606.37.

The consolidated balance sheet shows current assets of $19,009,785.58, including $4,171,160.65 cash. Current liabilities (other than mortgages and funded debt maturing within one year) were $11,095,713.41.

Receipt of 100,000 shares of its common stock was reported, in compromise and settlement of claims advanced against Renraw, Inc., and Harry M., Albert and Jack L. Warner based upon or arising out of the contract between the corporation and Renraw, Inc., dated as of Sept. 1, 1928, and as modified, under which contract the Warners rendered their personal services to the corporation during the six years ending Aug. 31, 1934.

RKO Plan Would Have Films Play Full Week

This fall the RKO circuit will undertake an experiment in its important New York houses looking to the holding of outstanding pictures for a full week, instead of the current two changes each week. The plan will go into work with the release of "Top Hat," RKO film starring Fred Astaire and Ginger Rogers, and the first release on the company's 1935-36 schedule.

Hope was expressed by an RKO executive this week that the circuit could obtain 40 pictures for the purpose, but it is believed only about 20 are definite, a large number of which will come from the contribution of 20th Century to the Fox schedule. During the past season only three pictures played full week stands on the circuit.

Film Writers Aim at Guild Shop, Says Pascal

A "Guild shop" is the aim of the Writers' Guild at Hollywood, according to an article by Ernest Pascal in a recent issue of *The Screen Guild's Magazine*. The article says that a "guild shop" is not a closed shop, because the Guild "opens its door to every writer regardless of qualification. The writer merely agrees to abide by the rules of the guild—and no writer, except a guild writer, may be employed in a motion picture studio."

Indicating a precedent, Mr. Pascal noted the formation of a stage dramatists' guild which protected its membership with a set of rules applicable to all producers. He said the guild is not interested at the moment in a deal with producers.

Tax Revenue Drops in Month, Gains for Year

The government revenue from the federal admission tax declined more than $120,000 during June, as compared with May, and $386,000 as compared with June of last year, it was announced last week in Washington by the bureau of internal revenue. June receipts were $1,211,288, compared with $1,343,876 in May and $1,597,238 in June last year. For the fiscal year ended in June, the bureau reported admission tax revenue showed an increase of approximately $765,000, the total having been $15,379,397, compared with $14,613,414.

RKO Studio Expanding

RKO has awarded contracts on the Coast for the construction of three new sound stages, a two-story scene dock and a three-story storage building at the studio. A new power house also is planned. The work is expected to cost about $500,000. Stage space will be increased by more than 24,000 feet.

FILM BOARDS MAY BE REVIVED BY OCTOBER 1

Groups in 33 Exchange Centers Would Take a Leading Part in Handling Voluntary Arbitration

Film boards of trade will be revived in 33 exchange centers by October on a basis of their former importance, to fill the gap left by voidance of the NRA code, if plans of distributors are carried through as proposed. The composition and functions of the boards are reported already well defined, but it is considered certain that the Film Board name will be relinquished for some other designation.

Many important trade functions were left without direction when the local code boards were eliminated, and it is planned that the substitute boards will answer the need expressed by exhibitors in many centers for tribunals of arbitration and conciliation.

Film boards were relegated to a minor position when the code boards were established in the field, and even prior to that in some centers board secretaries had been put on a part-time basis and offices dispensed with. Skeleton organizations were left in approximately 15 exchange centers. In several instances exchange executives were appointed secretaries of the film boards, and their work consisted mainly in gathering statistics and conducting public relations work.

The staffs of the new film boards would be recruited largely from personnel of the former organizations, it was reported.

Drafting of clearance and zoning schedules would be one direction of assistance from the new boards in the local territories. Procedure for voluntary arbitration also would be devised by the boards. Former duties to be resumed would include participation in local and state legislative activities, acting as public relations contacts, as in civic organization cooperation and dealings with censor boards, as well as supervising fire inspections at exchanges.

Code Authority Office Closes

The Code Authority closed its offices in the RKO Building in Radio City on Wednesday. The final audit report of Price, Waterhouse & Co., accountants, was sent to the finance committee.

The grievance board of the Kansas-Missouri Theatres Association at Kansas City this week was to consider a complaint of R. H. Montgomery, operator of the Mainstreet at Independence, Kan., that he is unable to obtain sufficient product. The Kansas City board, however, is expected to make no decision before the Motion Picture Theatre Owners of America has determined its own method for handling grievances. The local board expects eventually to accept complaints, make necessary investigations and make decisions where issues are clear-cut, and seek compromises.

Mr. Montgomery has filed complaint also with the Motion Picture Producers and Distributors of America, Inc.

The Associated Theatre Owners of Indiana favors voluntary arbitration and is urging its members to sign contracts carrying such provision.

The first draft of a 35-page report on the history and operation of the film code has been finished by William P. Farnsworth and is being revised preparatory to submission to the National Recovery Board.

Nazi Begin New Purge of Films

The Nazi regime in Germany, turning another page in its anti-Jewish campaign, is directing its attention toward a "purge" of the motion picture industry. The Reich film chamber this week cancelled the membership of a director, Willie Zeyn, on charges of having lent his name to a film produced by a Jew outside Germany. It is said his career is thus ended in Germany.

Reports were common that the Nazi were directing an attack at "non-Aryans" in the industry with their accustomed activity. At the same time an official denial was issued that Emil Jannings, Angela Salokker and Otto Gubuehr—all "non-Aryan"—were refused screen engagements in Germany because they were "non-Aryan."

Lilian Harvey, born in Germany, who scored success in the motion picture in the United States and England, was reported this week to have left Germany for England, interrupting a film she was making for Ufa in Berlin. Nazi attention is said to have been drawn to the film industry by "Monthly Leaflets" published by the office of Dr. Alfred Rosenberg, head of the Nazi foreign propaganda department, in which an article by Dr. Alexander Jason said "film production has not changed its face much" in Germany since 1933. This was interpreted in Nazi quarters as hinting that the Jews had not been thoroughly combed out of the film industry.

Dr. Paul Joseph Goebbels, German Minister of Propaganda and Public Enlightenment, at Berlin, has been named virtually the undisputed and autocratic motion picture dictator of Germany.

A cabinet decree issued last week gives Goebbels power to ban any motion picture without previous consultation with the Film Censorship Board.

Popeye, The Sailor To Take to the Air

Popeye, the Sailor, Segar's famous cartoon character which moved from the comic strip to the screen under Paramount release and Fleischer production, will take to the air, sponsored by the Wheatena Corporation. The program, 15 minutes in length, will be heard every Tuesday, Thursday and Saturday at 7:15 p. m. Eastern Daylight Saving Time, over an NBC-WEAF network. The first broadcast will be on September 10. A West Coast group of similar programs will be heard on Monday, Wednesday and Friday, beginning September 16, at 4:45 p. m.

SAYS FILMS GLORIFY WHITE COLLAR JOBS

The motion picture, not the schools, is responsible for the oversupply of white collar workers, in the opinion of Roswell Ward of the New York State Employment Service Department. "The movies glorify the white collar worker," said Mr. Ward. "The youth of the land see the movie hero at his desk with a telephone and push buttons. That becomes the only type of employment youth will accept."

Mr. Ward declared that as a result of "picture propaganda" more than 70 per cent of the requests for positions are for white collar jobs. He observed that the "era of golden opportunity is over as far as the office worker is concerned."

Cooper Protests New Tax in Canada

Colonel John A. Cooper, head of the Motion Picture Distributors and Exhibitors Association of Canada, at Ottawa, protested last week at Ottawa to C. Fraser Elliott, commissioner of income tax, on the new remittance tax which strikes at American distributors operating in the dominion. He indicated that the commissioner would consider, with federal authorities, arguments presented by representatives of the industry, but said that no decision could be expected before late in August.

The new tax, effective July 1, provides that subsidiaries must withhold five per cent of all remittances derived from revenue received on copyrighted material.

Canada Exhibitor Group Reorganizes

The Saskatchewan Exhibitors' Association, Canada, has been reorganized with P. W. Mahon, of Prince Albert, as president. Other officers are: Jack Fields, Moose Jaw, vice-president; Larry Grayburn, Regina, secretary; Walter Davis, Regina, treasurer. The association reached a decision to become more active during the next year and arranged meetings to be held at intervals at Moose Jaw, Regina and Saskatoon.

Film Training For French Naval Officers

Training in cinematography is soon to become part of certain French naval officers' education, according to a report from Assistant Trade Commissioner Earle C. Taylor in Paris to the Department of Commerce at Washington.

French Marine Minister Pietri decided that a certain number of naval officers should familiarize themselves with the technique of motion picture photography. The officers chosen will put in a period with the photography corps of the army and later spend additional time with private firms. The initial period of instruction over, the officers will receive a portable motion picture camera and will be allowed a fixed footage of film annually.

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The years since 1915 have seen the motion picture industry develop from swaddling clothes to full maturity. They have given character and stability to the most modern of the art forms and have seen it universally adopted as one of the indispensable features of modern living. This swift progress has been made in the short span of two decades—an extraordinary achievement even in this age of miracles.

Beginning then, alongside of men of aggressiveness and responsibility, Mr. Martin Quigley, with a vision of business journalism new to the motion picture, has carried on in continuous service as editor and publisher contributing uninterruptedly to the screen's welfare, the Quigley publications accurately and interestingly reflecting the progress of individuals and institutions, a definite constructive force that keeps pace with and links the best efforts in film trade activity all over the world.

Beginning then and on through twenty years, beside ambitious men driving their individual projects to world success, Mr. Martin Quigley has been privileged to see and share in the crystalization of the art and industry into a state of eminence; has been privileged to weave his own ideals and ideas into the fabric of the industry; has been privileged to interpret the best efforts of the industry to the external forces that were attracted to and impinged upon it.

Through these years that are now historic the industry had great need for a balanced judgment of activities, for a constructive voice to the outside and for a continuously operating yardstick of achievement. Under Mr. Quigley's guidance Motion Picture Herald and its antecedent publications have fulfilled these functions to a degree that has ever been contributary to the industry's growth and well being.

Martin Quigley 20th Anniversary Edition

MOTION PICTURE HERALD
IN SEPTEMBER

ATTORNEYS ACCUSE THACHER OF REPUDIATING PARAMOUNT PLEDGE

Lawyers, Finding Fee Claims Contested, Point to Reorganization Provision of $2,500,000 For Allowances; Court Firm

Strenuous protests were voiced this week by attorneys and others whose claims for fees aggregating $705,000 were objected to in entirety by former Federal Judge Thomas D. Thacher, special counsel for Paramount Pictures, Inc., at the adjourned hearing last Thursday in the U. S. district court in New York on the total of $3,221,328 asked by 53 petitioners. Some of these attorneys termed Mr. Thacher's attitude a virtual "repudiation," on behalf of the company, of a provision in the reorganization plan whereby $2,500,000 was set aside for such allowances.

That the committees, their counsel and others fully expected that they would receive compensation was pointed out by Alfred A. Cook, of Cook, Nathan & Lehman, counsel for Paramount in the reorganization proceedings and for the stockholders protective committee.

"A solemn obligation of the company existed in the plan to pay several of the committees and their attorneys," Mr. Cook reminded the court. "It also provided compensation for such other parties and counsel as the court may determine.

"If no such agreement had been provided by the company, the committees could have withheld their consent to the plan, for which assents of two-thirds of the outstanding debentures were needed for approval."

Mr. Thacher pointed out that Judge Alfred C. Coxe, in confirming the reorganization, reserved the right to fix reasonable compensation and cited Section 77-B of the bankruptcy act relative to compensation and reimbursement for "actual and necessary" expenses incurred in the proceeding.

Court Not Bound, Says Coxe.

"The court will not be bound by any agreements or stipulations in the reorganization plan for compensation," Judge Coxe commented. "That position has been upheld by the circuit court of appeals."

While urging that 15 applications be denied entirely and many others be sharply reduced, Mr. Thacher informed the court it would be difficult to determine a precise yardstick in deciding what should be allowed. Judge Coxe made it clear that the recommendations of Paramount counsel would not necessarily be followed by the court.

Mr. Thacher's objections later were attacked by Archibald Palmer, representing minority stockholders and bondholders, who termed the proceedings "outrageous and reprehensible on the part of the directors" and called Mr. Thacher "a tool of Wall street." Mr. Palmer's application for $15,000 fees was recommended for disallowance in entirety.

Attorneys expect that the court will announce its decisions late in August.

Referee John E. Joyce, special master in the Paramount bankruptcy, again occupied the bench with the judge.

In a three-hour presentation to the court, Mr. Thacher emphasized that the court could, if it wished, reduce the total to even less than the $2,500,000 estimated in the plan as the cost of reorganization. Mr. Thacher, a former solicitor general of the United States, had played a leading part in drafting the new bankruptcy law, under Section 77-B of which the Paramount reorganization was accomplished.

Only 14 applications, totaling $72,859, received the unqualified endorsement of Paramount through its counsel. No definite objections were voiced by Mr. Thacher to the largest single application, that of Root, Clark, Buckner & Ballantine, who, as counsel for the receivers and trustees, asked $700,000. Mr. Thacher, with reference to "my good friend, Arthur Ballantine," a partner in the petitioning law firm, said that claim could be left, insofar as Paramount was concerned, to the court's discretion.

However, Mr. Thacher pointed out that those lawyers had already received an allowance that would bring their total compensation up to $950,000 if the present application were granted. Despite the great value of their work, he went on, he felt it could have been done more economically. Besides fees, the firm asks $7,679 as expenses.

Kuhn, Loeb $114,287 Opposed

The largest applications Mr. Thacher urged be denied in entirety were those of Kuhn, Loeb & Company, bankers, for $100,000 allowance and $14,287 expenses, and Cravath, De Gersdorff, Swaine & Wood, attorneys for Kuhn, Loeb, who asked $150,000 plus $812 expenses. Mr. Thacher pointed out that Kuhn, Loeb made a profit of $1,000,000 in issuing $92,000,000 of Paramount securities and a trading profit of $400,000. He indicated also that they had an obligation to security holders to participate in reorganizing the company; that they voluntarily assumed that function at first and that it was only after the reorganization was well underway that they demanded compensation.

"There was no line or letter or suggestion that Kuhn, Loeb were employed to draft a plan," insisted Mr. Thacher. "An affidavit submitted by the bankers' committee said merely 'it was understood.' Their work and that of their counsel was of great value, but who asked for it? Sir William Wiseman testified at the hearing of the Securities and Exchange Commission that it was undertaken voluntarily, that he saw the responsibility and acted upon it."

Judge Coxe later agreed that the bankers had an obligation to those to whom they had sold securities, and, as at the previous hearing, referred to Kuhn, Loeb as "reorganization managers." Robert T. Swaine, of their counsel, objected to this characterization, but Judge Coxe replied:

"I don't care what you call them. In essence, their function was that of reorganization managers."

Cites Duplication Services

Mr. Swaine declared that the services of the banking house were not volunteered prior to March, 1934, and that an agreement existed whereby Kuhn, Loeb and Swaine's law firm was to be compensated, and in any event was to be reimbursed for out-of-pocket expenses, if the committee failed to approve the plan.

Pointing out that the new demands, in addition to $458,029.99 already allowed in fees and expenses and $363,333.78 spent in administrative expense in the proceedings, would bring the total cost of reorganization to $4,042,691.92, Mr. Thacher objected to payment to any committees, individuals or attorneys who performed any service that might be considered a duplication of the activities of the trustees and their counsel.

Special Counsel Recommends $705,000 in Claims Be Rejected in Entirety, Among Them Kuhn, Loeb's $114,287 Fee

Where the creditor's claim is adverse in the sense that it is intended to deplete the fund under administration, there can be no allowance for attorney fees, Mr. Thacher said.

"On April 29, last," he said, "the supreme court declared 'extravagant costs of administration in winding up of estates in bankruptcy have been denounced as crying evils,' and referred to the report of the attorney general transmitted to Congress by President Hoover recommending revision of the bankruptcy statute."

"Counsel for the stockholders committee," he said, "and later for the debtor (Alfred A. Cook), in presenting this plan of reorganization asserted, 'While I do not like colloquialism, if there was a melon, that was created by the various counsel and is one to which the creditors and debenture holders and stockholders were entitled and that they enjoy today.' In behalf of the reorganized corporation we submit that the size of such an estate as this is not a fair test of compensation for legal services, and we further respectully submit that the various counsel did not create this 'melon.' "

Applications amounting to approximately $1,400,000 were described as "excessive" by Mr. Thacher and the court was urged to reduce them to a "moderate" amount. In this category were the large claims of the bondholders, stockholders and other protective committees and their counsel.

Praises Services, But——

Mr. Thacher highly praised the services of Adolph Zukor, as receiver, and of the trustees, Charles D. Hilles, Eugene W. Leake and Charles E. Richardson, who ask an aggregate approximating $340,000. Together with the application of their counsel, the figure asked by this group is about $1,100,000. Nevertheless, he questioned justification for compensation at the rate of $72,000 a year.

Mr. Thacher also praised the work of Mr. Cook of the firm of Cook, Nathan & Lehman, who asks a fee of $250,000, but recommended that the allowances to the stockholders protective committee, which Mr. Cook represents, be reduced substantially from the requested $75,000 in fees and $170,000 expenses.

Cites Profits on Bonds

Mr. Thacher asked the court to consider that Frank A. Vanderlip, while chairman of the debenture bondholders committee, made "substantial profits" in dealing with those bonds during the reorganization period, when the court weighs Mr. Vanderlip's application for $50,000, and of the four other members for $7,500 each. He pointed out Mr. Vanderlip still has 55,000 of these debentures, which he purchased at 36 to 53, and now selling at 97.

He said that Lawrence Stern, another member of the committee, made a profit of $19,000 trading in Paramount securities, and that while his interest was supposed to be with the bondholders, the major portion of this profit was in trading in common stock. Mr. Thacher demanded itemization of the committee's $90,863 expenses and $52,390 payment of compensation and expenses to Dr. Julius Klein, a committee member and "expert."

While questioning the "propriety" of R. E. Anderson of Erpi in asking $7,500 as chairman

(Continued on following page)

ATTACKS LAWYERS FOR IMPLICATIONS

(*Continued from preceding page*)

of the general creditors committee, Mr. Thacher announced that since the previous hearing members of this committee, four in number, had withdrawn their applications, totaling $13,500. He said that if the court found such a committee was necessary, it should be reimbursed for the expense of organization and of handling claims. The committee requests $1,197.40 for expenses. Mr. Thacher recommended a reduction in the fee of $50,000 applied for by Nathan Burkan, counsel for the committee.

Answers Zirn

Following an hour-long presentation of his claim by Samuel Zirn, as intervening attorney for bondholders, Mr. Thacher said there was no provision in the statute for the allowance of $75,000 fees and $1,207 expenses asked by Mr. Zirn.

Without mentioning names, Mr. Thacher scored attorneys who, in seeking to prove their own services "indispensable," attacked the motives and reputations of others.

With reference to the application of A. J. Schanfarber, Chicago, attorney; A. M. Frumberg, New York; Edgar J. Schoen, Chicago, and Mr. Zirn, for $75,000 fees and $7,868 expenses in connection with a suit brought in the New York supreme court against Paramount Publix, allegedly to prevent $10,000 in assets from being diverted to the banks, Mr. Thacher said that "it is preposterous to contend" that the suit preserved anything.

If Mr. Thacher's urgings were to be followed precisely by the court, the fees granted would not exceed $1,500,000. Attorneys were of the opinion the total allowed will be in the neighborhood of $2,000,000.

Thacher Recommendations

By name and amount, Mr. Thacher's recommendations on the fee petitions were as follows:

Charles D. Hilles, as receiver and trustee, $128,000; Eugene W. Leake, trustee, $118,000; Charles E. Richardson, trustee, $87,000; Adolph Zukor, as receiver, $18,545, and Root, Clark, Buckner & Ballantine, as counsel to the trustees, $700,000 and expenses and disbursements of $7,679. All five applications were left to the discretion of the court, except in the case of the trustees, and Zukor compensation on the basis of $72,000 per year, representing a slight decrease in the amounts asked, was recommended.

The following 14 applications were approved unconditionally, both as to the right of the applicants to fees and as to the amounts asked:

Choate, Hall & Stewart, Boston, attorneys, $35,000 fee and $881 expenses; Chase National Bank, as trustee under the indenture of Paramount bonds, $1,975 fee; Milbank, Tweed, Hope & Webb, attorneys for Chase as trustee, $1,000 fee; N. Y. Trust Co., as agent in the reorganization, $3,297 fee and $415 expenses; Cobb, Hoke, Benson, Krause & Faegre, Minneapolis attorneys, $4,500 fee and $59 expenses; Pillsburg, Madison and Sutro, San Francisco attorneys, $3,525 fee and $9.83 expenses; Sonnenschein, Berkson, Lautmann, Levinson & Morse, Chicago attorneys, $5,750 fee and $285 expenses; Strauss & Hedges, special counsel, $501 fee; Kiddle, Margeson & Hornidge, special attorneys, $700 fee and $14 expenses; Harry Meyer, Butte, Mont, attorney, $150 fee and $31 expenses; Hornidge & Dowd, special attorneys, $1,980 fee and $26 expenses; Winston, Strawn & Shaw, Chicago attorneys, $1,500 fee and $16 expenses; Johnston, Tory & Johnston, Toronto attorneys, $750 fee, and Price, Waterhouse & Co., accountants, $10,484.

These, aggregating more than $700,000, were objected to in their entirety:

Bibb, Dederick & Osbourne, attorneys for an intervening bondholder, $25,000 fee; Saul E. Rogers, attorney for intervening bond and stockholders, $10,000 fee; Jacob J. Lesser, attorney for an intervening stockholder, $37,500 fee and $12 expenses; Archibald Palmer, attorney for intervening stock and bondholders, $15,000 fee; Louis M. Levy, attorney for intervening stockholders, $750 fee; Samuel Spring, attorney for Paramount creditors, $7,500 fee; Malcolm Sumner and Edwin L. Garvin, attorneys for an intervening creditor, $150,000 fee and $431 expenses; Orrin R. Judd and J. Andrew Crafts, certified public accountants, employed by Sumner and Garvin, $11,000 fee; Myron Robinson, consulting expert, employed by Sumner and Garvin, $12,500 fee; Samuel Zirn, attorney for intervening bondholders, $75,000 fee and $1,207 expenses; A. J. Schanfarber, A. M. Frumberg, Edgar J. Schoen and Samuel Zirn, attorneys, $75,000 fee and $7,868 expenses; Kuhn, Loeb & Co., reorganization activities, $100,000 fee and $14,287 expenses; Cravath, de Gersdorff, Swaine & Wood, attorneys for Kuhn, Loeb, $150,000 fee and $812 expenses; Rosenberg, Goldmark & Colin, special attorneys for Paramount, $3,500 fee and $228 expenses; Joseph P. Day and Peter Grimm, realty advisors, $10,000 fee.

COUNSEL FOR SABATH REBUKED BY COURT

That Federal Judge Alfred C. Coxe will permit no one, not even Congress, to interfere with his handling of the Paramount reorganization was evident when, at last week's hearing on allowance of fees, Meyer Kraushaar, counsel for the Sabath congressional committee investigating real estate reorganizations, sought to read a prepared statement.

"I have made up my mind that this court cannot permit you to be heard," Judge Coxe told the committee representative. "This is a litigation between private parties and I see no need for the entrance of another branch of the government, legislative or otherwise, into the proceedings. This court is bound by the oath of office which I have taken to protect whatever interest the general public has here."

Mr. Kraushaar later said privately he wanted to protest the large fees.

With respect to the Vanderlip committee's request for $80,000 plus $143,253 expenses, and the petition of the committee's counsel, Davis, Polk, Wardwell, Gardiner & Reed, for $150,000 fee, Mr. Thacher believed that a total remuneration of $150,000 for both would be "adequate."

Total Disallowance Urged

With reference to $50,000 fees and $25,728 expenses asked by the bank group committee, and $75,000 fee sought by Beekman, Bogue & Clark, committee attorneys, Mr. Thacher recommended total disallowance of the committee's fees and allowance of "reasonable expenses and fees for legal services."

Cook, Nathan & Lehman, as attorneys for the stockholders' protective committee and for Paramount ask $250,000 fee and $3,759 expenses; stockholders' protective committee, $75,000 fees and $170,000 expenses. Mr. Thacher regarded the law firm's application as "excessive" and recommended that members of the stockholders' committee be denied fees and numerous committee expenses be reduced or disallowed.

He advised reduction of the claims of the Munger debenture committee, $6.000 fees and $1,945 expenses; Szold & Brandwen, attorneys for the committee, $75,000 fee and $78 expenses.

He called "excessive" these claims:

Paramount Broadway bondholders' committee, $40,000 fees and $16,914 expenses; Stroock & Stroock, attorneys for the committee, $100,000 fee; Independent Paramount Broadway bondholders' committee, $2,500 fee and $297 expenses; Weiss, Pels & Grant, attorneys for the independent committee, $10.000 fee and $84 expenses; Chemical Bank & Trust Co., trustee under the indenture for Paramount Broadway bonds. $21,424 fee and $307 expenses; Cotton. Franklin, Wright & Gordon, attorneys for Chemical Bank as trustee, $8,000 fee and $48 expenses. He recommended an allowance of about $200,000 for the entire Paramount Broadway petitioning group.

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Says Undue Credit Claimed

In connection with his objections, Mr. Thacher pointed out that counsel for the trustees and the committees claimed undue credit. In particular he mentioned that the trustees claimed credit for an increase of $15,557,000 in cash of Paramount Publix and subsidiaries during the reorganization period up to June 2, 1935. Analyzing this increase, however, Mr. Thacher said it may be accounted for as follows:

Cash increase		$15,557,000
Cash settlements (as per plan) including expenses of administration and reorganization (estimated at $2,500,000)	$8,202,000	
Cash increase after reorganization (excluding funds received from issue of new securities)	$7,355,000	$15,557,000

The source of this $7,355,000 may be analyzed as follows:

Interest accrued on claims for which new securities are to be issued	$4,895,000
Interest and dividends accrued first six months 1935, $55,000,000 as per plan at 3 per cent	1,650,000
Accrued interest and sinking funds, not paid, of subsidiary companies, including cluding Paramount Broadway	743,000
Liquidation of receivables and assets by trustees	734,000
	$8,022,400

Mr. Thacher submitted this summary covering the period of reorganization:

"The security values of Loew's, Inc., during the same period increased $46,000,000; Metro-Goldwyn-Mayer Pictures Corporation, a subsidiary of Loew's, increased $1,447,000; Fox Metropolitan Playhouses, a small chain of theatres, increased $5,800,000; Radio Keith Orpheum, one of the larger companies still in bankruptcy, increased $4,380,000; Warner Brothers pictures increased $27,400,000. The increased value of Paramount securities was $31,378,000."

He concluded that if the court fails to apply in this case the principles long recognized in bankruptcy procedure, "there will be confusion, scandal and waste in the administration of a statute which was intended to prevent just such evils."

Supports Thacher Objections

Monroe Goldwater of Goldwater & Flynn, counsel for Allied Owners Corporation, largest individual Paramount creditor, supported Mr. Thacher's objections generally for his client, and contended that committee counsel should be paid by their clients and not by Paramount. He particularly opposed allowance of fees to Stroock & Stroock, counsel for Paramount Broadway Corporation bondholders committee. The U. S. circuit court of appeals last week slashed $75,000 allowed this firm as trustees'

(*Continued on following page, column 3*)

Otterson to Shift Theatre Contracts

The arrangements maintained by Paramount with its theatre operators and partners are to be reorganized by John E. Otterson, Paramount president, following his return from the Coast studios about August 15. The affiliates are expected to be on a new basis, either working agreements or new long-term contracts, by late September.

The company's policy of decentralized theatre operation will be continued, it is understood, and it was said in New York that there is no prospect of a return to home office operation centralized in New York. It is considered likely that many deals will be extended, despite the fact no action has been taken to renew 90-day agreements now held by Paramount theatre operators which expire September 28.

Failure of the company to initiate action on renewals is attributed to the pressure of production and management which have commanded Mr. Otterson's attention to the exclusion of practically everything else during his first month as new head of Paramount.

Mr. Otterson also is expected to decide the future status of S. A. Lynch with Paramount. The former head of Southern Enterprises has been advisor to Paramount trustees on theatre reorganization, and still has much to do in connection with the reorganization of Olympia and other Paramount holdings in New England. Mr. Lynch is due back from a European trip late this week.

Paramount partners directing the company's 1,000 theatres are currently negotiating new season film contracts at distribution headquarters in New York with the counsel of Y. Frank Freeman, the company's theatre head.

Settlement of claims against Paramount has entered its final stages. The Paramount board soon will be asked for authority to settle the antitrust claim against the company arising from a suit for triple damages filed in Boston several years ago by E. M. Loew, independent theatre operator. Negotiations for a settlement were underway when the Paramount reorganization was completed, and the trustees then handed the matter over to the new board. A special master at Boston recommended triple damages of $120,000 in favor of Mr. Loew, and it is reported the trustees were attempting to negotiate a settlement for $50,000.

Lasky May Be Co-Producer For Mary Pickford in U. A.

It is understood that Jesse Lasky is most likely to be named as co-producer with Mary Pickford at United Artists. However, Miss Pickford said this week in New York that she will not announce the name of the producer until she arrives on the Coast next week. She plans to drop stage work, devoting all other time to the screen, with perhaps occasional radio work.

Mr. Lasky, on the Coast, said no contracts have been signed and that he is considering several proposals, one from an English company, with independent financing, it is understood.

JUDGE PRAISES PARAMOUNT PLAN

Paramount's reorganization plan was highly praised by Judge Alfred C. Coxe at the hearing on fees in the U. S. district court in New York last week.

Interrupting Archibald Palmer, counsel for minority stockholders and bondholders, who was attacking the major committees as "vested interests" and Thomas D. Thacher's treatment of them as "the Lord's anointed," Judge Coxe observed:

"It is a good, sound, sensible plan of reorganization, probably the best I've seen in my experience. It is simple and direct, simple because not too many securities are issued, direct because the creditors get their securities without difficulty and without any assessments. The security holders have fared very well."

Minority Interests May Go to Schenck

As a result of increasing creditor sentiment in favor of the acquisition by Fox Theatres Corporation of the 50 per cent stock interest in the new Fox Metropolitan Playhouses offered it under the reorganization plan for Fox Metropolitan, Joseph M. Schenck's United Artists Theatres Corporation ultimately may be a minority stockholder in Fox Metropolitan.

Mr. Schenck's firm had agreed to make available to Keith-Albee-Orpheum a 10 per cent stock interest in the reorganized circuit out of its 50 per cent interest. Fox Theatres, sponsors of the reorganization plan, has an option to acquire 50 per cent of the new stock by payment of $150,000 and the withdrawal of its claim against Fox Metropolitan. An alternative method is for Fox Theatres to sell the 50 per cent interest to the United Artists theatre firm for $275,000. Retention of the stock, however, would automatically give Fox Theatres the controlling interest.

Creditors of Fox Theatres appear to be favoring retention of the 50 per cent as an investment, a procedure endorsed by Federal Judge Martin T. Manton, who has jurisdiction over the Fox Theatres receivership. Fox Theatres is bound to make its final decision on the matter within 60 days after completion of the Fox Metropolitan reorganization. Efforts are being made to conclude the reorganization by August 15. Fox Theatres thus would have until Octobter 15 to reach a decision. Milton C. Weisman, Fox Theatres receiver, has indicated he would call a creditor meeting immediately after the Fox Metroplitan reorganization to decide on a course of action, placing the result of the voting before Judge Manton.

Six directors of Fox Metropolitan have been designated already, Mr. Schenck having three representative, including himself, and Fox Theatres three. Fox Metropolitan bondholders will be given three places.

Thacher Disputes Attorneys' Claims

(Continued from preceding page)

counsel in the Allied Owners receivership, to $50,000.

Archibald Palmer called Mr. Thacher a "paid pleader, who had not lived with the case as some of us had." He said Mr. Thacher "deified committees" and attacked what he termed "the vested interests," as opposed to the minority stockholders.

Mr. Zirn was in the midst of an exposition opposing fees for the trustees and their counsel, when the court interrupted with: "I have heard enough of that.'

And thus the hearing ended.

The Paramount reorganization was discussed Tuesday in the House by Representative Sabath, while on Wednesday William Gibbs McAdoo said in the Senate that his committee will study the matter in New York in December. Senator McAdoo reported numerous complaints on the administration of receiverships and bankruptcies, notably the Paramount receivership.

Mr. Sabath introduced a bill that a federal conservator be appointed by the President to approve all reorganization plans of realty corporations. It was anticipated that the Paramount case will be the basis of legislation next winter.

Demands of Union Halt Stage Shows

Union conditions in St. Louis have led Fanchon and Marco to completely discard plans for the installation of stage shows in one or two of the local first run theatres. The plans were apparently definite a week ago. Executives declared that bookings for Olsen and Johnson and the "Texas Mustangs" of Southern Methodist University were cancelled because the local musicians' union refused to furnish men to play for the acts and because stage hands asked more than last year.

In a message to Fanchon and Marco last week Sam Meyers, president of the musicians' local, said his group would not furnish men for any single engagement, and that the musicians were not interested in assisting the theatre management in experiments to determine whether St. Louis would support a permanent policy of pictures and stage shows. Nothing less than a full season's contract will be considered by the union, said Mr. Meyers.

U. A. Closes with Warner For Entire 1935-36 Lineup

A deal has been completed in New York providing that the entire product lineup of United Artists for 1935-36 will be shown in Warner theatres throughout the country. The negotiations were handled by Al Lichtman, president of United Artists, and Joseph Bernhard, general manager of Warner Theatres Corporation. The Walt Disney short subjects released by United Artists are included in the deal. Among the features involved will be: "The Call of the Wild," released August 9; "The Dark Angel," "Red Salute," "Barbary Coast," "The Man Who Could Work Miracles."

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THIS SEASON
WITH A
triumph!

AMERICA'S OUTSTANDING PERSONALITY AT HER VERY, VERY BEST!

Read the reviews...see the picture...and you'll know it will topple all her records! She's a dancing sensation, a singing angel There's glorious music, romance, gaiety. Far and away the happiest picture you've ever shown!

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with pride the
incomparable
child actress—

Shirley TEMPLE

in

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with

JOHN BOLES
ROCHELLE HUDSON
JANE DARWELL

Produced by Winfield Sheehan
Directed by Irving Cummings
Music by Ray Henderson
Screen play by Pattersan McNutt and Arthur Beckhard. Lyrics by Ted Kaehler, Edward Heyman and Irving Caesar

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BEGIN
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WITH A
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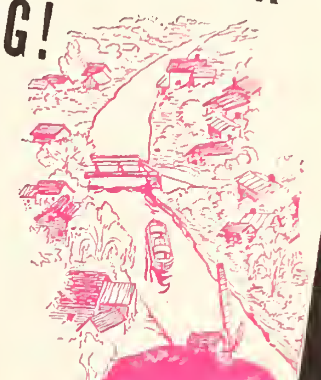
THE MILLIONS WHO LOVED "STATE FAIR" HAVE A GREATER TREAT COMING!



A new, stirring tale of simple folk . . . of epochal sweep . . . deeply moving romance . . . and far more! The old Erie Canal, a world's wonder . . . brawling, boasting boatmen . . . love-making and rivalry . . . throbbing to the pulse beat of the nation's strong young heart. The word is out . . . "TREMENDOUS!"

JANET GAYNOR *and*
HENRY FONDA
in

"The FARMER TAKES a WIFE"

with

CHARLES BICKFORD · JANE WITHERS
SLIM SUMMERVILLE · ANDY DEVINE
MARGARET HAMILTON · ROGER IMHOF

Produced by Winfield Sheehan
Directed by Victor Fleming

Screen play by Edwin Burke. Fram Max Gardan's stage play. Authars: Frank B. Elser and Marc Cannelly. Based an the navel "Rome Haul" by Walter D. Edmands.

SHOW WITHOUT FOX

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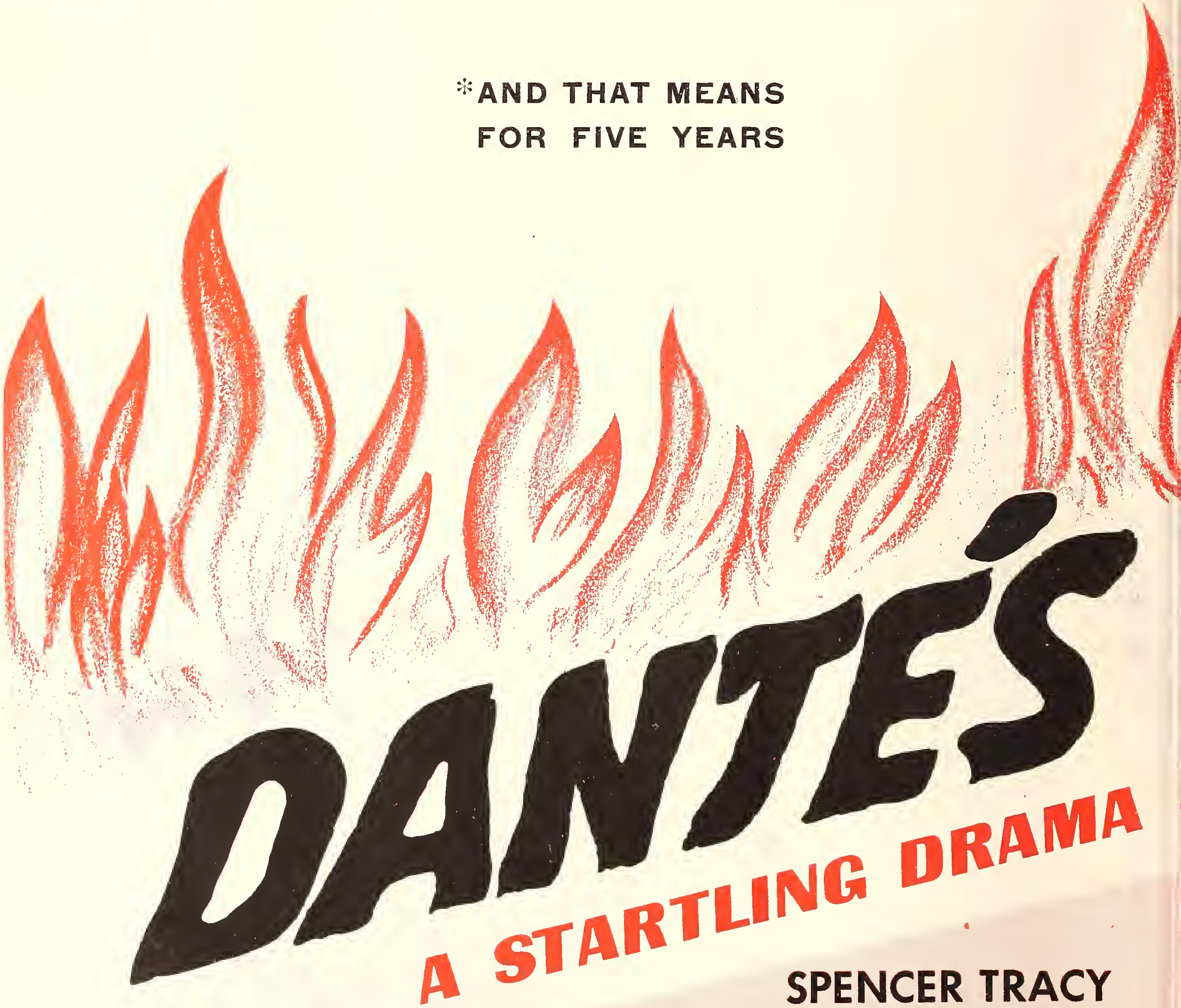
*AND THAT MEANS
FOR FIVE YEARS



DANTE'S

A STARTLING DRAMA

SPENCER TRACY
CLAIRE TREVOR
HENRY B. WALTHALL
ALLAN DINEHART
and a Cast of 2500
Produced by Sol M. Wurtzel
Directed by Harry Lachman
Screen play by Philip Klein and Robert M. Yost

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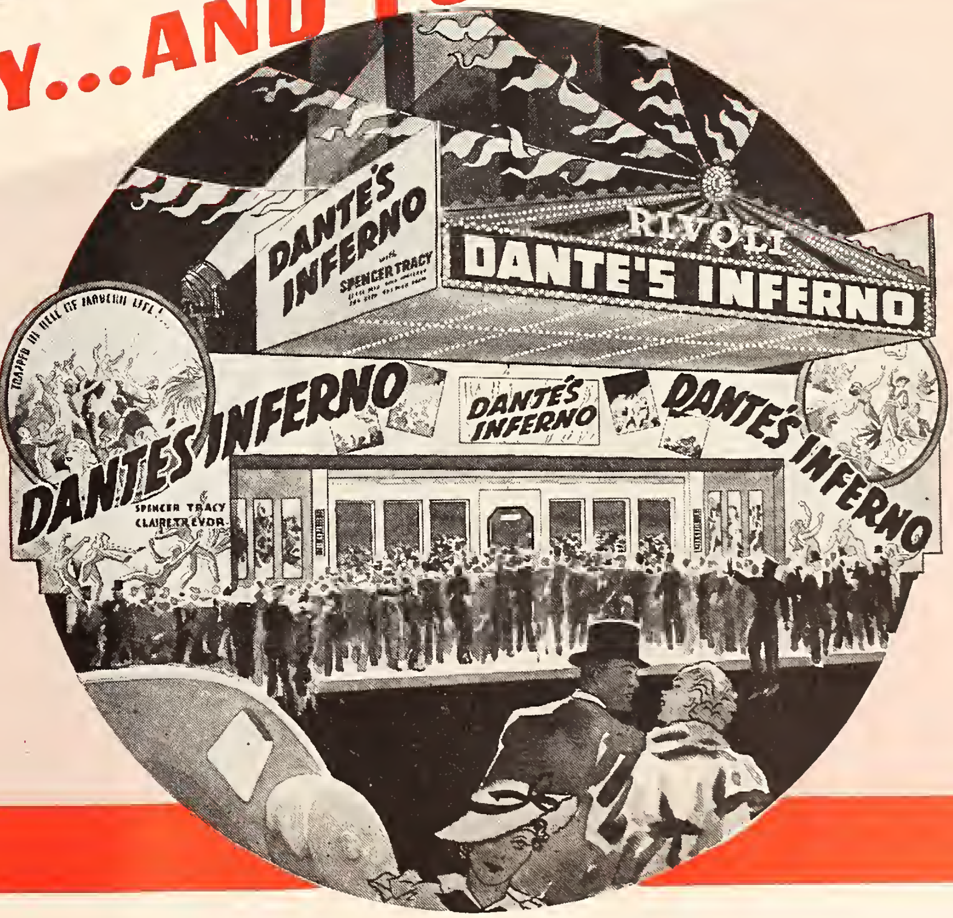
OF THE YEAR

INFERNO

OF TODAY...AND FOREVER


DANTE'S INFERNO
with
SPENCER TRACY
RIVOLI
DANTE'S INFERNO
DANTE'S INFERNO
SPENCER TRACY
CLAIRE TREVOR
DANTE'S INFERNO
DANTE'S INFERNO

FOX

NEW TYPE THEATRE FOR NEW EASTERN CIRCUIT

$40,000 Maximum Cost Includes Building, Equipment; Ground Broken at White Plains, N. Y.

Ground was broken recently in White Plains, New York, by Pix Theatres, Inc., recently organized, for the first unit of a new circuit of an undetermined number of theatres to be built along the eastern seaboard, incorporating promised radical departures from normal practice in theatre and construction and design, and all staffed by inexperienced local workers. The house will seat 299 and inclusive of building and equipment costs will be limited to $40,000 each, it was announced by E. S. C. Coppock, general manager of the company. The opening tentatively is set for October 17. Private capital is financing the enterprise.

Corners will be at a premium in the building since, in aiming at the design of a "functional" structure entirely eliminating waste space, the architects, Bianculli and Ghiani of New York, devised it in the shape of an arch, abandoning the rectangular form of design associated with small theatres.

Among the innovations, at least for theatres of that size, will be a modified reverse sloped floor designed by Ben Schlanger, architect; 16 mm. as well as 35 mm. projection; a special projector by DeVry; a modified form of contour curtain for the stage patterned after the one in the RKO Music Hall, and a row of seats wired for the hard of hearing. The design as well as the new technique are the result of two years of experimental development.

There will be modified refrigeration equipment for air conditioning, and a new type of Forest copper oxide rectifier will be installed, as well as a Peerless Magnarc lamphouse.

Mr. Coppock plans to adapt some of his ideas developed during many years as a manager for Paramount, and the house manager of the first Pix theatre will be a local man with no previous theatre experience but trained under new ideas of the corporation. The entire staff will be drawn from the community.

Policy will be first and subsequent runs at 40-cent top, single features only. Mr. Coppock also plans to present films not generally released to commercial theatres and has tentatively scheduled some product from the Explorers' Club of America. If these are shown, the explorer producing the picture will appear at the theatre with the film.

The White Plains site is at Mamaroneck and Livingston. The general contractor is the Frank M. Goble Construction Company, White Plains, and the structural steel plan is by Erickson and Skinner. Free parking will be available to patrons.

The entire venture, including the technical experimentation, has been financed by the company, and no outside capital is involved. John S. Clarke, Jr., is president.

(Acme Photo)

MR. and MRS. GLENN STRONG

Cameraman Is Drowned on Set

Glenn Strong, MGM cameraman, was drowned last week in the sinking of a barge used in the production of "Mutiny on the Bounty," off the California coast. Approximately 75 others, working on the barge, were brought safely to shore.

A heavy swell striking the barge, on which had been erected a replica of the quarter deck of the Pandora, British warship of the period of the story, the ship lurched and sank swiftly. The accident occurred about 50 miles off Santa Barbara, near the island of San Miguel.

Clark Gable, Franchot Tone and Charles Laughton, the leading players in the cast of the picture, were ashore at the time of the accident.

Warner Buys More Star Stamps

Warner has purchased four million additional star stamps for the use of exhibitors who have been using the emblems as promotional material. The star stamps have miniature portraits of stars on the company's roster.

Is ASCAP Press Contact

Joseph R. Fliesler has been named press contact for the American Society of Composers, Authors and Publishers.

Priest Defends Films from Attack

Father Gerard B. Donnelly, writing in last week's issue of the Catholic publication, *America*, praised the manner in which the motion picture producers have improved the moral tone of their product during the past year, and sharply took to task the Catholic Daughters of America, who, at their Seattle convention recently, adopted a resolution attacking the industry.

Pointing out that the Daughters said that films were "definitely cleaner," Father Donnelly said, "It seems to me that this is a shocking understatement."

"I hold no brief for Hollywood," he wrote, "and I am fully aware of the fact that the producers accepted reform only as the result of enormous pressure. But somebody ought to insist that, since their meeting with the Catholic Bishops in May, 1934, the producers have lived up to their promises with admirable fidelity.

"They have adopted a code written and approved by the church authorities. They have employed a conscientious and strict interpreter of that code. They have during the past year acceded to his every order, and frequently, it should be remembered, at considerable financial cost. In short they have shown a splendid spirit of cooperation with the official leaders of the Legion of Decency. Hence it is embarrassing to find that The Catholic Daughters do not seem even ordinarily appreciative."

Father Donnelly took issue with the suggestion of Mrs. Mary Larkin, national editor of *The Catholic Daughters*, that film stars "who are notoriously known because of their many divorces and the scandalous lives they lead must be eradicated."

"It is regrettable indeed," he said, "that the people who entertain us . . . are subject to human frailty and temptation." He warned that if producers are to be denounced for code violation when they are innocent they would soon resign from further cooperation. "If they are damned when they are clean as roundly as they were damned when they were dirty, what, they might reasonably ask themselves, is the use of reformation?" he wrote.

Bowes 10 Years on Air

The tenth anniversary of his first radio broadcast was celebrated last Sunday by Major Edward Bowes on his amateur hour, over an NBC-WEAF network. In 1925 Major Bowes began his radio work as master of ceremonies of the Capitol Radio Family broadcast.

Grey Joins Paramount

Romer Grey, son of Zane Grey, novelist, has been named assistant to William T. Lackey, Paramount supervisor. Sid Brod was named assistant to Lewis Gensler, supervisor for three pictures scheduled for immediate production.

Circuit Declares Dividend

Loew's Boston Theatres has declared a regular quarterly dividend of 15 cents, payable August 1 to stockholders of record July 26.

NOW IS THE TIME

for motion picture theatres all over the country to cash in on the popularity of amateur radio programs.

12
11
10
9
8
"EVERY NIGHT AT EIGHT"

TO BOOK PARAMOUNT'S "EVERY NIGHT AT EIGHT"

The screen's first dramatization of the current craze for amateur radio programs.

SEE NEXT PAGE

"EVERY NIGHT AT EIGHT"

A PARAMOUNT PICTURE

starring **GEORGE RAFT** and **ALICE FAYE**

with Frances Langford · Patsy Kelly · The Three Radio Rogues
Walter Catlett · Directed by Raoul Walsh · A Walter Wanger Production

ROMANCE

by GEORGE RAFT, FRANCES LANGFORD and ALICE FAYE, Raft at his best

SONGS

by FRANCES LANGFORD, C.B.S. headline singer and screen's newest sensation

LAUGHS

by Patsy Kelly, Walter Catlett, The Three Radio Rogues and Florence Gill

DIRECTION

by Raoul Walsh (who directed "Cock-Eyed World" and "The Bowery")

PRODUCTION

by Walter Wanger (who produced "Private Worlds," "Shanghai")

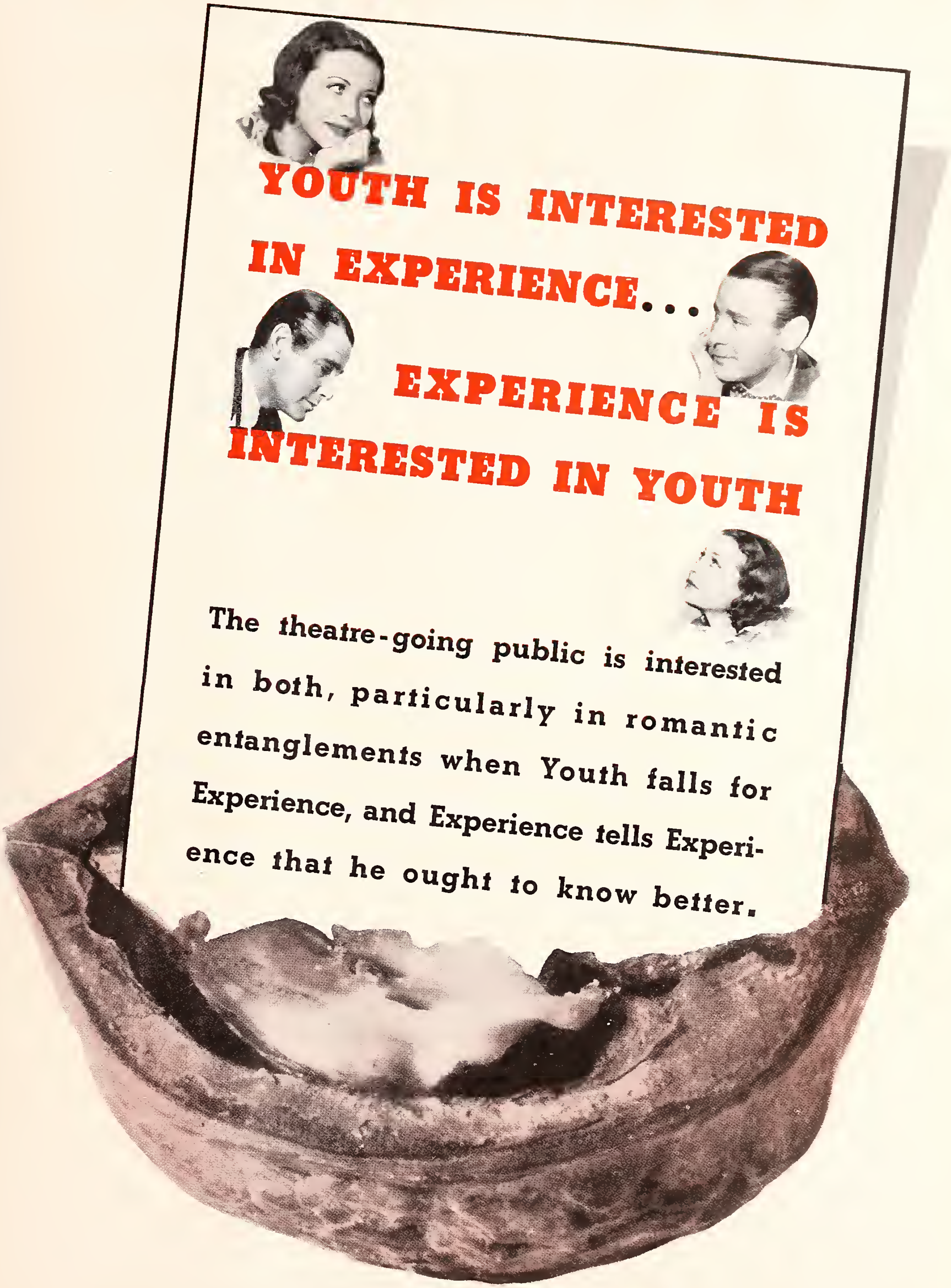
STORY

by Gene Towne and Graham Baker

MUSIC

6 BIG HIT SONGS: "I'm In The Mood For Love", "I Feel A Song Comin' On", "Take It Easy", "Speaking Confidentially", "Then You've Never Been Blue", "Every Night At Eight" by Dorothy Fields and Jimmy McHugh, who wrote "I Can't Give You Anything But Love, Baby", "Thank You For A Lovely Evening."

IN A NUTSHELL



YOUTH IS INTERESTED IN EXPERIENCE...

EXPERIENCE IS INTERESTED IN YOUTH

The theatre-going public is interested in both, particularly in romantic entanglements when Youth falls for Experience, and Experience tells Experience that he ought to know better.

THAT'S WHY →

"ACCENT ON YOUTH"

played 28 weeks and 238 performances on Broadway to capacity houses . . . played 7 weeks in Los Angeles, 3 weeks in San Francisco, 2 weeks in Pittsburgh.

that's why

"ACCENT ON YOUTH"

has been purchased by 18 summer stock companies to entertain their customers.

that's why **PARAMOUNT'S**

"ACCENT ON YOUTH"

starring SYLVIA SIDNEY and HERBERT MARSHALL

with Phillip Reed, Astrid Allwyn, Ernest Cossart, Holmes Herbert, will be one of the high box office points of the summer.

A Paramount Picture, directed by Wesley Ruggles.

ISSUANCE OF 45 IMPORT LICENSES BEGUN UNDER GERMANY'S QUOTA

Listing of Titles of German Pictures Released by Companies Is Required; 40 U. S. Films Passed by Censors

by J. K. RUTENBERG

Berlin Correspondent

Apportionment of the German import licenses has just begun in Germany. Issuance is subject to the kontingent laws and to the provisions regulating importation of foreign-made pictures. For American companies it is worth noting that the kontingent law in its original form, set up on June 28, 1933, again has been extended to June 30, 1936. This extension became effective July 1, this year.

As reported in the Herald of February 16, 1935, 30 external licenses again will be handed to the exporters of German films. They are transferable once (at a price of reichsmarks 10,000 for originals and a sliding price for dubbed films). Moreover, the Ministry disposes of 15 additional import licenses, which can be released on application, making a total of 45 import licenses. The German film distributors, on the other hand, get another total of 60, socalled internal licenses. They are non-transferable and must be used by the distributing companies themselves. These licenses are free from any charge.

At the same time that the German Film Chamber notified the distributors that their programs for the 1935-36 season must not be made known before July 15, and release contracts with cinema proprietors were placed under the same provisions, the kontingent office instructed the companies entitled to receive import licenses to order the transfer of the licenses by July 31 (Wednesday of this week) at the latest.

German Titles Included

The order had to contain a list with the titles of those German films (so far as the internal licenses are concerned) which had been released by the company between July 1, 1934, and June 30, 1935. Films distinguished especially by the censoring authorities for value in an artistic, educational or political sense, counted double. Certificates and judgments had to accompany the list.

Those companies which have distributed German films abroad, or have sold the performing rights of these films to other countries, are entitled to the external licenses, the number of which is ordinarily limited to 30. The companies must prove that they have received returns from other countries for these films or the respective rights between July 1, 1934, and June 30, 1935.

At the same time the provisions regulating importing for the coming season were made known, the censoring authorities published official figures that 40 American features had been passed by the censor in the releasing season just ending.

Of the 185 feature films distributed throughout the Reich 104 films were of German origin, 40 came from the United States, 11 from Austria, 10 from France and five each from England and Czechoslovakia. The total available was the lowest since the end of the war, and German production was as subject to the decrease as was the United States. The percentage of the other countries was a little higher and they outrivaled for the first time the total American film offer.

The total of films passed by the board, with country of origin, during the past and two previous seasons, are indicated in the following tabulation:

	1934-35	1933-34	1932-33
Germany	104	122	121
U. S. A.	40	37	65
Austria	11	9	6
France	10	8	10
Czechoslovakia	5	7	3
England	5	6	—
Denmark	1	2	1
Hungary	2	2	4
Poland	2	1	—
Sweden	1	1	—
Switzerland	2	1	—
Italy	1	—	3
Finland	—	—	—
Holland	1	—	—
Total	185	196	213

A considerable number of American films have been placed on the market rather late, June bringing the premieres of no less than six American films in Germany.

Export Bank in Action

Plans, discussed for a considerable time among minor film producers and exporters and aiming at a logical and systematic increase of German film exports, have led to establishment of German Film Export Bank, Ltd. (Deutsche Filmexport-Gesellschaft, Limited).

The bank was made possible by the support of the Association of Producers and Distributors (Gesamtverband der Film-Herstellung und Filmverwertung) after willingness had been expressed by a majority of German film producers to place 20 to 30 films at the disposal of the export company. The company aims to promote foreign distribution of German films in general. Existing contracts and agreements with distributors in other countries will be continued and the marketing of German films by the export company will not affect these relations.

In close cooperation with the Film Credit Bank the export company will support the producers of German films by an extension of the credit system to the export trade and at the same time build up new connections and trade agreements with other countries.

The export company will support impartially all German producers and distributors and will act whereas heretofore an efficient exploitation on the foreign market was handicapped by special difficulties.

Alfred Klar, hitherto managing director of the Centropa Company, Limited, has been appointed manager of the new company

Toronto Canada's Best Theatre City

Toronto led the rest of Canada as a theatre city, it was revealed in official figures released in Toronto last week. Montreal is the country's largest city.

Total revenue in 1934 for Toronto was $4,744,000, an increase of 1.8 per cent over 1933. Montreal's total indicated a decrease of 3.2 per cent, being $3,950,000 for 1934. Vancouver was listed third, with $1,575,300, while Winnipeg was fourth with $1,423,800 and Ottawa fifth with $836,900.

Compared with 1933, revenue increases were noted in Toronto, Vancouver, Windsor, Kingston, Moncton and Three Rivers. Decreases predominated in the large centers, however, with the totals lower in Montreal, Hamilton, Winnipeg, Regina, Calgary, Edmonton, Victoria, Moose Jaw, Ottawa, Halifax, St. John, London, Saskatoon and Quebec.

Toronto showed the greatest number of theatre patrons with a total of 18,990,000 while Montreal's 18,599,000 was a close second. Vancouver stood third with 7,450,000, followed by: Winnipeg, 6,111,000; Hamilton, 3,482,000; Ottawa, 3,259,000; Edmonton, 2,091,000; Calgary, 1,953,000; Quebec City, 1,941,000; Halifax, 1,719,000; London, 1,701,000; Regina, 1,124,000; Victoria, 1,106,000; Saskatoon, 1,044,000; St. John, 1,044,000; Windsor, 1,019,000; Kingston, 660,000; Moncton, 488,000 and Three Rivers, 410,000.

Increases were reported for the first quarters of 1935 in practically all centers but a slump was noted in the cities of Ontario because of the heavy amusement tax increases which were enacted by the provincial government last May.

Organize Medallion Exchange

Philip Smith and a group of other New England theatre operators have organized Medallion Pictures of New England, new independent exchange. It was formed to handle New England distribution of eight features planned by Victor and Edward Halperin for Medallion Productions, Inc. Charles Reed Jones and Evelyn Lee Koch are handling Medallion publicity.

Murphy Joins Republic

Will C. Murphy, former newspaper executive and film publicity head, has joined Republic Pictures as press sheet editor, working under the supervision of Ed Finney, director of advertising and publicity.

Theatre Damaged by Fire

The Liberty theatre, St. Louis, was damaged by fire one night last week. No one was in the house at the time. Damage was estimated at $7,000. The cause was undetermined.

BOX OFFICE CHAMPIONS FOR JUNE

(1) NO MORE LADIES: Directed by Edward H. Griffith. Screen play by Donald Ogden Stewart and Horace Jackson. From the play by A. E. Thomas. Musical score by Edward Ward. Art director, Cedric Gibbons. Associates, Joseph Wright, Edwin B. Willis. Assistant director, Sandy Ross. Photographed by Oliver T. Marsh. Film editor, Frank E. Hull. Cast: Joan Crawford, Robert Montgomery, Charlie Ruggles, Franchot Tone, Edna May Oliver, Gail Patrick, Reginald Denny. Released June 14, 1935.

(2) OIL FOR THE LAMPS OF CHINA: A Cosmopolitan production. Directed by Mervyn LeRoy. Assistant director, Lee Katz. Photographed by Tony Gaudio. Art director, Robert M. Haas. Screen play by Laird Doyle. Supervised by Robert Lord. Based on story by Alice Tisdale Hobart. Film editor, William Clemens. Cast: Pat O'Brien, Josephine Hutchinson, Jean Muir, Lyle Talbot, Arthur Byron, John Eldridge, Henry O'Neill, Donald Crisp, Ronnie Cosby, Willie Fung, Tetsu Komai, George Meeker. Released June 8, 1935.

(3) DOUBTING THOMAS: Produced by B. G. DeSylva. Directed by David Butler. Screen play by William Conselman. From the play, "The Torch Bearers," by George Kelly. Adaptation by Bartlett Cormack. Photographed by Joseph Valentine. Art director, Jack Otterson. Cast: Will Rogers, Billie Burke, Alison Skipworth, Sterling Holloway, Andrew Tombes, Gail Patrick, Frances Grant, Frank Albertson, Helen Flint, Johnny Arthur, T. Roy Barnes, Ruth Warren, John Qualen, Fred Wallace. Released June 7, 1935.

(4) BECKY SHARP: Produced by Pioneer Pictures. Directed by Rouben Mamoulian. In charge of production, Kenneth Macgowan. Color designs by Robert Edmund Jones. Screen play by Francis Edward Faragoh. Based on the play by Langdon Mitchell from Thackeray's novel. Photographed by Ray Rennehan. Technicolor director, Natalie Kalmus. Associate art director, W. B. Ihnen. Edited by Archie F. Marshek. Cast: Miriam Hopkins, Frances Dee, Cedric Hardwicke, Billie Burke, Alison Skipworth, Nigel Bruce.

(4) LES MISERABLES: Produced by Twentieth Century. Darryl Zanuck, producer. Directed by Richard Boleslawski. Associate producers, William Goetz, Raymond Griffith. Screen play by W. P. Lipscomb. Photographed by Gregg Toland. Film editor, Barbara McLean. Art director, Richard Day. Assistant director, Eric Stacey. Cast: Fredric March, Charles Laughton, Sir Cedric Hardwicke, Rochelle Hudson, Frances Drake, John Beal. Released April 21, 1935.

(5) UNDER THE PAMPAS MOON: Produced by B. G. DeSylva. Directed by James Tinling. Screen play by Ernest Pascal, Bradley King. Additional dialogue by Henry Johnson. Original story by Gordon Morris. Photographed by Chester Lyons. Art director, William Darling. Cast: Warner Baxter, Ketti Gallian, Veloz and Yolanda, John Miljan, J. Carrol Naish, Soledad Jimenez, Jack LaRue, George Irving, Blanca Vischer, Rita Cansino, Armida, Ann Codee, Phillip Cooper, Paul Porcasi, Max Wagner. Released May 31, 1935.

NO MORE LADIES MGM

BECKY SHARP RKO Radio

PUBLIC HERO NO. 1 MGM

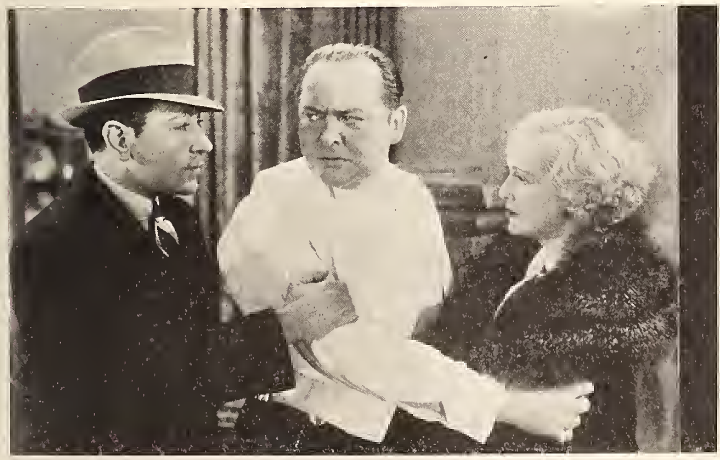
(5) PUBLIC HERO No. 1: Produced by Lucien Hubbard. Directed by J. Walter Ruben. Screen play by Wells Root. Story by J. Walter Ruben and Wells Root. Art director, Cedric Gibbons. Associates, Lionel Banks, Edward B. Willis. Wardrobe by Dolly Tree. Photographed by Gregg Toland. Film editor, Frank Sullivan. Assistant director, Hugh Boswell. Cast: Lionel Barrymore, Jean Arthur, Chester Morris, Joseph Calleia, Paul Kelly, Lewis Stone, Paul Hurst, George E. Stone, Sam Baker. Released May 31, 1935.

OIL FOR THE LAMPS OF CHINA First National

DOUBTING THOMAS Fox

LES MISERABLES United Artists

UNDER THE PAMPAS MOON Fox



THE GLASS KEY Paramount

BREAK OF HEARTS RKO Radio

(5) **THE GLASS KEY:** Produced by E. Lloyd Sheldon. Directed by Frank Tuttle. Assistant director, Russell Mathews. From a novel by Dashiell Hammett. Screen play by Kathryn Scola and Kubec Glasmon. Additional dialogue by Harry Ruskin. Film editor, Hugh Bennett. Art directors, Hans Dreier and Earl Hedrick. Photographed by Henry Sharp. Cast: George Raft, Edward Arnold, Claire Dodd, Ray Milland, Rosalind Keith, Charles Richman, Emma Dunn, Robert Gleckler, Guinn Williams, Tammany Young. Released May 31, 1935.

(5) **BREAK OF HEARTS:** Produced by Pandro S. Berman. Directed by Philip Moeller. Screen play by Sarah Y. Mason, Victor Heerman and Anthony Veiller. Story by Lester Cohen. Associate director, Jane Loring. Photographed by Robert De Grasse. Art director, Van Nest Polglase. Edited by William Hamilton. Assistant director, Eddie Killy. Cast: Katharine Hepburn, Charles Boyer, John Beal, Jean Hersholt, Sam Hardy, Inez Courtney, Helene Millard, Ferdinand Gottschalk, Susan Fleming. Released May 31, 1935.

NEW PLAN TO OPPOSE BRITISH OVERBUILDING

Exhibitors Want Distributors to Join in Seeking Government Act to Require Approval

by BRUCE ALLAN
London Correspondent

In search of an effective method of combating "Redundancy," or overbuilding the legal and parliamentary committee of the Cinematograph Exhibitors' Association, after prolonged sessions, is believed to have come to the conclusion that cooperation of distributors is essential in formulation of a workable policy.

That exhibitors and distributors jointly shall ask the Government to pass an Act making every new theatre erection subject to official approval is a probable recommendation from the Committee. Its final report is not expected for some time.

The campaign against overbuilding is now a year old. Originally conceived to include a boycott by distributors against any new theatre erected in face of a trade embargo, the plan ultimately was left to be worked by the CEA alone, owing to the view of John Maxwell, president of the Kinematograph Renters Society, that distributors could not equitably withhold product from new theatres.

Opposition Less Effective

The CEA revised its procedure and took steps to oppose the issue of new licenses in the localities affected. It was backed by a legal opinion that licensing authorities could refuse permits for new buildings on the ground that existing facilities were adequate. Many successes were registered at the outset, but of late CEA opposition does not appear to have been so effective, probably due to the fact that new builders have learned to present their cases in a form acceptable to local interests.

In the past year, theatre erection has proceeded on a very large scale in the United Kingdom. In particular, the Oscar Deutsch "Odeon" circuit, regarded as a main target of the CEA action, has added "super" after "super." Though there have been instances where its plans were affected by the redundancy campaign, the Odeon group for the most part has successfully asserted the right to put up a modern theatre in competition with existing older buildings.

Quota Quality a Problem

Out of the renewed discussion of Quota problems stimulated by Simon Rowson's paper at the CEA Summer Conference has come a suggestion from the Bristol branch that a committee of "examiners" be appointed to pass every film as of suitable entertainment quality before it is registered under the Films Act.

The suggestion is likely to be of value in bringing up for official discussion a method of coping with the "quickie" which is generally regarded as the only effective alternative.

But Mr. Rowson, championing a minimum cost clause, points out that a committee of the type indicated would have no statutory powers.

"Repertory" Bookings

Gaumont-British is making an interesting experiment in distribution by offering for bookings a series of its past successes, some of which were first released several years ago. The list includes such film as "I Was a Spy" and "Constant Nymph." The plan is intended primarily for small exhibitors, who are up against pretty severe product difficulties at the moment. A reissue in the ordinary sense is not planned; there will be no release date; copies of the films will be available whenever they are wanted. The move is, in fact, an application of the repertory principle to box office material.

Trade Makes Peace with Labor

After almost a year of more or less acute differences of opinion, and as a sequel to negotions extending over three years, the London and Home Counties Branch of the CEA and representatives of the chief labor unions concerned with the theatre field have signed the wages and hours schedule drawn up by the Joint Conciliation Board for the industry. This result registers a considerable triumph of tact and perseverance for Arthur Taylor, London secretary of the CEA, and indicates a reasonable hope of an amicable settlement of employment disputes in all parts of the country. The agreement is at present limited to London, and runs for a trial period of one year.

Production Spurt Continues

The almost daily announcement of new production companies is an indication of the optimistic view taken in financial quarters of the operation of the extended exhibition quota in the fall. Even more significant are the preparations which established companies are taking to extend their floor space. On top of the new plants and additions planned by London, British International Pictures, British National and others, it is announced that Sound City, Ltd., is doubling its capital of £175,000. The money, raised without a public issue, is to be used on considerable extensions of this company's studio at Shepperton, which is a service establishment.

On the production side, one of the new flotations, Falstaff Films, Ltd., indicates a first activity of the Captain Dixey company. Falstaff will make three in its first year.

"Documentaries" for Release

A contract announced by Associated British Films Distributors will bring into entertainment programs a series of "documentary" films, which have enjoyed an enormous reputation. ABFD will issue several subjects made by John Grierson for the Post Office Film Unit.

Other documentaries to be made at the ATP studios and released by ABFD will be made by Cavalcanti, lately in charge of Paramount production in Paris.

GTC Reconstruction Passed

In face of opposition by 1,000 preference shareholders, claimed to represent 300,000 shares, Mr. Justice Eve in the chancery court sanctioned the General Theatres Corporation reconstruction scheme, embodying reduction of capital from £2,000,000 to £549,166: 13: 4 and continuance of Gaumont-British management for 10 years under an arrangement by which G-B will provide £300,000 of new capital.

Opposition was based on assertion that G-B had mismanaged the theatres.

U. S. Films Gain in Holland

Declining popularity of German pictures in the Netherlands has resulted in a sharp increase in the number of American films shown in the country, according to a report to the Department of Commerce from W. M. Chase, consul at Amsterdam. American films in May represented 68 per cent of all first runs in Amsterdam.

Broadway Capitol Drops Stage Show

The Capitol on Broadway, one of New York's largest motion picture theatres, on August 9 will turn from feature pictures and elaborate stage presentations, often featuring "name" attractions, to a policy of motion pictures only, on continuous run as before.

The action of the Capitol, which is a Loew house, under the supervision of Major Edward Bowes, as managing director, thus follows the Paramount, another of Broadway's largest, which some time ago dropped stage presentations for all-film programs. "China Seas," MGM film starring Clark Gable, Wallace Beery and Jean Harlow, will be the first picture to play the Capitol under the new policy.

As a result only two large theatres in the Broadway area are now operating with stage presentations in addition to feature films, the Music Hall in Radio City and the Palace, which is a second run theatre.

U. S. Films Lead Imports into Poland

The United States led all other countries as point of origin in the importation of motion pictures into Poland during the year 1934, according to a report to the United States Department of Commerce from Clayton Lane, commercial attache at Warsaw. The United States imported 856 films into Poland, of which 479 were passed by the censor. France provided 31, Austria 42, Great Britain 17, Russia 17 and Czechoslovakia 10.

Only 15 features were produced in Poland during the year, out of a total production of 150 units, with 148 passed by the censor, of which 11 were silent and 137 sound. A total of 1,038 films were imported, of which 630 were presented to the censor and 621 passed.

Hungarian Film Industry Reported Making Progress

The Hungarian film industry is expected in 1935 to continue the progress made during 1934, according to a report to the Department of Commerce from the American consulate-general at Budapest. During the first five months of 1935 the Hunnia Film Studio produced five sound films at a total cost of approximately $156,000. It is expected that the industry will be placed under the jurisdiction of the newly formed Ministry of Industries, the artistic supervision remaining with the Ministry of Public Education and censorship and political and public moral issues with the Ministry of Interior. License holders unable financially to operate film theatres will be required to surrender their licenses.

Duties Extended

The duties of Reginald Armour, managing director of the RKO exchange in India since its establishment, have been extended by Phil Reisman, vice-president of RKO Export. Mr. Armour becomes general manager of the entire Far Eastern territory.

Make them play the pic-co-li-no the catch-y pic

HERE ARE THE GIFTED
HANDS THAT WOVE THE
GOLDEN SONGS . . .

catch-y bit
that
made
a
hit
and

HERE ARE THE MAGIC FEET THAT DANCE TO RAPTUROUS MELODIES.

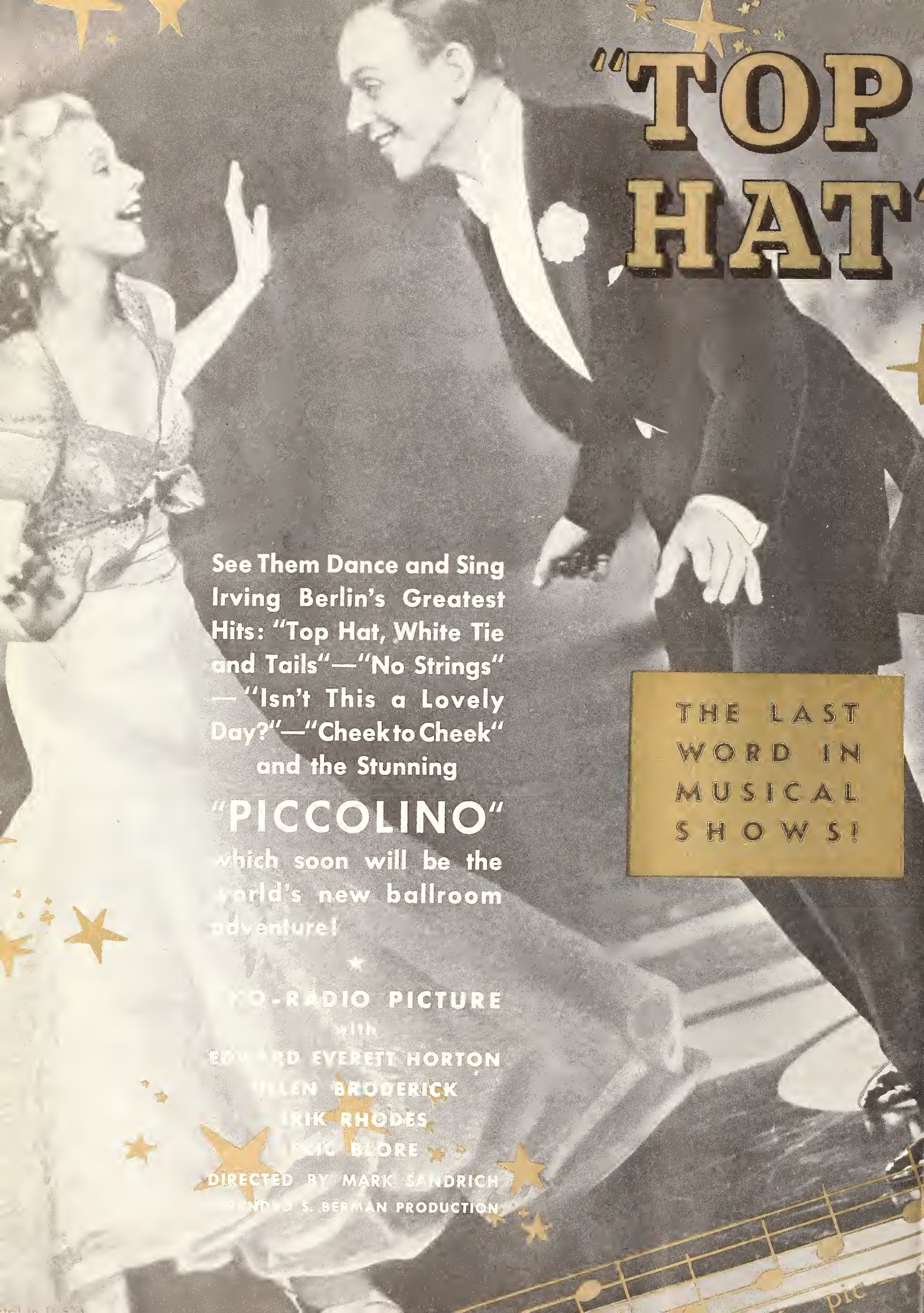
HERE IS THE GLORIOUS
PICTURE THAT CROWNS THE
CAREERS OF ALL . . .

FRED ASTAIRE
AND
GINGER ROGERS
IN

"TOP HAT"

MUSIC AND LYRICS BY
IRVING BERLIN

RKO-RADIO'S FIRST 1935-36 ATTRACTION
. . . THE LAST WORD IN MUSICAL SHOWS!



"TOP HAT"

See Them Dance and Sing Irving Berlin's Greatest Hits: "Top Hat, White Tie and Tails"—"No Strings"—"Isn't This a Lovely Day?"—"Cheek to Cheek" and the Stunning

"PICCOLINO"

which soon will be the world's new ballroom adventure!

*

RKO-RADIO PICTURE
with
EDWARD EVERETT HORTON
HELEN BRODERICK
ERIK RHODES
ERIC BLORE
DIRECTED BY MARK SANDRICH
PANDRO S. BERMAN PRODUCTION

THE LAST WORD IN MUSICAL SHOWS!

SHOWMEN'S REVIEWS

This department deals with new product
from the point of view of the exhibitor
who is to purvey it to his own public

Bright Lights

(Warner)

Comedy Drama

A bright, smart, clever concoction of back stage atmosphered and theatre folk hokum comedy, supported by a light dramatic and romantic story, in which there is more than the usual degree of human interest, brings this entirely within the realm of potentially popular and profitable screen entertainment. With accent on comedy in most of the situations, action and dialogue, it's a sort of lump-in-the-throat picturization of several chapters in the career of a small-time burlesque-vaudeville team suddenly lifted to the brilliant glamor of Broadway. Along with it is an amusing but touching detailing of what success does to lots of people until they eventually understand what it's all about.

The story moves at a catchy and colorful pace, with production values all that is required of such a character show. Joe and Fay Wilson are a pair of small-time troupers, who suddenly and quite by accident get a cinderella break on the Main Stem, and they're sensational there, as they were in the sticks. A stage socialite, Peggy, is set in the show for publicity purposes. Lovable but big headed Joe gets a terrific yen for the newcomer, a circumstance which, disillusioning to Fay, causes her to quit the big time and return to her former stamping grounds. Treading air, believing himself a big shot in the field of romance as he is on the boards, Joe eventually wakes up to the fact that he is being given the run around by Peggy and press agent Wheeler, with whom she really is in love. A wiser but not sadder Joe rejoins Fay back in the small time where they belong.

In the picture, Brown does all the stuff that his followers like to see him do. He sings, dances, mimics and cavorts in typical fashion in his stage roles, but in his straight parts he is surprisingly dramatic, which reaction is the result of his dumb inability to understand.

As midsummer entertainment, "Bright Lights," in which the exploitation possibilities are limitless, can be offered to patrons with the suggestion that it is as good as, if not better than, any of Joe E. Brown's previous vehicles. —McCarthy, Hollywood.

Produced and distributed by Warner-First National. Directed by Bubsy Berkeley. Assistant director, Frank Mattison. Photographed by Sid Hickox. Art director, Anton Grot. Film editor, Herbert Lenard. Gowns by Orry-Kelly. Musical director, Leo F. Forbstein. Screen play by Bert Kalmar and Barry Ruby. Adaptation by Ben Markson and Benny Rubin. From story by Lois Leeson. Lyrics and music by Mort Dixon and Allie Wrubel, Bert Kalmar and Harry Ruby. Running time, when seen in Hollywood. 84 minutes. Release date, August 31, 1935. General audience classification.

CAST

Joe Wilson	Joe E. Brown
Fay Wilson	Ann Dvorak
Peggy	Patricia Ellis
Dan Wheeler	William Gargan
Otto Schlemmer	Joseph Cawthorn
J. C. Anderson	Henry O'Neill
Wilbur	Arthur Treacher
Wellington	Gordon Westcott
Postoffice attendant	Joseph Crehan
Depot detective	Wm. Demarest
Taxi driver	Jack Wise
Doorman at theatre	Phil Ryley
Cop at theatre	Tom Kennedy
Mr. Aldridge	Howard Hickman
News photographer	Gene Morgan
Critic	William Geffery
Russ Kendel	Eddie Larkin
Airport attendant	Irving Bacon

Cheers of the Crowd

(Monogram)

Melodrama

A showmanship idea is the inspiration for this show. Not a big or glamorous attraction, or a frantic excitement stimulator as the title might suggest, it is a topical situation comedy. In it there is much to amuse the ordinary garden variety of theatre goers and plenty to exercise exploitation ingenuity. As it concentrates on making the motivating premise the focal interest point, romantic love interest is only of the expected function and caliber as a melodramatic denouement provides the principal action.

In the yarn, Adams is a publicity expert specializing in drawing popular attention to a flopping show. Grabbing Honest John, an ex-carnival character who has departed his Midwestern fields rather than go to jail, Adams gags him up as a sandwich sign man who finds a sack of money, an idea which is very reminiscent of a recent actual happening as made a subject of newspaper and newsreel interest. Returning the money to the producer, Adams' reporter sweetheart, Mary, falls for the human interest angle, the resulting publicity of which puts the show in the money. Then as Honest John becomes the center of interest in his efforts to live up to his name, yet fearful that the Kansas authorities will get wind of his whereabouts, villain Walton attempts to chisel in by threatening to expose the ruse, as a means of getting money with which to elope with usherette Betty.

The idea of the picture is its leading exploitation quality. Cast names are hardly of the strength to arouse much interest, and the title, while valuable, has but little relation to the theme. Story content therefore must assume responsibiity for creating interest. The materials are provided with which to work, selecting the ones that appear to be most valuable for local use and giving them the benefit of intensive exploitation.—McCarthy, Hollywood.

Produced and distributed by Monogram. Directed by Vin Moore. Story and screen play by George Waggner. Photographed by Milton Krasner and Harry Neumann. Edited by Ernest Leadlay. Recorded by Ralph Shugart. P. C. A. Certificate No. 1083. Running time, when seen in Hollywood, 60 minutes. Release date, August 5, 1935. General audience classification.

CAST

Lee Adams	Russell Hopton
Mary	Irene Ware
Walton	Bradley Page
Honest John	Harry Holman
Lil Langdon	Betty Blythe
O'Reilly	Wade Boteler
Betty	Roberta Gale
Eddie	John Quillan
Barney	John H. Dilson

China Seas

(MGM)

Action Drama

Necessity of scratching around for commercial showmanship ideas with which to sell the picture is something that those who play this production should never have to worry about. What showmen, big or little, playing to either the specialized audience or to general attendance, require of any picture with which to convince even the most skeptical patrons that they are offering entertainment worthy of their patronage, is available here in great quantities.

Consider the essentials, offered here, in the usual order of their importance. The title; short, easy to read and understand; quick to suggest alluring story content. The stars: Clark Gable and Wallace Beery, two of the screen's top rankers; Jean Harlow, one of the industry's biggest names. That prestige assumes a new significance in "China Seas," for in it the three are presented not only in a style which their particular followers like best, but in a manner certain to increase their popularity with average patrons. The supporting cast; what is remarked of the stars also pertains to each individual listed. Production values; authentic and natural demonstrations of a complete understanding of picture making art and technique. Story content: roisterous and sometimes ribald adventure in dangerous love and in peril on a liner plying the exotic China Seas, where anything may happen and much does. A story seething with action, alive with poignant dialogue, sparkling with expected and unexpected comedy in situation and conversation; thrilling spectacle of the elements gone mad, and human aspirations, greed and lust gone madder. Direction: a masterful treating of every entertainment asset, human or mechanical.

"China Seas" is a showman's show that, in every way, gives any one all the opportunity he wants to prove his ability. It's one which makes the job a cinch even for those who like to go fishing and let their assistants do the work when a potential "natural" comes along.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Associate producer, Albert Lewin. Directed by Tay Garnett. Screen play by Jules Furthman and James Kevin McGuinness. From the book by Crosbie Garstin. Musical score by Herbert Stothart. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, James Havens, David Townsend, Edwin B. Willis. Photographed by Ray June. Film editor, William LeVanway. Assistant director, Joe Newman. Gowns by Adrian. P. C. A. Certificate No. 899. Running time, when seen in Hollywood, 87 minutes. Release date, August 16, 1935. General audience classification.

CAST

Alan Gaskell	Clark Gable
China Doll	Jean Harlow
Jamesy MacArdle	Wallace Beery
Davids	Lewis Stone
Sybil	Rosalind Russell
Dawson	Dudley Digges
Sir Guy	C. Aubrey Smith
McCaleb	Robert Benchley
Rockwell	William Henry
Mrs. Vollberg	Live de Maigret
Mrs. Timmons	Lilian Bond
Timmons	Edward Brophy
Yu-Lan	Soo Yong
Carol Ann	Carol Ann Beery
Romanoff	Akim Tamiroff
Ngah	Ivan Lebedeff

Steamboat Round the Bend

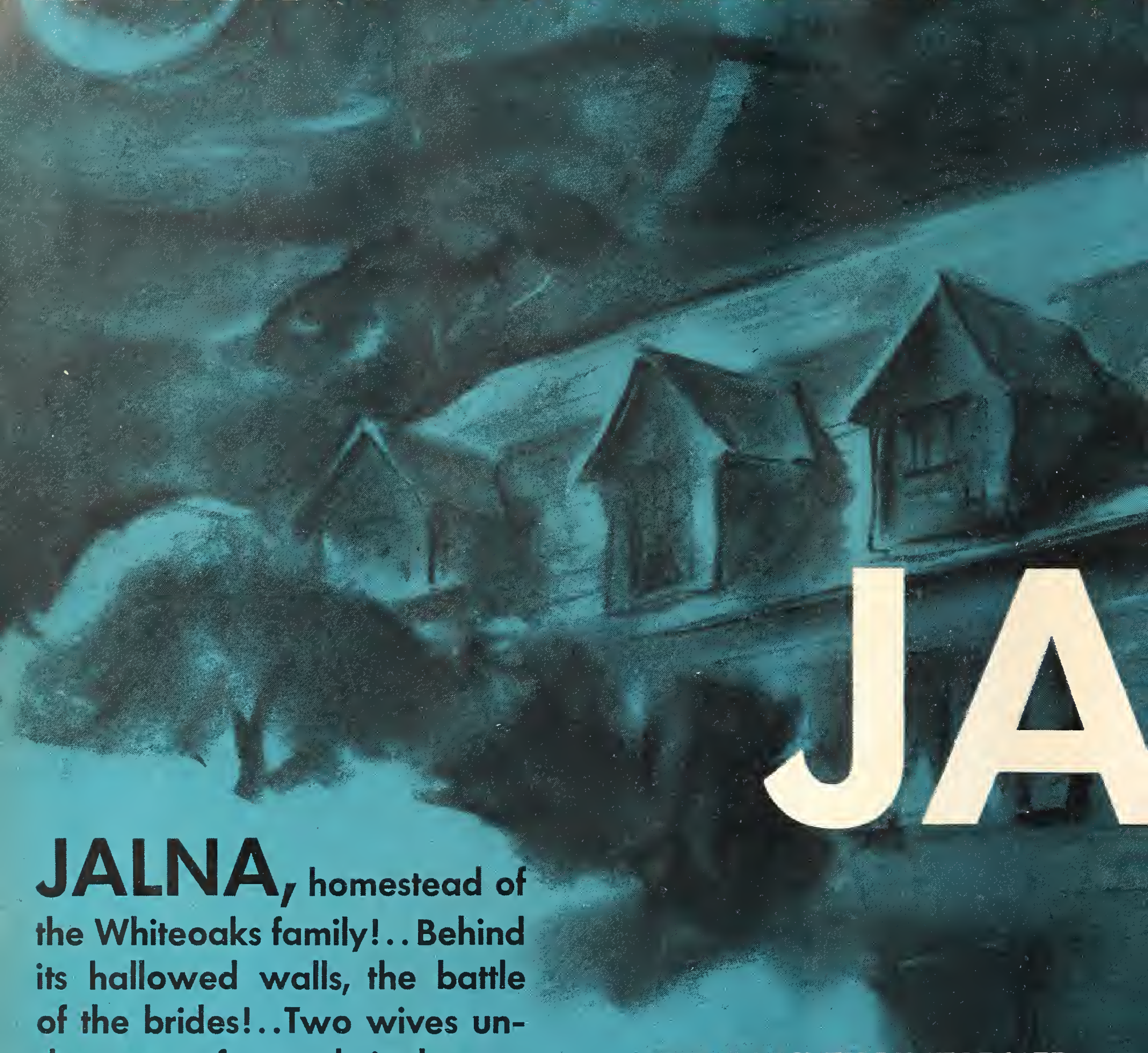
(Fox)

Comedy Drama

From a showmanship viewpoint, this picture in a primary consideration is an experiment. In it Will Rogers, who regardless of all other values is the natural exploitation audience entertainment point of interest, is presented in a dramatic role. While much that both parties have come to expect of Rogers, in his particular forte, is retained, there is little question but an honest effort has been made to see what the public reaction would be to Rogers in a more

(Continued on page 62)

IF THAT OLD HOUSE CO



JA

JALNA, homestead of the Whiteoaks family! . . Behind its hallowed walls, the battle of the brides! . . Two wives under one roof . . caught in the currents of human will that whirl in the walls of a house that has known romance and tragedy . . Jalna! . . the inspiration for this deeply moving novel . . Jalna! . . the locale of four other best sellers by the same author, including the currently sensational "Young Renny"!

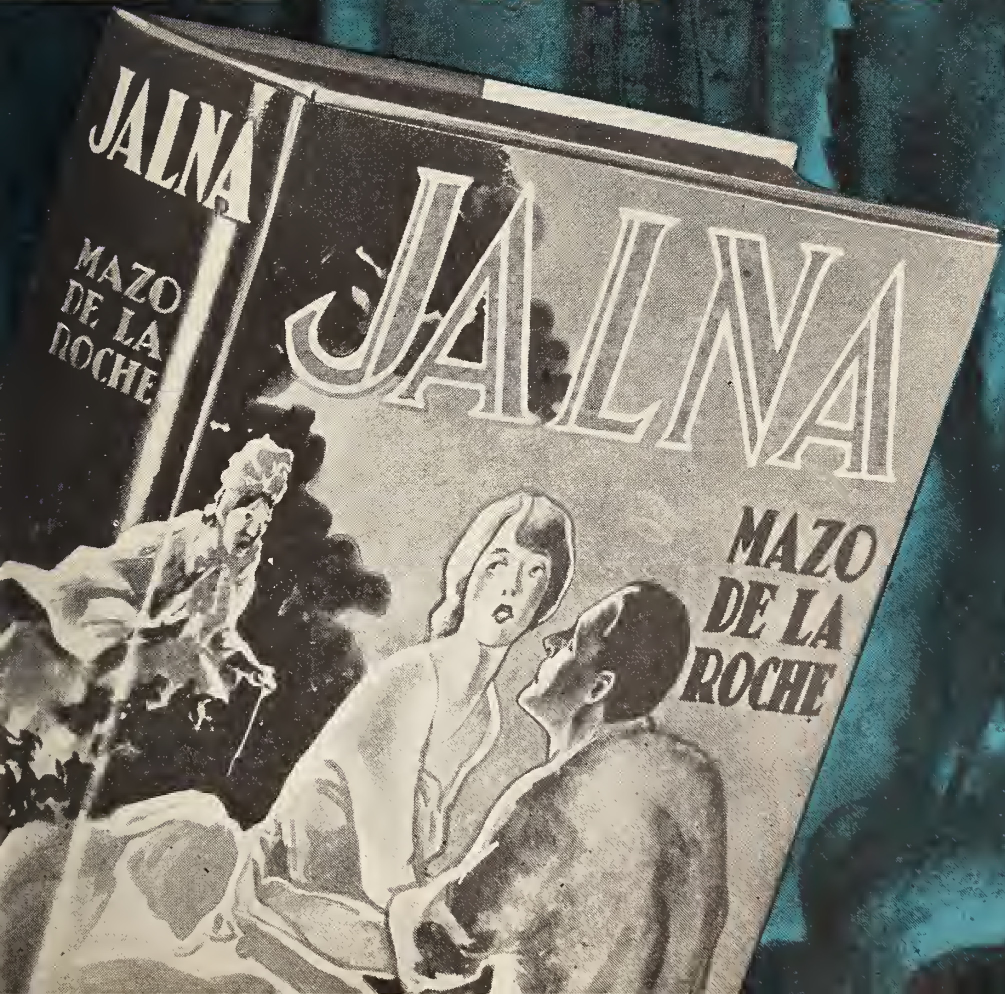
THE BOOK THAT STORMED A NATION'S HEART NOW FLAMES UPON THE SCREEN! . . MAZO DE LA ROCHE'S $10,000 PRIZE NOVEL BROUGHT TO LIFE IN ALL ITS BITING DRAMA, GLORIOUS ROMANCE AND HEART-HOLDING POWER!

RKO-RADIO PICTURE

Directed by John Cromwell

LD TALK . . . !

LNA



KAY JOHNSON

As Alayne, Eden Whiteoaks' sensitive bride from the city.....A "stranger" at Jalna.....loved by her husband's brother.

IAN HUNTER

As Renny, younger me
of the Whiteoaks family
Counsellor and guide
whose loyalty and he
battle with his love fo
brother's wife.

C. AUBREY SMITH

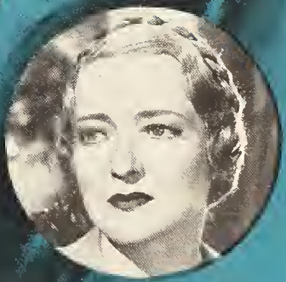
As Nicholas, bachelor son of Jalna's founder . . . A fussbody deep in the memory of past escapades . . . . Meddlesome and sentimental.

NIGEL BRUCE

As Maurice, lovable,
ne'er-do-well. Past suit
Meg, only girl in Whiteo
family. Father of the m
cap Meg, who mar
Piers.

DAVID MANNERS

as Eden, the handsome young family pet, whose poems started him toward success and his hasty marriage with Alayne.



PEGGY WOO

as Meg, spinster. The
Whiteoaks' daughter,
ate her heart out ov
fancied jilting by Ma
years before.

JESSIE RALPH

as Gran, ninety-year-old matriarch of the Whiteoaks clan. Wife of the original owner. A merry martinet with whims of steel.

MOLLY LAMO

as Pheasant, wild dau
of Maurice, who be
the bride of Piers W
oaks, only to fall in
with Eden.

serious role than that which he has established. Whether the experiment proves a success remains to be seen. If there is a desire for something novel and different, the means, as far as character is concerned, have been provided. And, with due recognition of all else offered, the experiment should be the keynote of the interest-creating campaign.

In the picture, Doctor John is first presented as a quack medicine peddler on a Mississippi River steamboat. By circumstances, talked about but not picturized, he becomes owner of a boat. Likewise, it is revealed that his nephew, whom he has been chosen to be pilot, has been suspected of murder. Then, on the Claremont Queen, Duke appears with Fleety Belle, a swamp girl, who, as again explained, was the reason for the self-defense killing. From then on, with Doctor John majoring in dramatic portrayals, the motivating spirit of the story is his search up and down the river to find New Moses, psalm-shouting revivalist and eye witness of the killing.

During this time, John forsakes his quack calling and becomes proprietor of a floating wax works museum, the putting together and exhibition of which results in much comedy, and also the prospective rival of Captain Eli in a future derby steamboat race down the Mississippi. The search for New Moses and the race, which is given spectacular values in preparation for the start, are made simultaneous. By wile, ruse and ingenuity all the fun expected of Rogers is delivered. He first ties his Claremont Queen on to Eli's Pride of Paducah to be furtively towed down the river, as Fleety Belle is at the wheel. Then with the aid of New Moses, who has been picked up, Engineer Efe and roustabout Jonah, he burns all the wood save that which is necessary to keep the craft afloat, the wax museum and finally his high alcoholic content patent cure-all medicine, to win the race and save Duke from the gallows.

There are many incidents in the production with which to intrigue audience interest. The work of the supporting players, which in many cases predominates over that of Rogers, gives the picture a unique twist which in relation to him is of definite commercial and entertainment value. But, in the long run, Will Rogers is the dominating exploitation asset, in a campaign that assures patrons that they are going to see him in a type of role which is entirely different. That interest, once stimulated, should be amply repaid, not only by Rogers' versatility, but by other entertaining values.—McCarthy, Hollywood.

Produced and distributed by Fox. Produced by Sol M. Wurtzel. Directed by John Ford. Screen play by Dudley Nichols and Lamar Trotti. From the novel by Ben Lucien Burman. Photographed by George Schneiderman. Sound, Albert Protzman. Film editor, Al De Gaetano. Art direction, William Darling, Albert Hogsett. Musical director, Samuel Kaylin. P. C. A. Certificate No. 1058. Running time, when seen in Hollywood, 102 minutes (to be cut). Release date, September 6, 1935. General audience classification.

CAST

Doctor John Pearly	Will Rogers
Fleety Belle	Anne Shirley
Captain Eli	Irvin S. Cobb
Sheriff Rufe Jetters	Eugene Pallette
Duke	John McGuire
New Moses	Berton Churchill
Efe	Francis Ford
Pappy	Roger Imhof
Matt Abel	Raymond Hatton
Chaplain	Hobart Bosworth
Jonah	Stepin Fetchit

Pursuit

(MGM)

Comedy Drama

For the action fans, those who like suspense-laden thrill dished up in furious fashion, with liberal portions of comedy and a flock of surprising twists tossed in for good measure, practically the entire running time of this picture is devoted to a series of chases via air, auto highway and waterway.

The action of the story, a modernization of the good old-fashioned stuff that ordinarily has the more impressionable leaping around in their seats, is also reflected in the theme. That, too, is popular material and it's played in a way that makes no pretentions to anything else than preserving its entertainment and showmanship value.

Essentially "Pursuit" is not a big picture in either cast or story importance, but under the prod of aggressive showmanship, which in the final sense is only availing one's self of what is ready and waiting, should result more than satisfactorily.

A novel premise has been selected for all the excitement, fun and secondary, but important, love interest. Detective Maxine (Sally Eilers) is hired by Mrs. McCoy to get her son beyond the clutches of her in-laws, with whom she is having trouble. Maxine hires Mitchell (Chester Morris), an intrepid and somewhat batty stunt aviator, to fly Donald to Mexico. Then the chases begin. The plane cracks up. The trio take to autos and speed boats. As they in turn go haywire, Mitchell and Maxine, who have fallen into combative love, start chiseling on each other. Secretly Mitchell figures he should turn the lad over to the in-laws, who have offered bigger reward for his return than Mrs. McCoy has for getting him out of the country. Old Reynolds tries to get a finger in the financial pie, but attempts to spirit the boy away. In the end, Mitchell and Maxine, their love for each other conquering all other inclinations, get Donald to a haven of safety and the chases are over.

Sell this to the tune of thrill action, with the added lure of plenty of comedy and just enough romantic love interest to catch the fancy of those who must have that quality in their entertainment.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Lucien Hubbard and Ned Marin. Directed by Edwin L. Marin. Screen play by Wells Root. From a story by Lawrence G. Blochman. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Stan Rogers. Photographed by Charles Clarke and Sidney Wagner. Film editor, George Boemler. Assistant director, Clem Beauchamp. Running time, when seen in Hollywood, 65 minutes. Release date, August 9, 1935. General audience classification.

CAST

Mitchell	Chester Morris
Maxine	Sally Eilers
Donald	Scotty Beckett
Reynolds	Henry Travers
Shawn	C. Henry Gordon
Mrs. McCoy	Dorothy Peterson
Auto Camp Proprietor	Granville Bates
Hale	Minor Watson
Jake	Harold Huber
Jo-Jo	Dewey Robinson
Cop	Erville Alderson

Westward Ho

(Republic)

Western

The first release on the schedule of Republic Pictures, born out of Monogram Pictures, this western, starring John Wayne, popular star with an appreciative following, may be considered superior to the regular run of western material. In cast numbers, background material and the like it gives every evidence of care and expense in the making. The result is worthwhile.

As a western it is to be sold chiefly to those among the regular run theatre patrons who have demonstrated a taste for the active stories of the western plains and mountains of yesterday. But at the same time the picture should be worth some extra effort on the part of the exhibitor. It has considerable suspense, an ample portion of the fast-paced action which western fans want, incidental romance and fast riding.

Dealing as it does with the activities of the famous Vigilantes of the Early West, who handled outlaws in their own active manner, it is subject matter which should be particularly effective as sold to the younger element. Supporting Wayne are Sheila Mannors, for the romance; and such western standbys as Frank McGlynn, Jr., Jack Curtis and Yakima Canutt.

Two song numbers, effectively rendered by a cowboy group, and a third, sung by Wayne to Miss Mannors, are tuneful and add to the picture. They are "Westward Ho," "The Vigilantes" and "The Girl I Loved Long Ago." It may be effective selling to have these numbers broadcast from the theatre lobby over loud-speakers.

The story spans 15 years. A man, his wife and two small sons are bound for the gold country of California, examples of those hardy pioneers who pushed the American frontier westward in the middle of the 19th century. Trail raiders, led by Curtis and Canutt, take the pioneers' cattle, burn their wagons, kill the man and woman, and take the younger of the two small boys with them. The other boy escapes.

Years later, Wayne, the one who escaped, has dedicated himself to ridding the state of outlaws and finding his brother and the murderers of his parents. The state authorities cannot supply him with men and horses, and he organizes, on his own, the Vigilantes, a group of men who have had disagreeable experiences with the outlaws. Wearing all the same garb, all mounted on white horses, the Vigilantes ride herd on the outlaws, bringing in first one, then another outlaw band.

Wayne deliberately joins a group of pioneers, headed by the father of Miss Mannors. Romance begins as Wayne helps them during a raid by the Curtis-Canutt gang, through the cleverness of McGlynn, who is Wayne's kidnaped brother, although neither of them knows the other. Then follows fast action, against a beautiful western background, highlighted by the appearances of the large troop of Vigilantes on white horses, until it is finally revealed to McGlynn by Miss Mannors that Wayne is his brother, just after Wayne has been sent into a trap. McGlynn rides after and saves him, and as the Vigilantes swoop down and capture the gang, McGlynn is killed, but Wayne evens the score with the men who killed his parents. The romance closes the film.—Aaronson, New York.

Produced and distributed by Republic. A Paul Malvern production. Directed by R. N. Bradbury. Story by Lindsley Parsons. Screen play by Lindsley Parsons, Harry Friedman and Robert Emmett. Edited by Carl Pierson. Cameraman, Archie Stout. Recorded by Dave Stonert. Release date, September 1, 1935. Running time, 60 minutes. General audience classification.

CAST

John Wyatt	John Wayne
Mary Gordon	Sheila Mannors
Jim Wyatt	Frank McGlynn, Jr.
Ballard	Jack Curtis
Red	Yakima Canutt
Young John	Bradley Metcalf
Mark Wyatt	Hank Bell
Hannah Wyatt	Mary McClaren
Lafe Gordon	Jim Farley
Young Jim	Dickie Jones

Little Big Shot

(Warner)

Melodrama

For entertainment and showmanship purposes, this fulfills two purposes. In character the show is a gangster menaced tear jerker, in which the excitement and danger of one is blended with the emotional heart appeal of the other. Easily adaptable to the type of showmanship ordinarily given to a picture which merges these qualities, it also presents, in Sybil Jason, a promising new juvenile starlette. A clever mimic whose imitations in this picture account for many of the laughs, her adaptability to a rather difficult dramatic role is indicative of a bright future.

Steve and Mortimer, playing for comedy, are a pair of cop-dodging pitchmen plying the highways and byways of New York's bright light area. While they are putting on the dog with an old pal, Gibbs, and his daughter Gloria in a swank cafe, Gibbs leaves the child to them as he believes their tall tales of great affluence. When Gibbs is murdered by Norton's gangsters as he leaves the cafe, the grafters are forced to take care of little Gloria. A pair of harum scarum sharpers, they're up against a tough proposition, a condition not made any too easy by the ironic remarks of Jean, Steve's girl friend.

In sequences that tug at the heart, Steve tries to get Gloria into an orphan home. Unsuccessful, the pair are compelled to take care of the child. Her money making imitation antics and singing on the streets convince the boys that she'll be a swell come-on for their pitch business.

Steve, ribbed by gangster Doré in a phoney crap game that turns out to be legitimate, swears to take care of Doré when that worthy refuses to pay off. Several dramatic situations involving the child, grifters and Jean precede the killing of Doré and the placing of Gloria in the home. His threats to kill Doré having fastened suspicion on him, Norton, anxious to get him out of the way, kidnaps the child as a sure way of bringing Steve to his hideout. But Steve has tipped off Mortimer and Jean as to where he is going. They in turn notify the police. Following a roaring gun battle in which the mugs are wiped out, Steve and Jean, married, adopt Gloria, and with Mortimer as chief cook and bottle washer open up a roadside hot dog stand in the beautiful country they always have promised the child.

Although there is much in this picture in both story and personal value and readily lends itself to business stimulating exploitation, the teaser value of the title in its relation to the introduction of a new face looms as one of the most compelling features.—McCarthy, Hollywood.

Produced and distributed by Warner Bros. Directed by Michael Curtiz. Assistant director, Sherry Shourds. Photographed by Tony Gaudio. Art director, Hugh Reticker. Film editor, Jack Killifer. Musical director, Leo Forbstein. Screen play by Jerry Wald, Julius J. Epstein and Robert Andrews. Story by Harrison Jacobs. Dialogue director, Frank McDonald. Lyrics and music by Mort Dixon and Allie Wrubel. Running time, when seen in Hollywood, 75 minutes. General audience classification.

CAST

Gloria Gibbs	Sybil Jason
Jean	Glenda Farrell
Steve Craig	Robert Armstrong
Mortimer Thompson	Edward Everett Horton
Jack Doré	Jack LaRue
Kell Norton	Arthur Vinton
Bert	J. Carroll Naish
Onderdonk	Edgar Kennedy
Gibbs	Addison Richards
Henchman	Joe Sawyer
Matron	Emma Dunn
Henchman	Ward Bond
Rajah Louie	Tammany Young
Henchman	Murray Alper
Henchman	Marc Lawrence
Lieut. Adams	Guy Usher
Second matron	Mary Foy

Wings Over Mt. Everest

(Educational)

Thrilling

A thrilling adventure in the air and the motion picture is this camera record of the notable flight of last year when a group of British experts, in science and the airplane, flew over the Himalaya Mountains of Asia in two planes, and finally, garbed like monsters in oxygen tanks and flying suits, they soared over Mt. Everest, the highest peak in the world, a height never before reached by man despite many attempts on foot. Piecing together fragments of the gigantic aerial picture which was taken of the entire flight, this makes a momentous camera record. But perhaps as much as anything else responsible for the strength of the short subject is the splendid job of narration handled by the ace of Fox Movietone News, Lowell Thomas. He puts life and drama and thrill into the subject over and above that inherent in the picture itself. An excellent subject which should be worth special exhibitor attention.—Running time, 22 minutes.

Thicker Than Water

(MGM)

Fine Comedy

One of the last short comedies to be made by Stan Laurel and Oliver Hardy before they begin feature production, this is at the same time one of the best they have made. With several of their antics new to their audience, and supported by Daphne Pollard and James Finlayson, both amusing, the two are entertaining, partly by reason of a good deal of comedy in dialogue and situation. Hardy is Miss Pollard's husband, Laurel their boarder. When Hardy tries to assert himself, spending the family joint account money in the bank, everything goes wrong, most of it happening to Hardy, with Laurel's "able" assistance. A good comedy.—Running time, 21 minutes.

Dame Shy

(Educational)

Entertaining

There is lively and tuneful entertainment in this comedy subject, featuring Buster West and Tom Patricola, as the two impossible gobs, with a hankering for the company of the girls, an insatiable good humor and an amazing ability to do tricks with their feet in eccentric dances all their own, especially West. The boys arrive with the fleet, in the brig, play a trick on the tough petty officer who landed them there, and are ordered to stay aboard. But they have a date, and go anyway—to the Daffyland cafe, where Johnny Johnson and his orchestra are playing. They "meet" the officer, steal his and his pal's girls and land in the brig again, after exhibiting their amusing and lively stepping skill. An entertaining comedy number.—Running time, 16 minutes.

Magic of Music

(Paramount)

Tuneful

Tuneful and entertaining is this orchestra number, in which is featured Dick Himber and his band. Guest at a party, Himber entertains with sleight-of-hand, and finally at the request of another guest, he conjures up his musicians, seen in miniature on a table top, and they play for the assembled group, while various specialists, with the orchestra for accompaniment, dance and sing. The subject on the whole is generally entertaining.—Running time, 10 minutes.

The Light Fantastic

(Educational)

Fair Comedy

There are a number of laugh-provoking moments in this comedy, featuring Ernest Truex, diminutive comedian. This time he seeks to overcome the greatest obstacle to complete happiness with his wife—his inability to dance. A dentist, he makes a bargain with a young and attractive woman. He will fix her teeth if she will teach him to dance. The arrangement runs into difficulty with the woman's jealous—and large—husband, while Truex's wife is herself a bit suspicious. Complications come thick and fast both in his office and his home when he tries to take his lessons. Eventually everything comes out all right when he proves to his wife that he can dance the tango.—Running time, 18 minutes.

A Language All My Own

(Paramount)

Fair

A fair Betty Boop cartoon number, in which Betty, stage entertainer, sings her own special song, which has to do with her last name to a large extent. She sings it in the United States, hops into her airplane and rushes off to Japan, where she is royally greeted and sings her song again, to an enthusiastic Japanese audience. Fairly entertaining.—Running time, 7 minutes.

The Perfect Tribute

(MGM)

Excellent

Recounting a famous story about Abraham Lincoln and his Gettysburg Address, this subject features Charles (Chic) Sale in the role of Lincoln, and his portrayal is one which should bring unequivocal audience appreciation. The incident on the train en route to Gettysburg, when Lincoln wrote his speech on a scrap of paper, his keen disappointment when his audience failed to applaud his speech as they did that of Evarts, and his learning, on a visit to a southern soldier in a Washington hospital, that the silence of his hearers at the conclusion of his address was "the perfect tribute," are pictured in striking fashion. Told in a manner which is moving, dramatic and completely human, the subject should be billed equally with any feature by any exhibitor.—Running time, 19 minutes.

Historic Mexico City

(FitzPatrick-MGM)

Excellent

Another excellent number of the FitzPatrick Travel Talks series, and done in Technicolor this pictorially, and most favorably, tells of Mexico City, recounts something of its interesting history, and goes into the immediately surrounding country for a glimpse of the countryside. The traditional and exciting bull fight is seen, a few of the finest pieces of architecture, and something of the types of people inhabiting the Mexican capital. The color adds immeasurably to the subject as a whole, and the short is worthy of exhibitor attention.—Running time, 9 minutes.

Jungle Waters

(Paramount)

Exciting

There is a thrill and excitement in this number of the Grantland Rice Sportlights series, picturing the highly novel manner in which Ross Allen earns his living. In the Florida swamps he captures, single and bare-handed, snakes, turtles, alligators, both young and adult, and other inhabitants of the water. An amazing swimmer, able to swim under water almost with the ease and power of the animals he captures, he goes out in his canoe on his daily rounds. There is a real thrill in his successful final tussle with an alligator, which follows a fight to death between two of the great beasts.—Running time, 10 minutes.

Basketball Technique

(MGM)

Good

One of the MGM Sports Parade group, this has entertaining accompanying explanatory dialogue by Pete Smith and pictures what there really can be to the much-played game of basketball. That it takes skill of the highest order, team work of the best, and plenty of speed, strength and marksmanship, is amply demonstrated. With star players from U.C.L.A., Fordham and Iowa State as the expert demonstrators, the subject should have appeal for all men and boys, and some women, who should be interested in a display of unquestioned skill.—Running time, 8 minutes.

Stop That Noise

(Paramount)

Average

An average, and reasonably enertaining cartoon of the Betty Boop group, in which our little heroine, a city dweller, becomes fed up with the combined noise of the elevated, street traffic and neighboring steel workers at their riveting. She goes to the "peaceful" country, but when first the ducks, then the bees and mosquitos and cows make themselves heard—and felt—she is only too glad to return hurriedly to the peace and "quiet" of her city apartment.—Running time 7 minutes.

Exhibitor Meeting Postponed

The first annual meeting of Independent Theatres Protective Association of Wisconsin and Upper Michigan, scheduled for August 6 and 7, has been postponed until some time in the fall.

UNITED

Release

AUGUST T

AUGUST 9th

Clark Gable in Jack London's CALL OF THE WILD *with Loretta Young and Jack Oakie. A Darryl Zanuck production presented by Joseph M. Schenck.*

SEPTEMBER 6th

Samuel Goldwyn presents Fredric March, Merle Oberon and Herbert Marshall in THE DARK ANGEL *directed by Sidney Franklin.*

SEPTEMBER 13th

An Edward Small Production. Barbara Stanwyck in RED SALUTE *with Robert Young and Hardie Albright, Ruth Donnelly, Cliff Edwards. A Reliance Picture presented by Harry M. Goetz and directed by Sidney Lanfield.*

SEPTEMBER 27th

Samuel Goldwyn presents BARBARY COAST *with Miriam Hopkins, Edward G. Robinson and Joel McCrea directed by Howard Hawks from the story by Ben Hecht and Charles MacArthur.*

OCTOBER 11th

The World Premiere of CHARLIE CHAPLIN *in* MODERN TIMES.

And what's more, this is only the beginning
has 14 more important pictures in preparat

CHARLIE CHAPLIN • SAMUEL GOLDWYN • MARY PICKFOR

plus **18 WALT DISNEY MICKEY MOUSE** *a*

ARTISTS

Schedule

DECEMBER

OCTOBER 18th

The Alexander Korda production of MOSCOW NIGHTS.

OCTOBER 25th

THE MELODY LINGERS ON *with Josephine Hutchinson, Helen Westley and George Houston directed by David Burton, produced by Edward Small, presented by Harry M. Goetz.*

NOVEMBER 29th

H. G. Wells' daring prediction of the future "100 YEARS FROM NOW". *In production two years at a cost of over a million dollars: An Alexander Korda production.*

DECEMBER 14th

THE MAN WHO COULD WORK MIRACLES *with Roland Young directed by Lothar Mendes. An Alexander Korda Production.*

DECEMBER 25th

Samuel Goldwyn presents EDDIE CANTOR *in* SHOOT THE CHUTES *with Ethel Merman, Parkyakakas and the gorgeous Goldwyn Girls directed by Norman Taurog.*

e 1935-36 season! UNITED ARTISTS

in process of production from . . .

AVID O. SELZNICK • ALEXANDER KORDA • RELIANCE PRODUCTIONS

LLY SYMPHONIES *all in* **TECHNICOLOR**

THE HOLLYWOOD SCENE

by VICTOR M. SHAPIRO

Hollywood Correspondent

STUDIOS TURN TO HISTORY FOR THRILLERS
LOCATION TROUPE FINDS PLENTY OF DRAMA
PRICE "WAR" BEGUN IN DOWNTOWN LOS ANGELES
EIGHT PICTURES START, ONLY SEVEN FINISHED

Following the ban on gangster films, studios were hard put to find a substitute background of equal color, speed and excitement. The G-Man cycle did nobly to fill the gap, but the very fact that very nearly all studios greeted the new background with wild enthusiasm, quickly made activities of the Government men a somewhat twice-told tale.

Now a new movement is underway. Studios are searching far afield for action tales with colorful backgrounds, and with emphasis upon bad men made more or less safe from censors by the veil of centuries.

MGM is making "The Robin Hood of El Dorado," rousing tale of the bandit Murietta; "Mutiny on the Bounty," "A Tale of Two Cities" and "China Seas." Bad men are swarming all over the United Artists lot for Sam Goldwyn's "Barbary Coast." Warner has "Captain Blood," a dashing tale of pirates, as well as "La Fitte, the Pirate." High adventure also rules "Anthony Adverse," "The Skipper of the Ispahan," "The Charge of the Light Brigade," "Legionaire," "Frisco Kid," tale of early San Francisco, and Victor Hugo's "Ninety Three," which deals with the days just before the French Revolution.

RKO-Radio, having just completed "She," soon will release "The Three Musketeers" and "The Last Days of Pompeii," all of which combine plenty of skullduggery with romance. Reliance will release "The Last of the Mohicans" through United Artists. Walter Wanger has plenty of villains in "Clipper Ship."

Universal is remaking "The Hunchback of Notre Dame" and "The Phantom of the Opera," and has "East of Java" in addition to the usual list of shudder films headed by "The Hang Over Murders."

Paramount has bad men to burn in "Rose of the Rancho."

Fox has "Dante's Inferno," with double dealing and disaster running all the way through. There is some handsome villainy in "The Farmer Takes a Wife" and in "Way Down East," and pleasing tension is promised for "Ramona," now scheduled as one of the big features of Twentieth Century-Fox. "Ivanhoe" will combine spectacle with exploits no screen gangster could get away with, but exploits no censor board would think of banning as unfit fare for the youth of 1935.

▽

Experiences of the company which made "Stormy" for Universal on location in Arizona are probably as dramatic as the picture itself will be when it reaches the screen.

The troupe journeyed into the desert 104 miles back of Flagstaff, the nearest railroad station. They headquartered at Tuber City, which is the Government trading post in the Hopi reservation.

During the three weeks on location, they suffered some of the handicaps and privations which the pioneers endured. On three different days their water truck broke down while traveling the 20 miles which separated the working company from headquarters. With the mercury at around 130 degrees, and no shade, tongues swelled and throats parched. Later came cloudbursts which left trucks and cars stalled in mud. Then the sun came out, hotter than ever.

Several cases of sunstroke were reported, but no serious illness overtook any of the company, which included, besides Director Louis Friedlander, Noah Beery, Jr., Fred Kohler, J. Farrell Macdonald, Gene Rogers and Raymond Hatton.

▽

Sidney R. Kent cleared up business in connection with the newly formed Twentieth Century-Fox organization and planed out for New York. . . . With Mr. Kent's departure, the future status of Jesse L. Lasky at that studio continued to remain an unknown quantity. . . . A new labor organization is being formed in Hollywood under the name of National Association of American Employees. According to reports the body will fight the International Brotherhood of Electrical Workers. The organization is soliciting members from various studio crafts. . . . **A price slashing "war" is in swing in Downtown Los Angeles. Three houses dropped from 25 cent admissions to 15 following the issuing of 10 cent service charge passes by the Million Dollar. The war is limited to subsequent run houses.** . . . Larry Kent, brother of Sidney R., has joined Fox West Coast as assistant to Charles Skouras. Kent fills the post vacated some time ago by Reeves Espy. . . . Darryl Zanuck, sitting firmly in the 20th Century-Fox saddle, has begun a thorough reorganization of personnel. Several story properties have been indefinitely shelved and shifts in the various departments are taking place each day. . . . Fifty writers have been added to the membership roster of the Screen Writers' Guild, bringing the total to 789. . . . Bill Pine, Paramount publicity and advertising head on the West Coast, planed to Manhattan for home office conferences. . . . High volume sound came up for discussion at a meeting of technicians, producers and other branches of the Academy of Motion Picture Arts and Sciences. Addresses were delivered by M. A. Lightman, Memphis exhibitor, Director Victor Schertzinger and Douglas Shearer of MGM.

▽

Production Activity Slackens

Necessity of catching up with itself caused a temporary slackening of production activity in the past week. With stage space at a premium, and producers finding it extremely difficult to arrange supporting player assignments, the number of new pictures going into work took a noticeable drop, as did the number of those actually in production. For the first time in several weeks, as eight pictures were completed and but seven started, finished work ran ahead of newly started production.

Universal, with three, was the only company to start more than one picture. First to start, "Hangover Murders" will present Sally Eilers, Robert Young, Reginald Denny, Edward Arnold, Frank Lawton, Gregory Ratoff, Robert Armstrong, Jack LaRue, Arthur Treacher, Beulah Bondi and Edward Brophy. James Whale is directing. With "Offside" as the title, Universal's annual football picture got underway. It will feature a number of noted football players. The picture names included are Charles Farrell, June Martell, Andy Devine, Phyllis Fraser, J. Farrell MacDonald, Eddie Nugent and Murray Kinnel. Hamilton MacFadden is directing. The third picture, "Three Kids and a Queen," will present May Robson and Frankie Darro in the principal roles. Edward Ludwig is directing.

At MGM "In the Bag" started. With Charles Reisner directing, the present cast lists Jack Benny, Stuart Erwin, Una Merkel, Mary Carlisle and Harvey Stephens.

Paramount's new activity is the long waited Harold Lloyd picture, "The Milky Way." The supporting cast includes Adolphe Menjou, William Frawley, Ida Lupino, Roscoe Karns, William Gargan, Brian Donlevy, Lionel Stander and Sally Blane. Leo McCarey is directing.

"Freckles," a Gene Stratton Porter story, went into work at Radio. The cast is made up of Carol Stone, Virginia Weidler, Addison Richards, Lumsden Hare, James Bush and Richard Alexander. Direction is by Edward Killy and William Hamilton.

Work began at Warner on "Lady of the Lucky Legs," a murder mystery. Warren William is starred, the support consisting of Patricia Ellis, Lyle Talbot, Verree Teasdale, Peggy Shannon, Porter Hall, Allen Jenkins and Olin Howard. Archie Mayo is directing.

Two Finish Pair Each

Two companies, Radio and Warner, each finished two pictures. Seemingly the more important of the Radio pair is "The Last Days of Pompeii." In this, which Ernest B. Schoedsack directed, are seen Preston Foster, Alan Hale, Basil Rathbone, Louis Calherne, John Wood, Dorothy Wilson, David Holt, Wyrley Birch, Gloria Shea, Frank Conray, William V. Mong and Murray Kinnell. Also transferred to the cutting room was "Powder Smoke Range," a western. It presents Harry Carey, Hoot Gibson, Bob Steele, Tom Tyler, Guinn Williams, Boots Mallory, Sam Hardy and Ray Mayer. Wallace Fox directed.

Warners' completed pair are "From This Dark Stairway" and "Living Up to Lizzie." In the first, directed by Frank McDonald, will be seen Lynn Aker, Ricardo Cortez, Frank Reicher, Mary Treen, Mary Astor, Robert Strange, Anita Kerry, John Eldredge, Johnny Arthur, Gordon Ellitt and Phillip Reed. The second features Warren Hull, Margaret Lindsay, Ruth Donnelly, Anita Louise, Frank Albertson, Ronnie Cosby, Arthur Treacher and Lillian Kemble Cooper. Arthur G. Collins directed.

Fox completed "The Gay Deception." It presents Francis Lederer, Frances Dee, Benita Hume, Alan Mowbray, Lennox Pawle, Akim Tamiroff, Ferdinand Gottschalk, Richard Carle, Paul Hurst, Robert Creig, Luis Alberni and Lionel Stander. William Wyler directed.

At MGM shooting finished on "Glitter." Joan Crawford and Brian Aherne have the leads, with Frank Morgan, Eric Blore, Arthur Treacher, Aline MacMahon, Jessie Ralph, Fred Keating, Henry Kolker, Frank Shields, Hilda Vaugh, Vince Barnett, Edward Brophy and Marion Clayton in support. W. S. Van Dyke directed.

Last of the finished pictures is Goldwyn's "Dark Angel." The cast includes Fredric March, Herbert Marshall, Merle Oberon, Janet Beecher, John Halliday, Claude Allister, Henrietta Grossman, George Breakstone, Olaf Hytten and Holmes Herbert. Sydney Franklin directed.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

THE GAY DECEPTION

Fox

A smart, swanky comedy romance, this seems to be spun out of the materials in story value and personnel that make for intriguing entertainment and peppy showmanship. It's the story of a girl who suddenly wins a lot of money and is anxious for a fling without knowing just how to go about it. Established in a ritzy hotel, nobody gives her a tumble until the bellboy appears, and then comes the reason for the title.

Francis Lederer, last seen in "Pursuit of Happiness" and "Romance in Manhattan," and Frances Dee, currently in "Becky Sharp," are cast in the leading roles. The character of parts assigned to both is of the type in which they have demonstrated their best screen value. Support includes Benita Hume, who has appeared recently in several British productions; Alan Mowbray; Lennox Pawle, seen in "Copperfield;" Akim Tamiroff, Ferdinand Gottschalk, Richard Carle, Luis Alberni, currently in "Love Me Forever," Robert Greig, Paul Hurst, Barbara Freitchie, Lenita Lane and Lionel Stander, soon to be seen in an attention-creating role in "We're in the Money."

The production is an original screen play by Stephen Avery and Don Hartman, Avery being credited with the adaptation of Lederer's "Pursuit of Happiness;" Hartman, the author of "Romance in Manhattan." Direction is by William Wyler, last credited with "The Good Fairy."

Brilliant settings and costumings suggest a line of exploitation which, in stressing production values, should be of additional worth in stimulating interest in the story. From a name value point of view, Lederer's popularity among the women should not be overlooked, nor should the prestige that has accrued to him as a result of his two most recent previous pictures.

DR. SOCRATES

Warner

If there were nothing else in this production, its star, player, author and director credits should intrigue showmanship interest. Originally authored by W. R. Burnett, whose "Little Caesar" inaugurated the gangster vogue, it appeared in *Saturday Evening Post*. Gangster in motive, it deals with that entertainment quality in a unique and topical way—a physician is forced to minister to wounded thugs, but finally, to the tune of a roar gun battle, hands them over to the G-men.

It features the big three of "Black Fury"—Paul Muni, the supergangster of "Scarface" and the dramatic star of "I'm a Fugitive" and "Bordertown," Ann Dvorak and Barton MacLane. The supporting cast is composed of both familiar and not very well known names, Robert Barrat, Grace Stafford, Mayo Methot, Raymond Brown, Helen Lowell, Ralph Remley, Carl Stockdale, John Kelly, Hal K. Dawson, John Eldredge and Samuel Hinds. The picture is being directed by William Dieterle, who in addition to his many Warner credits was also director of the forthcoming "A Midsummer Night's Dream."

The story, in which are combined all the elements of previous productions which have established Muni in the vanguard of his type character actor, is a meaty, action-packed melodrama. Undoubtedly, through the medium of its prior publication, many patrons have read it or are familiar with it. Yet, while being of the fashion hinted, it is also a deep human interest yarn, as its action and development continually focus attention on the lead player, in a manner calculated to stir general sympathy. Made the victim of intolerance, fear and suspicion, he puts in a novel twist to the G-man theme that should result in comedy and that should provide exhibitors with a fresh stimulus to sell a star and type of entertainment in aggressive manner.

WANDERER OF THE WASTELAND

Paramount

By whatever more dignified or less hackneyed classification in which modern producers seek to establish them, this type of picture is still the good old-fashioned western that continuing legions of theatre goers adequately demonstrate they appreciate. "Wanderer of the Wasteland" is one of the best of the works of that outstanding writer of outdoor adventure, Zane Grey. The title is fully explanatory. It's a story of a wanderer of the desert, a young man, who, believing that he has killed his brother, flies to bad land havens. An outlaw, then a scourge of outlaws, in love with a girl he met years previously, befriended by an old prospector, holder of the secret of a fabulously wealthy hidden mine, love dictates that he give himself up. But a thrilling gun battle, in which the girl and boy fight back to back to save the prospector, intervenes before the boy learns he is not guilty of any crime.

This screen play is by Stuart Anthony, who has been associated with many of the recent Charlie Chan pictures, and direction is by Otho Lovering.

Dean Jagger and Gail Patrick, seen often in Paramount Pictures, have the leading roles. The supporting cast includes Edward Ellis; Benny Baker, noted stage and radio personality; Buster Crabbe, Trixie Friganza, Monte Blue and Fuzzy Knight in the featured parts. Other players are Charles Waldron, Anna Q. Nilsson, Tammany Young, Alfred Delcambre and Pat O'Malley.

Lending itself readily, in production values, story content and personnel, to the type of exploitation making for western popularity, the type of accompanying showmanship should not be difficult to apply.

TWO BLACK SHEEP

Republic

Strength of cast names and the manner in which this title explains the character of the story assume a more than usual importance in exploiting this picture. It actually is the story of two black sheep as that term is commonly employed. Based on a published story by Warwick Deeping for which the screen play was prepared by Jefferson Parker, it deals with a human interest premise. The man, an ex-convict, normal but sensitive, embittered by the rigid disregard with which his onetime associates greet him, decides to start life anew in southern France. There, through a chance meeting with the child daughter of a man-crazy, high flying woman, he finds romance with a nursemaid. But as the child's nurse is jailed for framed-up theft and the mother dies, the man exerts his efforts towards making her prison stay as bearable as possible, meantime pointing out that there is happiness ahead for the trio.

Otto Kruger will be seen in the leading role and Martha Sleeper as the girl with whom he falls in love. Minna Gombel is the fast living employer and Ferdinand Munier her aged gay cavalier companion. Cora Sue Collins is the child. Supporting roles are filled by Fred Walton, Robert Warwick, William P. Carlton, Margaret Seddon and Harold Nelson.

The picture is being directed by Arthur Lubin, recently credited with "A Successful Failure." As effort is being made to capitalize upon story quality, it appears to be the kind of picture that will best be sold through smartly presented advertising and publicity and comparatively little attention to ballyhoo other than as suggested by the title.

KING SOLOMON OF BROADWAY

Universal

In content this is a comedy drama, music and dance tinged story of dangerous life on New York's colorful Great White Way. It's a story of a night club-dance palace operator who pledged his establishment even though a vicious killing gangster owns it; of an exotic, voluptuous night club queen; a society girl, who, anxious for the thrill of life, takes her fun and romance where she can find it; a band leader who is a singing dancing whizz, and a decrepit old bag of bones who suddenly metamorphoses into a man of action.

The yarn is an original by Albert J. Cohen and Robert T. Shannon, with screen play by Harry Clork and Doris Malloy, a group of writers who have teamed on several popular pictures. Direction is by Alan Crosland, recently credited with "Mr. Dynamite" and "Lady Tubbs."

In the title role, which is of unusual exploitation value inasmuch as the lead character is confronted with several situations that would have tried the judgment of the original Solomon, Edmund Lowe will be seen. He is the center of most of the dramatic and comic action. The support includes several veteran and a few newer players. Dorothy Page, noted radio broadcast figure and seen in "Manhattan Moon," plays the night club queen role, with Pinky Tomlin as the singing, dancing, mysterious, contest winning master of ceremonies. Louise Henry, currently in "In Old Kentucky" with Will Rogers, plays the part of the society girl, and Charles Grapewin is the old fellow whose longing for the thrill and excitement of youth is the man of the hour. Edward Pawley, last in "G-Men," is the murderous gangster, and Bradley Page, Arthur Vinton and Clyde Dilson are the gamblers to whom Lowe pledges Pawley's property.

Player Changes Name

Kay Linaker, Warner contract player, formerly on the stage, has changed her name for screen purposes to Lynn Acker.

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An entire, authentic Christy Minstrel Show

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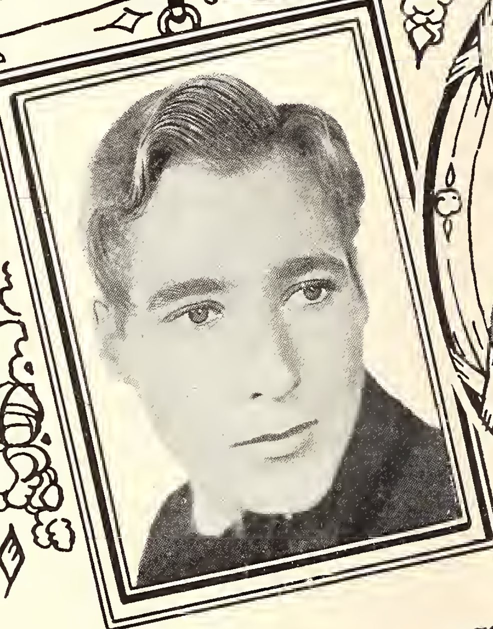
Glittering dances and parties of the period



NAT LEVI

DOUGLASS M

"HARMO

EVELYN VENABLE

JOSEPH CAWTHORN

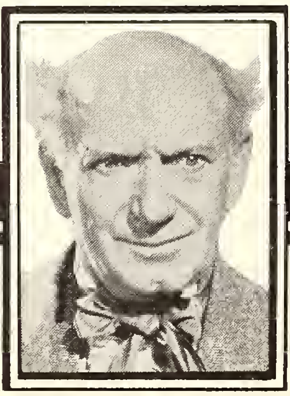
CLARENCE MUSE wi

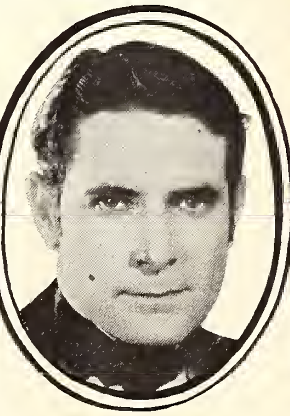
Lloyd Hughes
Cora Sue Collins
Victor De Camp

Gilbert Emery
Florence Roberts
AL Herman

Directed by JOSEPH SANTLEY

A MASCOT SP





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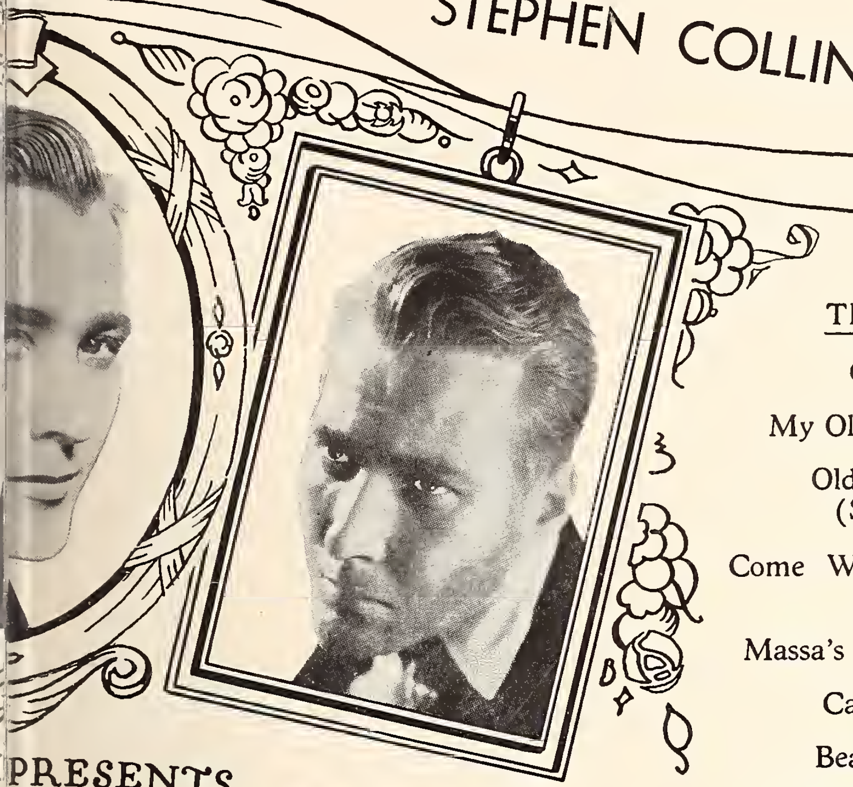

THESE SONGS

Oh! Susanna

My Old Kentucky Home

Old Folks At Home
(Swanee River)

Come Where My Love Lies Dreaming

Massa's In The Cold Ground

Camptown Races

Beautiful Dreamer

Lou'siana Belle, and others

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Ferdinand Munier	James B. Carson
Earl Hodgins	Wynne Davis

. PRODUCTION Supervised by COLBERT CLARK

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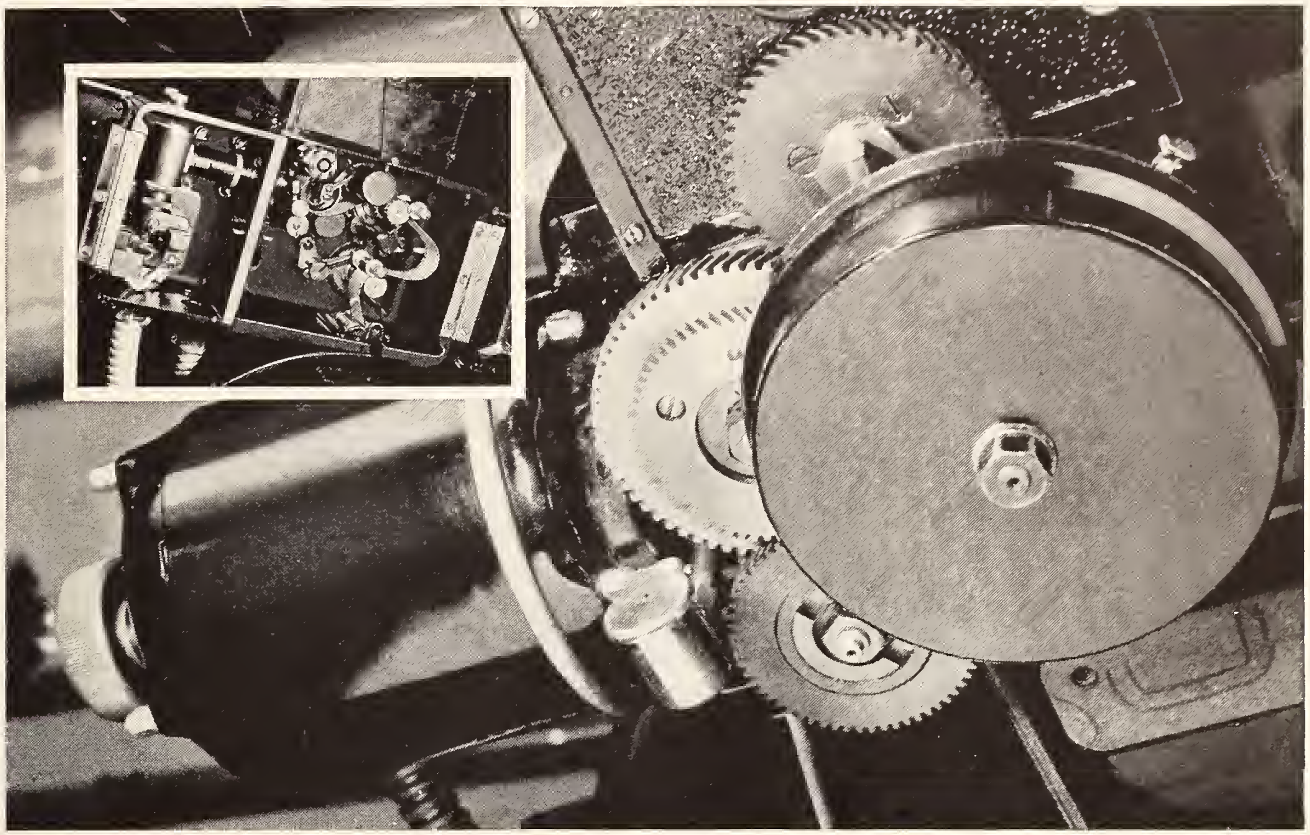
PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
FOX—			
"Charlie Chan in Shanghai"	Original screen play, Gerald Fairlie. Director: James Tinling.	Warner Oland, Charles Locher, Irene Hervey, Russell Hicks, David Torrence, Torben Meyer, Halliwell Hobbes, Regina Rambeau, Keye Luke, Frank Vogeding.	Shooting
"Beauty's Daughter"	Novel, Kathleen Norris. Screen play, Sonya Levien. Director: Alan Dwan.	Claire Trevor, Ralph Bellamy, Ben Lyon, Jane Darwell, Warren Hymer, George Irving.	Shooting
"Meal Ticket"	Based on original story, Gene Towne, Graham Baker. Screen play, Lamar Trotti, Arthur Horman. Director: Marshall Neilan.	Jane Withers, John J. McGuire, Gloria Roy, Gordon Westcott, Sidney Toler, Ralf Harolde, Diana Revier, Tom Revier, Sally Blane, Emma Dunn.	Shooting
"Bad Boy"	From the novel, Vina Delmar. Screen play, Allen Rivkin. Director: John G. Blystone.	James Dunn, Dorothy Wilson, John Wray, Beulah Bondi, Victor Kilian, Allan Vincent, Luis Alberni.	Shooting
"Ball of Fire"	Adapted from the play "Private Beach," Gladys Unger, Jesse Lasky, Jr. Screen play, Lou Breslow, Edw. Eliscu. Director: George Marshall.	Alice Faye, Ray Walker, Bebe Daniels, Mitchell and Durant, Rosina Lawrence, Thomas Beck, Jack Haley, Andrew Tombes.	Shooting
INVINCIBLE			
"Condemned to Live"	Original screen play, Karen DeWolf. Director: Frank Strayer.	Ralph Morgan, Maxine Doyle, Pedro de Cordoba, Mischa Auer, Russell Gleason, Lucy Beaumont, Carl Stockdale, Hedi Shope, Marilyn Knowlden.	Shooting
MASCOT			
"Streamline Express"	Story, screen play, Leonard Fields. Director: Leonard Fields.	Evelyn Venable, Victor Jory, Esther Ralston, Vince Barnett, Erin O'Brien-Moore, Wade Boteler, Theodore von Eltz, Harry Tyler, Libby Taylor.	Shooting
METRO-GOLDWYN-MAYER			
"Black Chamber"	Book, Major Herbert O. Yardley. Director: Wm. K. Howard.	Wm. Powell, Rosalind Russell, Binnie Barnes, Sterling Holloway, Lionel Atwill, Sidney Bracy, Charles Grapewin, Cesar Romero, Charles Wilson.	Shooting
"Robin Hood of El Dorado"	Screen play, Melvin Levy, Dan Totheroh. Director: Wm. Wellman.	Warner Baxter, Ann Loring, Margo, Bruce Cabot, Wm. Henry, J. Carroll Naish.	Shooting
"The Bishop Misbehaves"	Story, Frederick Jackson. Screen play, dialogue, Leon Gordon. Director: E. A. Dupont.	Edmund Gwenn, Maureen O'Sullivan, Dudley Digges, Reginald Owen, Lucille Watson, Norman Foster, Lillian Bond, Melville Cooper, Chas. McNaughton, Etienne Girardot, Ivan Simpson.	Shooting
PARAMOUNT			
"Rose of the Rancho"	From a play, David Belasco, Richard Walton Tully. Screen play, Harland Thompson, Brian Hooker, Chas. Brackett. Adaptation, Frank Partos, Frank Adams. Additional dialogue, Arthur Sheekman, Nat Perrin. Director: Marion Gering.	John Boles, Gladys Swarthout, Charles Bickford, H. B. Warner, Willie Howard, Herb Williams, Charlotte Granville, Minor Watson, Louise Carter, Grace Bradley, Harry Woods, Paul Harvey, Arthur Aylesworth.	Shooting
"From Little Acorns"	Screen original, Arthur Lake, Sherman Rogers. Screen play, Paul Gerard Smith. Director: Edw. Cline.	Joe Morrison, Paul Kelly, Wm. Frawley, Rosalind Keith, David Holt, Virginia Weidler, Baby Leroy.	Shooting
"The Milky Way"	From a play, Lynn Root, Harry Clork. Adaptation, Harry Clork, Doris Malloy. Director: Leo McCarey.	Harold Lloyd, Adolphe Menjou, Verree Teasdale, Ida Lupino, Wm. Gargan.	Shooting
RKO RADIO			
"The Rainmakers"	Story, Elsie Finn, David G. Wittels, Screen play, James Gow, Edmund North. Director: John Cromwell.	Wheeler and Woolsey. Dorothy Lee, Berton Churchill, George Meeker, Frederick Rowland.	Shooting
"Freckles"	Novel, Gene Stratton Porter. Screen play, Dorothy Yost. Directors: Edw. Killy, Wm. Hamilton.	Carol Stone, Virginia Weidler, Addison Richards, Tom Brown, Lumsden Hare, Jamse Bush, Dick Alexander.	Shooting
"Love Song"	Story, Elsie Finn, David G. Wittels. Director: John Cromwell. Screen play, James Gow, Edmund North.	Lily Pons, Eric Blore, Osgood Perkins.	Shooting
"To Beat the Band"	Story, George Marion, Jr. Screen play, Rian James. Directors: Ben Holmes, Sam White.	Helen Broderick, Hugh Herbert, Roger Pryor.	Shooting
UNITED ARTISTS			
"The Melody Lingers On"	Novel, Lowell Brentano. Screen play, Ralph Block, Philip Dunne. Director: David Burton.	Josephine Hutchinson, George Houston, Helen Westley, Laura Hope Crews, Ferdinand Gottschalk, William Harrigan, David Scott, Walter Kingsford.	Shooting
UNIVERSAL			
"Magnificent Obsession"	Novel, Lloyd C. Douglas. Screen play, George O'Neil, Sarah Y. Mason, Victor Heerman. Director: John M. Stahl.	Irene Dunne, Robert Taylor, Charles Butterworth, Betty Furness. Gilbert Emery, Arthur Hoyt, Sara Haden, Beryl Mercer, Henry Armetta.	Shooting
"Alone Together"	Screen play, H. M. Walker, Andrew Dennison. Director: Kurt Neuman.	Zasu Pitts, Hugh O'Connell, Walter Catlett. Inez Courtney. Edgar Kennedy. Irene Franklin, Thomas Dugan, William Pawley, Mae Busch.	Shooting
"Hangover Murders"	Novel. Adam Hobhouse. Screen play. Harry Clork. Doris Malloy, Dan Totheroh. Director: James Whale.	Edward Arnold, Constance Cummings, Robert Armstrong, Jack LaRue, Arthur Treacher. Beulah Bondi. Gregory Ratoff, Ed. Brophy, Sally Eilers, Reginald Denny. Monroe Owsley.	Shooting
"Offside"	Screen play. Florabel Muir. Henry Johnson. Director: Hamilton MacFadden.	Charles Farrell, June Martel. Andy Devine, Phyliss Fraser, J. Farrell MacDonald.	Shooting
"Three Kids and a Queen"	Story. Chester Beecroft, Harry Poppe. Screen play, Barry Trivers. Director: Edw. Ludwig.	May Robson, Frankie Darro.	Shooting
WARNER BROS.-FIRST NATIONAL			
"The Case of the Lucky Legs"	Story, Erle Stanley Gardner. Screen play, Brown Holmes. Director, Archie L. Mayo.	Warren William, Genevieve Tobin, Patricia Ellis, Lyle Talbot, Anita Kerry. Allen Jenkins, Porter Hall, Olin Howland, Peggy Shannon.	Shooting
"Moonlight on the Prairie"	Original story and screen play, Wm. Jacobs. Director: D. Ross Lederman.	Dick Foran. Sheila Mannors, George E. Stone, Joseph Sawyer.	Shooting

BOX OFFICE IN THE BOOTH

NO. 1



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SOUND SENSE

People will not, as a rule, go far out of their way to show their preference for a theatre. But they will go to a theatre whose sound they like best, if other factors are more or less equal. That is why RCA Photophone High Fidelity equipment makes a difference at the box office.

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TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 276 (one of a special group on sound).—(A) Suppose during the operation of the sound equipment, a "motor boating" noise suddenly developed. Where would you first look for its cause, and what remedy would you apply? (B) Suppose during a changeover the fader switch controlling a fader relay is depressed, and no sound is obtained from the incoming projector. Where is the first place to look for the trouble? What usually can be done in such an emergency to keep the show running?

Answer to Question No. 270

Bluebook School Question No. 270 was: (A) What care should be given the sound reproducing (exciter lamp) optical system? (B) What effect will a dirty sound gate mechanism and aperture have on reproduced sound? (C) How often should the sound gate aperture, film track, etc., be cleaned? What means should be employed in its cleaning?

The engineers who made out this question, say.

"(A) Extreme care should be exercised not to shift the position of the optical system, since any such shift would alter the focus of the light beam on the film sound track. Both the rear condenser lens and the objective at the front end of the optical assembly should be thoroughly cleaned before the beginning of the run each day, using a soft, lint-free cloth. Kleenex paper may also be used for this purpose.

"(B) If dirt be permitted to collect in the sound gate, flutter and raspiness will be noticeable in the sound projected by the speakers. Such accumulation may also result in low volume, or even complete loss of sound.

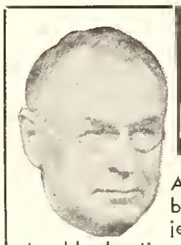
"(C) The sound gate should preferably be wiped out after projecting each reel. Only a soft, dry cloth free of all lint should be used for this purpose. If there be any deposit of emulsion or dirt that cannot be thus removed, some Carbona fluid may be applied to loosen the material. Sharp instruments must under no circumstances be employed to scrape such deposits off, as they may and probably will scratch and roughen the surface of the metal, whereupon tendency to accumulate such deposits will be increased."

The following projectionists gave satisfactory answers: S. Evans and C. Rau; C. Oldham; D. Danielson; H. Edwards; G. E. Doe; H. Van Vaulkenburg; R. V. Arntson; J. Wentworth; J. G. Paulsen; B. De Vietti; B. Doe; F. H. S. and P. Dalbey; R. D. Oberleigh and J. Lansing; J. R. Hickman, Jr., M. and J. DeVoy; L. Danielson; G. N. Guidotti and F. L. Saylor; P. Itt; J. Johnson and E. Hodson; B. L. Korda and R. D. Jackson; L. Grant and R. Geddings; B. H. Thaller and S. Spooner; R. Carmody, P. L. Stone and J. Stone; B. H. Sanders, J. Jensen, K. Y. Spencer and D. L. Lode; H. Hughes and E. Mantol; N. H. Porter and G. Hancock; D. Goldberg and L. Hutch; F. H. and L. Klar; F. Ferguson and D. Lally; P. L. Curley, T. Turk; L. W. Hess, B. B. Bauer and R. Colman; S. T. and M. Gibson; R. and K. Wells; T. N. Onby, D. Howard and J. Jurts; L. M. and C. B. Traxler; J. H. Farnsworth; H. K. Adams; P. and L. Felt; L. R. Doty; H. B. Otterman; O. Allbright; D. L. Sinklow; C. Mellinger and H. Pitchkey; T. Emmerson; N. U. Harrington; W. H. Allen, C. Glass and T. H. Barker; S. N. Rudolph.

Answering section A, H. Edwards says, "The exciter lamp optical system should be perfectly clean, including the lamp bulb itself, the outer surfaces of both front and rear lenses of the tube, all parts of the sound gate and its aperture, and the photocell.

"Of course the sound gate is not a part of the optical system, strictly speaking, but its functions and those of the actual optical system are so closely connected that they are in effect one. All glass surfaces should be wiped clean with either Kleenex paper or a very soft perfectly clean cloth free from lint. This should be done each day before the starting of the first show. Bi-weekly in all day theatres, the glass surfaces of the lamp should be washed with soap and water and polished thoroughly. Each morning the exciter lamp globe should be examined for darkening of the interior surface of the glass and sagging of the filament; also, its connections should be inspected, as they must be perfect or trouble will result.

"The sound gate parts must be kept scrupulously free from dust and dirt and must be examined after each reel for possible deposits of matter on the polished surfaces of the film track, removing them, if found, with a wet cloth. A dirty sound gate aperture may cause (a) loss of volume, (b) loss of sound quality, (c) flutter, and (d) complete loss of sound (though this would seldom be the case). These parts must be examined after each reel is projected, the aperture wiped and any deposits removed from the film track."



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Evans and Rau say, "Care of sound reproducing optical system should be to see that the exciter lamp is in good condition, its filament not sagged and its bulb thoroughly clean both inside and out, and that it is properly adjusted in its holder so that the light is properly focused upon the slit. The lenses of the optical assembly must be kept clean and polished so that all light will pass through and focus properly on the film sound track. See to it that the system is properly adjusted and that the sound gate, including its aperture, is scrupulously clean and free from all dust, oil, dirt or deposits of emulsion; also that the photo-cell is clean and set properly in its socket."

(B) Danielson says, "Noisy sound, flutter, possible complete loss of sound, possible scratching of the sound track, loss of high frequencies, loss of volume, gray hair for the projectionist."

De Vietti says, "A dirty sound gate mechanism and aperture will reduce volume as well as impair quality of sound. It may also cause noisy sound and even cause loss of sound entirely if the aperture have sufficient dust or dirt lodged therein. A dirty sound gate, if the dirt consist of deposits of emulsion, may scratch the sound band."

(C) C. Oldham says, "The sound gate aperture, film track, etc., should be cleaned after each projection of a film. The film track should be examined for possible emulsion deposits. A cloth moistened with water will remove deposits without injury to the polished surfaces. A clean, lintless cloth will serve well to remove dust, etcetera."

J. G. Paulsen says, "The sound gate, aperture, etc., should be examined for cleanliness after each reel is projected. Small particles of broken celluloid, wax, etc., may be deposited very rapidly, particularly if old film is projected. If the print is new and considerable wax is being deposited, it is well to use a cloth slightly dampened with kerosene. [Don't know about that. What do you chaps think of the kerosene suggestion?—F. H. R.] A dry, soft lintless cloth will serve otherwise, but for the aperture itself ye old pipe cleaner is best."

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended July 27, 1935, from 100 theatres in 18 major cities of the country reached $806,400, a decrease of $27,507 from the total of the preceding week, ended July 20, 1935, when 99 theatres in 18 major cities aggregated $833,907.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1934.) (Dates are 1935 unless otherwise specified.)**
Boston							
Boston	3,246	25c-50c	"Charlie Chan in Egypt" (Fox) and "Chasing Yesterday" (Radio)	6,500	"Thunder in the East" (U.A.) and "Once to Every Bachelor" (Liberty)	7,000	High 4-27 "Transient Lady" .... 31.000 Low 6-29 "Ladies Love Danger" and "No Ransom" (6 days) 4,000
Fenway	1,382	30c-50c	"Front Page Woman" (W.B.) and "Going Highbrow" (W. B.)	4,000	"Don't Bet on Blondes" (W. B.) and "Ladies Crave Excitement" (Mascot)	2,500	High 1-6-34 "Lady Killer" and "Girl Without a Room" 12,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"Keeper of the Bees" (Monogram) and "The Clairvoyant" (GB Pictures) (25c-55c)	6,800	"Orchids to You" (Fox)..........	6,500	High 3-23 "Roberta" .... 30.000 Low 7-20 "Orchids to You"............ 6,500
Loew's State	3,537	25c-55c	"Love Me Forever" (Col.)........ (2nd week)	8,000	"Love Me Forever" (Col.)........ (1st week)	14,000	High 4-7-34 "Riptide" .... 22,000 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"Shanghai" (Para.)	15,000	"Men Without Names" (Para.)..	14,000	High 4-6 "Private Worlds" .... 41,000 Low 7-20 "Men Without Names"...... 14,000
Paramount	1,793	25c-50c	"Front Page Woman" (W. B.) and "Going Highbrow" (W. B.)	6.000	"Don't Bet on Blondes" (W.B.) and "Ladies Crave Excitement" (Mascot)	4,000	High 1-6-34 "Lady Killer" and "Girl Without a Room" 12,000 Low 7-20 "Don't bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,500	30c-55c	"Broadway Gondolier" (W. B.).. (30c-50c)	6,600	"She" (Radio)	8,900	High 1-6-34 "Design for Living"........ 26,000 Low 12-19-34 "Music in the Air"........ 5,000
Century	3,000	25c	"Silk Hat Kid" (Fox) and........ "Dealers in Death" (Topical)	4,600	"Black Sheep" (Fox) and........ "Hard Rock Harrigan" (Fox)	3,800	High 5-11 "Mark of the Vampire" and "Gigolette" 8,200 Low 7-20 "Black Sheep" and "Hard Rock Harrigan" 3,800
Great Lakes	3,000	25c-40c	"Don't Bet on Blondes" (W. B.) and "The Arizonian" (Radio)	5,900	"Men Without Names" (Para.) and "Going Highbrow" (W. B.)	5,800	High 9-29-34 "Belle of the Nineties".... 18,800 Low 12-22-34 "Gentlemen Are Born" and "Marie Galante" 3,800
Hippodrome	2,100	25c-40c	"Front Page Woman" (W. B.).. (30c-50c)	5,400	"Orchids to You" (Fox) and...... "Chasing Yesterday" (Radio)	5,500	High 5-19-34 "The House of Rothschild" 18,000 Low 7-28-34 "Here Comes the Navy".. 4,800
Lafayette	3,300	25c	"Notorious Gentleman" (Univ.)... and "Strange Wives" (Univ.)	4,100	"Party Wire" (Col.) and.......... "A Shot in the Dark" (Chesterfield)	4,100	High 3-10-34 "It Happened One Night" and "Before Midnight" 16,700 Low 7-27 "Notorious Gentleman" and "Strange Wives" 4,100
Chicago							
Apollo	1,400	25c-50c	"Age of Indiscretion" (MGM)....	7,500	"Keeper of the Bees" (Republic)..	8,000	High 9-8-34 "The Cat's Paw".......... 16.000 Low 6-22 "High School Girl"............ 4,000
Chicago	4,000	25c-68c	"Love Me Forever" (Col.)........ (2nd week)	36,000	"Love Me Forever" (Col.)........ (1st week)	38,000	High 8-11-34 "She Loves Me Not"...... 66,000 Low 5-26-34 "Thirty Day Princess".... 19,000
Garrick	900	25c-40c	"No More Ladies" (MGM).......	9,000	"The Virginian" (Para.)..........	6,000	High 7-27 "No More Ladies"............ 9,000 Low 5-4 "One New York Night"....... 3.000
Oriental	3,940	25c-40c	"Times Square Lady" (MGM)..	16,000	"The Girl from Tenth Avenue" (F. N.)	15,000	High 1-5 "Big Hearted Herbert"....... 25,000 Low 6-16-34 "Registered Nurse" 12,000
Palace	2,509	25c-50c	"Old Man Rhythm" (Radio)......	12,000	"The Arizonian" (Radio)..........	16,000	High 3-30 "Roberta" .... 30,000 Low 12-1-34 "Kentucky Kernels"...... 8,000
Roosevelt	1,591	25c-50c	"The Flame Within" (MGM).....	9,500	"Men Without Names" (Para.)....	10,000	High 1-5 "Forsaking All Others"....... 27.000 Low 8-18-34 "Paris Interlude" 6,000
State-Lake	2,776	20c-35c	"The Awakening of Jim Burke".. (Col.)	10.500	"Alias Mary Dow" (Univ.).......	8,000	High 9-8-34 "The Most Precious Thing in Life" .... 19.000 Low 7-20 "Alias Mary Dow"............ 8.000
United Artists	1,700	30c-50c	"Escape Me Never" (U. A.)..... (2nd week)	16,000	"Escape Me Never" (U. A.)...... (1st week)	19,000	High 5-5-34 "House of Rothschild"...... 30.000 Low 4-13 "Vanessa: Her Love Story".. 10.000
Cleveland							
Allen	3,300	30c-42c	"The Raven" (Univ.).............	4,750	"The Arizonian" (Radio)..........	4,500	High 6-8 "Let 'Em Have It"............ 7.250 Low 12-15-34 "Silver Streak" 1.400
Circle	1,925	15c-30c	"Men in White" (MGM)........ (revival)	1,600	"Of Human Bondage" (Radio).. (revival)	1,800	....
Hippodrome	3,800	30c-42c	"Love Me Forever" (Col.)........ (5 days-2nd week)	4.800	"Love Me Forever" (Col.)........ (1st week)	15,500	High 3-16 "Roberta"..................... 23.000 Low 3-17-34 "Journal of a Crime"...... 2,900
RKO Palace	3,100	30c-60c	"Front Page Woman" (W. B.)..	15.100	"Don't Bet on Blondes" (W.B.)..	12,000	High 4-6 "Transient Lady" .... 39.000 Low 5-19-34 "Where Sinners Meet".... 4.000
State	3,400	30c-42c	"Shanghai" (Para.)	8,900	"The Glass Key" (Para.)........	10,000	High 1-12 "Forsaking All Others"..... 28.000 Low 12-29-34 "Private Life of Don Juan" 3.500
Stillman	1.900	25c-35c	"Paris in Spring" (Para.).........	3,600	"College Scandal" (Para.)........	4,200	High 9-15-34 "Chained" .... 10.000 Low 1-12 "Our Daily Bread"............ 2.000
Denver							
Aladdin	1,500	25c-60c	"Sanders of the River" (U. A.)	2.000	"Orchids to You" (Fox)..........	1,500	High 5-5-34 "House of Rothschild"...... 9.000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" (6 days) 600
Broadway	1,500	25c-40c	"Champagne for Breakfast" (Col.) and "It Happened in New York" (Univ.)	1,000	"Escape Me Never" (U. A.)...... (3 days) "The Raven" (Univ.)............ (4 days)	400 600	....
Denham	1,500	25c-50c	"Shanghai" (Para.) .... (25c-40c)	3,500	"Paris in Spring" (Para.).......... (3 days) "By Your Leave" (Radio)........ (4 days)	800 1,500	High 9-29-34 "Belle of the Nineties".... 16.500 Low 4-7-34 "She Made Her Bed"........ 800
Denver	2,500	25c-50c	"Love Me Forever" (Col.)........	12,000	"Escapade" (MGM)	4,000	High 1-13-34 "Roman Scandals" .... 17.500 Low 7-20 "Escapade" 4.000
Orpheum	2,600	25c-40c	"Vagabond Lady" (MGM)........	13,000	"She" (Radio)	4,000	High 2-17-34 "Hi Nellie" .... 1[illegible].500 Low 12-29-34 "Hat, Coat and Glove".... 1.000
Paramount	2,000	25c-40c	"Murder in the Fleet" (MGM)..	3,200	....		High 5-11 "Bride of Frankenstein".... 7.000 Low 6-9-34 "Uncertain Lady".......... 400

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934.) (Dates are 1935 unless otherwise specified.)	
Hollywood								
Chinese	2,500	30c-55c	"Orchids to You" (Fox) and "Calm Yourself" (MGM) (6 days)	8,500	"Ginger" (Fox) and "Murder in the Fleet" (MGM) (6 days)	7,400	High 4-14-34 "House of Rothschild" Low 12-29-34 "Music in the Air"	25,171 4,292
Pantages	3,000	25c-40c	"Maedchen in Uniform" (Krimsky-Cochran) and "Dealers in Death" (Topical)	3,000	"The Raven" (Univ.) and "Party Wire" (Col.)	2,900	High 12-8-34 "Imitation of Life" Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	12,200 1,500
W. B. Hollywood	3,000	25c-40c	"Becky Sharp" (Radio) (6 days-2nd week)	8,600	"Becky Sharp" (Radio) (6 days-1st week)	12,250	High 9-8-34 "Dames" Low 4-13 "Laddie"	25,000 5,700
Indianapolis								
Apollo	1,100	25c-40c	"Stranded" (W. B.)	3,000	"Keeper of the Bees" (Republic)	3,000	High 4-13 "Life Begins at 40" Low 5-4-34 "Thunder in the East"	7,500 1,600
Circle	2,800	25c-40c	"Shanghai" (Para.)	3,000	"She" (Radio)	4,000	High 12-15-34 "Lady By Choice" Low 1-19 "The President Vanishes" and "Enter Madame"	8,500 2,000
Lyric	2,000	25c-40c	"Men Without Names" (Para.)	7,500	"The Virginian" (Para.)	7,000	High 4-6 "Traveling Saleslady" Low 7-28-34 "Half a Sinner" and "Embarrassing Moments"	11,000 2,000
Palace	3,000	25c-40c	"Love Me Forever" (Col.) (2nd week)	4,000	"Love Me Forever" (Col.) (1st week)	7,000	High 6-22 "Age of Indiscretion" Low 4-6 "Casino Murder Case"	12,500 2,750
Kansas City								
Mainstreet	3,100	25c-40c	"She" (Radio)	7,000	"Hooray for Love" (Radio)	17,000	High 6-23-34 "Glamour" Low 1-12 "I Sell Anything"	23,000 2,000
Midland	4,000	15c-40c	"Murder in the Fleet" (MGM)	6,900	"Sanders of the River" (U. A.)	7,500	High 4-7-34 "Riptide" Low 12-22-34 "Private Life of Don Juan"	21,400 4,000
Newman	1,800	25c-40c	"Men Without Names" (Para.)	7,000	"Stranded" (W. B.)	6,500	High 9-29-34 "Belle of the Nineties" Low 4-13 "Rocky Mountain Mystery"	14,000 3,500
Tower	2,200	25c-35c	"Love Me Forever" (Col.) (2nd week)	8,100	"Love Me Forever" (Col.) (1st week)	13,000	High 1-12 "Broadway Bill" Low 5-5-34 "Let's Fall in Love"	14,000 4,000
Uptown	2,000	25c-40c	"Black Sheep" (Fox) (5 days)	2,100	"Orchids to You" (Fox)	3,400	High 10-27-34 "Judge Priest" Low 1-27-34 "Good Bye Again"	9,200 1,700
Los Angeles								
Filmarte	800	40c-50c	"My Song for You" (GB Pictures) (2nd week)	1,200	"My Song for You" (GB Pictures) (1st week)	1,000	High 4-14-34 "Moon Over Morocco" Low 6-30-34 "Island of Doom"	7,600 160
Four Star	900	30c-55c	"The Scoundrel" (Para.) (6 days)	6,300	"Escape Me Never" (U.A.) (6 days-5th week)	3,200	High 5-18 "Les Miserables" Low 12-15-34 "Have A Heart"	7,800 2,500
Loew's State	2,500	30c-55c	"Orchids to You" (Fox) and "Calm Yourself" (MGM) (6 days)	7,300	"Ginger" (Fox) and "Murder in the Fleet" (MGM) (6 days)	8,100	High 4-7-34 "Riptide" Low 12-29-34 "Music in the Air"	28,500 4,206
Paramount	3,596	30c-55c	"Love Me Forever" (Col.) (2nd week)	17,500	"Love Me Forever" (Col.) (1st week)	21,000	High 9-1-34 "Now and Forever" Low 6-22 "People Will Talk"	29,998 12,500
RKO	2,700	25c-40c	"Becky Sharp" (Radio) (6 days-2nd week)	9,100	"Becky Sharp" (Radio) (6 days)	12,000	High 3-16 "Roberta" Low 1-27-34 "Let's Fall in Love"	16,000 1,800
Vogue	900	25c-40c	"Awakening of Jim Burke" (Col.) and "Champagne for Breakfast" (Col.)	1,200	"Ladies Crave Excitement" (Mascot) and "Phantom Fiend" (Olympic)	1,000	....	
W. B. Downtown	3,400	25c-40c	"Hooray for Love" (Radio) and "Going Highbrow" (W. B.) (6 days)	8,800	....		High 9-8-34 "Dames" Low 12-29-34 "White Lies" and "The Last Wilderness"	20,000 4,900
Minneapolis								
Century	1,650	25c-40c	"College Scandal" (Para.)	4,000	"Black Sheep" Fox)	4,000	High 10-20-34 "Barretts of Wimpole Street" Low 7-27-34 "College Scandal"	6,500 4,000
Lyric	1,238	20c-25c	"Alibi Ike" (W. B.)	2,000	"Murder in the Fleet" (MGM)	1,500	High 7-27-34 "Alibi Ike" Low 1-27-34 "Jimmy and Sally"	2,000 500
RKO Orpheum	2,900	25c-40c	"Love Me Forever" (Col.) (2nd week)	6,500	"Love Me Forever" (Col.) (1st week)	7,000	High 7-20 "Love Me Forever" Low 8-25-34 "The Lady Is Willing"	7,000 2,700
State	2,300	25c-40c	"Front Page Woman" (W. B.)	6,000	"Escapade" (MGM)	5,500	High 8-18-34 "She Loves Me Not" Low 5-4 "Private Worlds"	7,000 5,000
World	400	25c-55c	"Escape Me Never" (U. A.) (3rd week)	3,500	"Escape Me Never" (U. A.) (2nd week)	4,000	High 6-8 "Thunder in the East" Low 3-23 "Narcotic"	5,000 2,000
Montreal								
Capitol	2,547	25c-60c	"The Flame Within" (MGM) and "One New York Night' '(MGM)	7,500	"Stranded" (W.B.) and "Mister Dynamite" (Univ.)	7,000	High 2-24-34 "Queen Christina" Low 12-22-34 "Great Expectations" and "Wake Up and Dream"	13,500 3,500
Imperial	1,914	20c-34c	"Death Flies East" (Col.) and "Wicked Woman" (MGM)	3,000	"Chinatown Squad" (Univ.)	3,000	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" Low 3-3-34 "Fanny"	6,500 1,500
Palace	2,600	25c-65c	"No More Ladies" (MGM)	8,500	"Drake of England" (British) and "The Nitwits" (Radio)	7,500	High 4-27 "Roberta" Low 7-21-34 "Shoot the Works" and "Friday the 13th"	15,000 6,000
Princes	2,272	30c-65c	"Thunder in the East" (U.A.) and "Unknown Woman" (Col.)	6,000	"Nell Gwyn" (U. A.) "Girls Please" (British)	5,500	High 1-5 "Kid Millions" and "Fugitive Lady" Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life"	10,500 4,500
New York								
Capitol	4,700	35c-$1.65	"Don't Bet on Blondes" (W. B.)	19,000	"Escapade" (MGM) (2nd week)	19,000	High 10-6-34 "Barretts of Wimpole Street" Low 12-29-34 "The Band Plays On"	65,860 4,500
Palace	2,500	25c-75c	"Men Without Names" (Para.)	7,000	"Oil for the Lamps of China" (F. N.)	9,000	High 7-21-34 "Of Human Bondage" Low 12-22-34 "Babbitt"	16,200 6,500
Paramount	3,700	35c-99c	"Shanghai" (Para.)	23,000	"Paris in Spring" (Para..)	17,500	High 8-25-34 "Cleopatra" Low 8-11-34 "Elmer and Elsie"	72,000 10.500
RKO Music Hall	5,945	35c-$1.65	"Ginger" (Fox)	53,000	"Love Me Forever" (Col.) (3rd week)	65,500	High 1-15 "The Little Minister" Low 1-19 "Evergreen"	110,000 52,000
Roxy	6,200	25c-55c	"Lady Tubbs" (Univ.)	25,900	"Hooray for Love" (Radio)	24,911	High 12-1-34 "Imitation of Life" Low 6-30-34 "Affairs of a Gentleman"	44,000 13,700
Strand	3,000	25c-55c	"Broadway Gondolier" (W. B.)	18,200	"Front Page Woman" (W. B.)	14,146	High 5-11 "The G Men" Low 1-20-34 "Easy to Love"	60.138 9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)	
Oklahoma City								
Capitol	1,200	10c-41c	"Front Page Woman" (W. B.)	3,000	"The Scoundrel" (Para.)	2,000	High 1-6-34 "Going Hollywood" Low 9-8-34 "You Belong to Me"	4,100 800
Criterion	1,700	10c-55c	"She" (Radio) (5 days)	2,500	"Escapade" (MGM)	4,500	High 1-27-34 "Dinner at Eight" Low 7-27 "She" (5 days)	9,000 2,500
Liberty	1,500	10c-36c	"The Raven" (Univ.) (4 days) "Gigolette" (Radio) (3 days)	2,000 300	"Spring Tonic" (Fox) (4 days) "Ladies Love Danger" (Fox) (3 days)	2,400 400	High 4-6 "While the Patient Slept" and "We're Rich Again" Low 3-23 "The Winning Ticket"	4,100 400
Midwest	1,500	10c-56c	"Oil for the Lamps of China" (F. N.)	2,500	"Stranded" (W. B.)	3,000	High 9-29-34 "Bright Eyes" Low 5-26-34 "Merry Wives of Reno"	9,540 2,000
Omaha								
Brandeis	1,200	25c-40c	"Love Me Forever" (Col.) (5 days-2nd week)	2,000	"Love Me Forever" (Col.) (1st week)	6,200	High 1-12 "The Little Minister" Low 2-16 "Babbitt" and "Murder in the Clouds"	9,100 3,000
Omaha	2,200	25c-40c	"Men Without Names" (Para.) and "Don't Bet on Blondes" (W.B.)	5,800	"Charlie Chan in Egypt" (Fox) and "Black Sheep" (Fox)	5,600	....	....
Orpheum	3,000	25c-40c	"Shanghai" (Para.) and "Orchids to You" (Fox)	7,500	"The Scoundrel" (Para.) and "Going Highbrow" (W. B.)	7,100	High 3-10-34 "Easy to Love" Low 12-29-34 "Babes in Toyland" and "Home on the Range"	17,250 5,000
Philadelphia								
Arcadia	600	25c-50c	"Naughty Marietta" (MGM) (3 days) "Murder in the Fleet" (MGM) (3 days)	800 600	"The Glass Key" (Para.) (4 days)	1,000	High 1-6-34 "Duck Soup" Low 1-27-34 "Women in His Life"	6,500 400
Boyd	2,400	40c-55c	"Shanghai" (Para.) (6 days)	9,300	"Becky Sharp" (Radio) (6 days)	12,000	High 1-6-34 "Little Women" Low 2-23 "The Night Is Young" (5 days)	30,000 6,500
Earle	2,000	40c-55c	"Lady Tubbs" (Univ.) (6 days)	11,000	"Don't Bet on Blondes" (W.B.) (6 days)	13,000	High 4-7-34 "Harold Teen" Low 7-27 "Lady Tubbs"	40,000 11,000
Fox	3,000	40c-65c	"The Farmer Takes a Wife" (Fox) (6 days)	17,000	"Orchids to You" (Fox) (6 days)	11,000	High 12-29-34 "Bright Eyes" Low 7-28-34 "She Was a Lady"	28,500 7,000
Karlton	1,000	25c-40c	"Escapade" (MGM) (6 days)	2,500	"Dr. Jekyll and Mr. Hyde" (Para.) (6 days)	2,500	High 11-3-34 "One Night of Love" Low 4-20 "One New York Night"	8,500 2,100
Keith's	2,000	30c-50c	"Becky Sharp" (Radio) (6 days)	2,700	"Stranded" (W. B.) (6 days)	2,700	High 3-3-34 "Carolina" Low 1-5 "Sweet Adeline"	8,000 1,500
Stanley	3,700	40c-55c	"Love Me Forever" (Col.) (6 days-2nd week)	9,500	"Love Me Forever" (Col.) (6 days-1st week)	14,000	High 1-5 "Broadway Bill" Low 12-29-34 "Behold My Wife"	22,000 7,500
Stanton	1,700	30c-50c	"Front Page Woman" (W. B.) (6 days)	5,000	"Men Without Names" (Para.) (6 days)	5,000	High 3-31-34 "The Lost Patrol" Low 1-5 "Man Who Reclaimed His Head"	9,000 2,000
Portland, Ore.								
Blue Mouse	700	15c-25c	"Let's Live Tonight" (Col.)	1,700	"The Informer" (Radio)	1,700	....	....
Broadway	1,912	25c-40c	"Calm Yourself" (MGM) and "Chinatown Squad" (Univ.)	4,000	"Escapade" (MGM)	5,000	High 4-7-34 "Wonder Bar" Low 7-14-34 "The Circus Clown" and "I Give My Love"	13,000 3,900
Mayfair	1,700	25c-40c	"The Awakening of Jim Burke" (Col.) and "Air Hawks" (Col.)	3,000	"In Caliente" (F. N.)	4,000	High 6-8 "Our Little Girl" Low 1-19 "Behold My Wife" and "Defense Rests"	4,000 1,600
Orpheum	1,700	25c-40c	"Front Page Woman" (W. B.)	7,000	"Stranded" (W. B.)	5,000	High 12-1-34 "Kentucky Kernels" Low 11-10-34 "Wednesday's Child"	8,000 3,500
Paramount	3,008	25c-40c	"Love Me Forever" (Col.) (2nd week)	7,000	"Love Me Forever" (Col.) (1st week)	8,000	High 3-24-34 "David Harum" and "Once to Every Woman" Low 6-30-34 "Now I'll Tell" and "Springtime for Henry"	12,000 4,000
United Artists	945	25c-55c	"Call of the Wild" (U. A.)	7,000	"Escape Me Never" (U. A.)	5,000	High 4-28-34 "House of Rothschild" Low 8-4-34 "Paris Interlude"	9,800 3,700
San Francisco								
Clay	400	25c-50c	"Liliom" (Fox)	700	"The Constant Nymph" (Fox)	600	....	....
Fox	4,600	10c-35c	"The Murder Man" (MGM)	14,000	"Mad Love" (MGM) and "Brewster's Millions" (U. A.)	8,500	High 7-27 "The Murder Man" Low 8-18-34 "Sin of Nora Moran and "Along Came Sally"	14,000 4,500
Golden Gate	2,800	25c-40c	"She" (Radio)	14,000	"Murder in the Fleet" (MGM)	12,700	High 3-16 "Roberta" Low 7-7-34 "Cockeyed Cavaliers"	23,000 10,200
Orpheum	3,000	15c-40c	"Love Me Forever" (Col.) (2nd week)	14,000	"Love Me Forever" (Col.) (1st week)	16,780	High 6-9-34 "Sing and Like It" Low 7-13 "Ladies Crave Excitement" and "Hard Rock Harrigan"	19,500 5,000
Paramount	2,670	25c-40c	"Shanghai" (Para.)	9,500	"Men Without Names" (Para.) and "Paris in Spring" (Para.)	11,000	High 9-29-34 "Belle of the Nineties" Low 1-20-34 "Four Girls in a Boat" and "Fugitive Lovers"	19,000 8,000
St. Francis	1,400	15c-40c	"Front Page Woman" (W. B.) (15c-55c)	7,500	"Escapade" (MGM)	7,000	High 1-19 "The County Chairman" Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	11,000 3,500
United Artists	1,200	15c-40c	"Sanders of the River" (U.A.)	5,000	"Escape Me Never" (U. A.) (3rd week)	7,500	High 1-6-34 "Roman Scandals" Low 3-9-34 "Private Life of Don Juan"	15,000 4,000
Warfield	2,700	25c-55c	"Broadway Gondolier" (W. B.)	20,000	"Front Page Woman" (W. B.)	19,500	High 12-29-34 "Bright Eyes" Low 3-31-34 "Gambling Lady"	29,000 15,500
Seattle								
Blue Mouse	950	25c-55c	"Hooray for Love" (Radio)	3,550	"She" (Radio)	3,250	High 2-17-34 "Roman Scandals" Low 7-7-34 "Tomorrow's Children"	7,500 2,550
Fifth Avenue	2,500	25c-55c	"Shanghai" (Para.)	5,400	"Escapade" (MGM)	7,100	High 4-14-34 "Riptide" Low 3-24-34 "Fashions of 1934"	12,750 3,500
Liberty	1,800	15c-50c	"Love Me Forever" (Col.)	7,150	"Let's Live Tonight" (Col.)	3,700	High 7-27 "Love Me Forever" Low 4-13 "White Lies" and "Happy Landing"	7,150 2,700
Music Box	950	25c-55c	"Sanders of the River" (U.A.) (5 days-2nd week)	2,200	"Sanders of the River" (U. A.) (1st week)	3,850	High 4-14-34 "Spitfire" Low 1-26 "Man Who Reclaimed His Head"	6,500 2,850
Orpheum	2,450	25c-55c	"Call of the Wild" (U.A) (25c-50c)	9,800	"The Arizonian" (Radio) and "The Case of the Curious Bride" (F.N.)	5,200	High 7-27 "Call of the Wild" Low 4-21-34 "Two Alone" and "I Believed in You"	9,800 3,750
Paramount	3,050	25c-40c	"Orchids to You" (Fox) and "Men Without Names" (Para.)	3,850	"Charlie Chan in Egypt" (Fox) and "Black Sheep" (Fox)	4,600	High 3-23 "Shadow of Doubt" Low 12-8-34 "Peck's Bad Boy" and "Menace"	8,700 3,300

J. C. JENKINS--HIS COLYUM

Dubuque, Iowa

Dear Herald:

They located this town on the west side of the Mississippi river in order to be in Iowa. If they had located it on the east bank it would have been in Illinois, which would have made it much easier for the playboys of Chicago to deliver their spirits fermenti without having to cross the river, for it's a doggone wet river at any time of the year.

We are told that the Government is planning on dredging the river so the barges and summer pleasure boats can use it, both for business (should there be any) and pleasure. In other words, it is planned to enlarge the "Pork Barrel" to include St. Paul and Minneapolis, the same as to include Sioux City on the Missouri.

The "Pork Barrel" used to be located down in the lower Mississippi and along the bayous where the alligators and bullfrogs live, but the "Barrel" was not large enough to hold all the "Pork" so they are going to enlarge it, but when the dredges get as far as Minneapolis they better turn around and hurry back or the channel will be filled with silt and sand before they get home.

We are told that these enterprises are going to cost hundreds of millions, but then, "big figures don't mean a thing," and the nearest thing to this school-boy proposition that we know of is that "Shelterbelt" to "bring rain." You recall that Barnum said there was one born every minute. Barnum was a pretty good showman.

▽

No Sense in It

We called at New Hampton, Iowa, to see our old friend Earl Potter and found him sick in bed. We never see any darn sense in an exhibitor getting sick, although the most of 'em do, but we are glad to report that Earl was not *very* sick, which caused us to wonder if there wasn't a certain amount of—indifference in him (we wouldn't want to say "laziness," for that might make him sore). Well, anyhow, we were sorry to find him sick and we hope he soon gets well, for it is our opinion that the town of New Hampton needs him at their popular playhouse, although we surmise that Mrs. Potter could fill the bill to the satisfaction of everybody. Well, we had a mighty nice visit with them, anyhow. Mrs. Potter is related to Mr. Bloomer, who was kidnaped over at Monroe, Wis., that time and who paid something like seventy-five thousand dollars for the privilege of walking back home. The walking would have to be awfully good if we paid that much. The trouble with these present-day kidnapers is that they are being influenced too much by these depressing times; they should be remunerated according to their services.

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Don't ever come over into Iowa without visiting Mr. and Mrs. Palmer, who operate the theatre at Postville. If you do you have missed the best part of your trip. We never think of visiting northeast Iowa without calling on these two delightful folks, and we have Postville marked on our visiting list as one of the bright spots in our vagabond wanderings. They had us up to their home the other night and we had ice cream 'n' everything and our conversation drifted to the motion picture business and we agreed that pictures are getting better and better all the while and we both expressed our thanks to the "Legion of Decency." We spent a very delightful evening.

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Crooners and the Itch

We saw a fellow leaning up against a telephone pole yesterday scratching his back and we said to him: "Brother, how many more years do you have to go," and he replied, "Only six," and we told him if he wanted a cure to go across the street to that cafe and hear a crooner singing "Dear heart, my love grows stronger every day" and if that didn't cure him to try fighting a bull.

▽

Shullsburg, Wisconsin

We came over here to see this crazy Irishman who operates the best theatre in the southwestern part of the state. His name is Lee and he would get awfully sore if you called him a Norwegian, but we have met some mighty nice Norwegian folk at that. He claims to have been born at Cork during the "Donnybrook Fair" and has voted the same ticket ever since (we didn't doubt that, for he looks like it).

He is the guy who said we were probably a "Squaw Man" when we called on him once before. He said a lot of things and he is still alive, which proves that we are blessed with a lamb-like disposition. Our gentleness is only exceeded by the length of our profane vocabulary. We went to his show last night and we are still wondering where all the customers came from, as there were more people at his show than there are in the entire town. Tonight he is playing Shirley Temple in "The Little Colonel" and we'll bet he will have 'em hanging on the rafters. Lee is also a baker and we advised him to put sugar in his doughnuts instead of sand, as sand was hard on the stomachs, and he said, "Oh, that's nothing, if they can stand this moonshine we have around here they can stand a little sand." We'll betcha that Mrs. Maloney and Mrs. Flarity will both be at the show tonight (should little Patrick and Michael get over the mumps). This boy Lee is a mighty swell guy.

▽

As we understand the law of Wisconsin, those who are dispensing that lifesaving fluid which is bringing "prosperity" to the state can't use the word "Saloon," so they have substituted the word "Tavern," and whenever one sees the word "Tavern" over a door he can rest assured that he will find "prosperity" within, in small or large doses, as he chooses. Wisconsin ought to be awfully prosperous.

▽

We came through Monroe today, and you may not know it, but it is claimed by Monroe people that it is the capital of the brick and Swiss cheese industry of the world. Had they confined their claims to Green county, Wisconsin, the claim might have gone unchallenged. We have been through some cheese sections, especially out in western Oregon, where similar claims are made and where brick and Swiss cheese are considered legal tender for all debts, both public and private.

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Cheese with Positive Convictions

In Monroe they have some limburger cheese that has positive convictions of its own. You can't look a limburger cheese in the face and tell it anything, and when they put a chunk of it out in the backyard the boys get the pitchforks and start cleaning out the barn.

Limburger is a mighty economical cheese if you know how to use it. We put a small piece of it in our driver's vest pocket and he hasn't been hungry for two weeks. Limburger cheese is what makes these badgers so "strong." You never hear of a Badger guessing about anything, not even football.

We are glad that Wisconsin is still a part of the Union. If she wasn't, then what would become of the Prohibition Party.

When we get up north in the pinery country we are going to look up a good location for that "Shelterbelt."

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

"Movie Sweepstakes" Plans Key Branch System

"Movie Sweepstakes," newest business stimulator offered to exhibitors by Movie Sweepstakes, Inc., recently formed with Al Young as president and Jack Goetz and Arthur Gottlieb as vice-presidents, has established offices in New York at 245 West 55th Street, and in Philadelphia and Boston, and plans a system of branches in all key distribution cities. Joseph Vergesslich is general sales manager and William E. Raynor eastern division manager.

The company originated "Movie Sweepstakes" and has served notice it will prosecute infringements of its copyright. The device consists of a horse race on the screen, the holders of the names of the winning horses winning a cash prize. It is designated as a weekly attraction, and is now being operated at a number of theatres, including the United Theatres circuit on Long Island, the Paramount, Staten Island, and the Oceana, Brighton Beach, N. Y.

To Handle Spanish Films

World distribution on "Aguilas de America," Spanish film recently produced in Mexico by Cultural S. A., will be handled by Criterion Films, headed by David Strong. He will also distribute "Un Hombre Peligroso," Spanish film produced in Hollywood by Richard C. Kahn. Sack Amusement Enterprises will handle western United States distribution.

Rogers Joins Fox

Bogart Rogers, recently resigned as scenario editor of Paramount, has joined the editorial staff of Twentieth Century-Fox.

WHAT THE PICTURE DID FOR ME

Ambassador

RED BLOOD OF COURAGE: Kermit Maynard, Ann Sheridan—Good northern picture that is O. K. for Saturday. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Chesterfield

SHOT IN THE DARK, A: Charles Starrett, Marion Shilling—Pretty good mystery drama. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Columbia

EIGHT BELLS: Ann Sothern, Ralph Bellamy—This picture should have box office value, but they say it is too hot, even though our cooling system keeps the theatre comfortable for them. I believe this one actually lacks story value; while it is well done, well produced, well cast, but not good entertainment. —W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

LAW BEYOND THE RANGE: Tim McCoy, Billie Seward—This pleased the usual complement of western fans. Played July 13.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MILLS OF THE GODS: May Robson, Fay Wray, Victor Jory—Very good; one of May Robson's best. Good for Friday-Saturday. Running time, 69 minutes. —P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PARTY WIRE: Jean Arthur, Victor Jory—A very funny comedy drama. We played it on a double bill, but it is good enough to stand alone in any house, if you want a true-to-life story of a party wire in a country town. The acting by the whole cast was fine. Clean fun and lots of it.—Bert Silver, Silver Theatre, Greenville, Mich. City and country patronage.

PARTY WIRE: Jean Arthur, Victor Jory—My patrons enjoyed this picture. I would call it good entertainment for the average small town, because it deals with small town "snoopers" and would-be-highbrows.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

SWELL HEAD: Wallace Ford, Barbara Kent—just a fair picture. Baseball season is on, so if you ever want to get the best from this picture, this is your angle.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

UNWELCOME STRANGER, THE: Jack Holt, Mona Barrie—Just another picture and a waste of time. Columbia sure has some poor ones and some good ones. Played July 4-5.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

UNWELCOME STRANGER, THE: Jack Holt, Mona Barrie—A splendid program picture; both stars fine and some extra good kid actors. A very fine interesting story, clean and entertaining. Play it and your patrons will O. K. this report. Played July 18. —Bert Silver, Silver Theatre, Greenville, Mich. City and country patronage.

WHOLE TOWN'S TALKING, THE: Edward G. Robinson, Jean Arthur—Dandy picture. Columbia sure did their stuff here. Wish our hot weather wasn't here; did only average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

First National

BIG HEARTED HERBERT: Aline MacMahon, Guy Kibbee, Patricia Ellis—Very good comedy; makes a good program picture. Average business. Running time, 66 minutes. Played July 10.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

BLACK FURY: Paul Muni, Karen Morley—While it is a real good picture, still it lacks women interest and appeal and failed to draw.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

BLACK FURY: Paul Muni, Karen Morley—The poorest two-day gross on any picture in the history of this theatre. Yet it was a Warner special that failed to gross film rental. Had plenty of squawks on this. Hard to understand, no story, no nothing, in fact.—Warren Weber, Deluxe Theatre, St. John, Kan. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

CASE OF THE CURIOUS BRIDE: Warren William—These murder stories are getting too numerous It seems that every time you look around, you can see a murder story coming your way. They are all right once in a while, but when you get them thrown at you from each company, right and left, you feel like throwing up both hands and hollering for help. For the lov'a Pete, lay off them for awhile.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

G MEN, THE: James Cagney, Margaret Lindsay—Brought out the men, but the women stayed home. Didn't do much on this for some reason or other, although the picture has plenty of appeal for men patrons.—Warren Weber, Deluxe Theatre, St. John, Kan. General patronage.

G MEN, THE: James Cagney, Margaret Lindsay—A great picture. Fine acting, interesting story. Gave one hundred per cent satisfaction. Based on facts and not overdrawn. Every actor at their best, Cagney, Lindsay, Armstrong, Dvorak and all the rest right on the job in this one. Played July 21-22.—Bert Silver, Silver Theatre, Greenville, Mich. City and country patronage.

G MEN, THE: James Cagney, Margaret Lindsay—Right up to the minute entertainment. Chock-full of excitement with plenty of comedy relief. Just an A 1 picture, to A 1 business. Excellent entertainment.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

GO INTO YOUR DANCE: Al Jolson, Ruby Keeler —Too long, draggy in spots. Folks here do not care for Jolson. And as for Keeler, she is okay if she sticks to dancing. Picture was fairly good all around; failed at the box office.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

HAPPINESS AHEAD: Dick Powell, Josephine Hutchinson—Some fine songs in this one; plenty of comedy and romance. Josephine Hutchinson was not as beautiful as we expected, but has a way with her. Frank McHugh furnishes some good comedy. Played June 8.—I. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

IN CALIENTE: Dolores Del Rio, Pat O'Brien—A real good picture. Lots of action, laughs and good music.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

OIL FOR THE LAMPS OF CHINA: Josephine Hutchinson. Pat O'Brien—Comments divided on this one. Personally, thought it about an average program picture that did average business. Picture too draggy in spots. Picture well cast. Okay for midweek.—Warren Weber, Deluxe Theatre, St. John, Kan. General patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Pat O'Brien, Ginger Rogers—This picture drew very well for us even though it was old. Dick is always fine, the Four Mills Brothers are great. Ginger Rogers appealing. All our patrons spoke of the picture as very entertaining. Played June 1—I. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

Fox

BLACK SHEEP: Edmund Lowe, Claire Trevor, Tom Brown, Adriene Ames—This was a very good picture. Should have had more ballyhoo, something on type of "Transatlantic Merry-Go-Round." Don't pass this up. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

CHARLIE CHAN IN EGYPT: Warner Oland, "Pat" Paterson—Good mystery picture to excellent business. This picture was run on a double feature with RKO's "The Nitwits," which, of course, drew well on a mid week run. It's a little hard to follow all the characters, but it gives good satisfaction to the Charlie Chan fans, and will make money.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

COWBOY MILLIONAIRE: George O'Brien—Just another western where George O'Brien turns out to be the hero of the day. Average business. Running time, seven reels. Played July 3-4.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

DARING YOUNG MAN, THE: James Dunn, Mae Clarke—Only average program fare for one day showing, or Bargain Nights. Fox has made the most pitiful pictures this year, as well as some of the best. Would be okay if exhibitor had fifty per cent elimination, but try to get it.—Warren Weber, Deluxe Theatre, St. John, Kan. General patronage.

DOUBTING THOMAS: Will Rogers—The weakest of the recent Will Rogers pictures. Star is not as prominently cast as usual and plot is weak. However, it has Will Rogers as star so that means a head-on start in business! Running time, 78 minutes. Played July 7-9.—G. E. Lancaster, Huntington Theatre, Huntington, Ind. General patronage.

DOUBTING THOMAS: Will Rogers—Bill is always good and draws well. The only feature bad about it was Alison Skipworth. My people don't like her and can't understand her talk. Played July 17.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

GEORGE WHITE'S 1935 SCANDALS: Alice Faye, James Dunn—On the whole this pleased better than last year's "Scandals" and drew about the same, which wasn't much. I can't understand why these pictures do not have more popular appeal unless it is lack of a good story to hold them together.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

GEORGE WHITE'S 1935 SCANDALS: Alice Faye, James Dunn—Very good. Did a nice business for three days. Fox has the pictures for any town. They have more pictures that mean box office profit than all the rest of the producers.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

HELLDORADO: Richard Arlen, Madge Evans, Ralph Bellamy—Good week-end program picture based on an old mining town. Our heat wave doesn't do any picture justice.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

IT'S A SMALL WORLD: Spencer Tracy, Wendy Barrie—Pretty good program picture that did not draw very good at the box office. Running time, 71 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

IT'S A SMALL WORLD: Spencer Tracy, Wendy Barrie—Very good program picture. Excellent acting by the cast. Average business. Running time, seven reels. Played July 5-6.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

LADIES LOVE DANGER: Gilbert Roland, Mona Barrie—Humorous comedy with many serious sided situations, well done. Very good program picture. Average business. Running time, eight reels. Played June 21-22.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

LIFE BEGINS AT 40: Will Rogers—Excellent picture that pleased everyone. Played this to best business in months. Played July 8.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

LITTLE COLONEL, THE: Shirley Temple, Lionel Barrymore, Bill Robinson—Excellent. We played this late, but did a very good business. Little Shirley Temple is great. She is not only the sweetest little star on the screen, she is a real actress. I hope Fox will continue to give her good stories and support. Running time, 81 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

OUR LITTLE GIRL: Shirley Temple—Started out with a bang, but dropped off sharply. No matter how good any star is she can't carry the whole picture, and Shirley was not given adequate support in this. Don't mistake me, it is good, but not near as good as "Little Colonel" or "Bright Eyes," and your box office will tell you so, just as mine did. Played July 9-11.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

UNDER THE PAMPAS MOON: Warner Baxter, Ketti Gallian—Phew! A worse than average program picture that failed to do any business whatsoever.

Might be okay for double bill.—Warren Weber, Deluxe Theatre, St. John, Kan. General patronage.

UNDER THE PAMPAS MOON: Warner Baxter, Ketti Gallian—A swell picture from every angle. Played to average business. Running time, eight reels. Played June 7-8.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

UNDER THE PAMPAS MOON: Warner Baxter, Ketti Gallian—Here we have Warner Baxter back in the type of role that won him great popularity and the type of role in which our audiences prefer him. However, the material with which he has to work is so mediocre that the results are disappointing. Beautiful outdoor photography and tuneful music. Running time, 78 minutes. Played July 11-13.—G. E. Lancaster, Huntington Theatre, Huntington, Ind. General patronage.

WHEN A MAN'S A MAN: George O'Brien—Fine little program picture that did well at the box office. This made a little money for us. Running time, 68 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MGM

AGE OF INDISCRETION: May Robson, Madge Evans—Good picture of its type. Well liked by those who saw it. Average business. Running time, eight reels. Played June 23-25.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

BABY FACE HARRINGTON: Charles Butterworth, Una Merkel—Here is a picture that has but very little appeal to the small town audience. Personally I enjoyed Charles Butterworth and his line of comedy, but the picture if not run will never be missed.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

FLAME WITHIN, THE: Ann Harding, Herbert Marshall—Very good. Well dramatized and excellent acting. Played to average business. Running time, eight reels. Played June 19-20.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

NAUGHTY MARIETTA: Jeanette MacDonald, Nelson Eddy—Excellent, that's the word, excellent. You have a picture here that is in a class by itself. It should make money in every situation.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

NAUGHTY MARIETTA: Jeanette MacDonald, Nelson Eddy—Very good from the standpoint of entertainment, but lacking in drawing power. Played to average business. Running time, 11 reels. Played June 9-11.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

NIGHT IS YOUNG, THE: Ramon Novarro, Evelyn Laye, Charles Butterworth, Una Merkel—We thought this a very fine musical, and so did most of our customers. The music was especially beautiful. We played the record, "When I Grow Too Old to Dream" and "The Night is Young" for weeks before the picture and they helped to make the picture especially effective. Played June 9.—I. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

NO MORE LADIES: Joan Crawford, Robert Montgomery—A good picture, humorous and dramatic situations that kept the house rolling in laughter from start to finish. Average business. Running time, nine reels. Played July 7-9.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

ONE NEW YORK NIGHT: Franchot Tone, Una Merkel, Conrad Nagel—Good comedy photodrama spiced with mystery and thrills. Very well done. Played to average business. Running time, seven reels. Played June 26-27.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

PUBLIC HERO NO. 1: Lionel Barrymore, Jean Arthur, Chester Morris—Very good picture concerning "G" men and, of course, the usual amount of shootings. Heard many favorable comments on this. Business poor due to extreme hot weather. Running time, 89 minutes. Played July 13.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

RECKLESS: Jean Harlow, William Powell—A very fine picture. Good story. The two stars are always good in any picture they are in. The whole cast was extra good. We did not do the business we should, but no fault of the picture. Played July 14-15.—Bert Silver, Silver Theatre, Greensville, Mich. City and country patronage.

SHADOW OF DOUBT: Ricardo Cortez, Virginia Bruce—A dandy programmer that we used on a double bill, but strong enough to stand alone for a week-end feature. Running time, 75 minutes. Played July 16-17.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

TIMES SQUARE LADY: Robert Taylor, Virginia Bruce—A western country girl comes from Iowa to New York to make good and makes New Yorkers take notice. Very good entertainment with enough comedy and seriousness coupled together to make it one of the leading program pictures of the year. Average business. Running time, 69 minutes. Played May 31-June 1.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

WEST POINT OF THE AIR: Wallace Beery, Robert Young, Maureen O'Sullivan—By far the best but business handicapped by excessively hot weather. Running time, 88 minutes. Played July 11-13.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

INDIANA AND NEBRASKA ADD CONTRIBUTORS

From Indiana and Nebraska come new contributors to "What the Picture Did for Me" this week. They are:

G. E. Lancaster, Huntington and Jefferson theatres, Huntington, Ind.

A. H. Records, Majestic theatre, Hebron, Neb.

The first reports from these showmen appear in this issue.

WEST POINT OF THE AIR: Wallace Beery, Robert Young, Maureen O'Sullivan—Entertainment that zooms to the heavens on the wings of romance. One of the best air pictures run this year. Very good. Average business. Running time, nine reels. Played June 16-18.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

WHAT EVERY WOMAN KNOWS: Helen Hayes, Brian Aherne, Madge Evans—Was afraid our people wouldn't like this so well, but it had quite an appeal. The Scotch dialect did not hurt the story any, and the name of Helen Hayes drew them in. The only criticism I could make of the picture was that Brian Aherne did not have enough looks and magnetism. Played June 2.—I. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

Monogram

HONEYMOON LIMITED: Neil Hamilton, Irene Hervey—A very good program picture. Played on a double bill and gave good satisfaction. Played July 12-13.—Bert Silver, Silver Theatre, Greenville, Mich. City and country patronage.

KEEPER OF THE BEES: Neil Hamilton, Betty Furness—It was a fine book, a fine picture and they're still raving about this one. Played to average business. Running time, eight reels. Played July 14-16.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

RAINBOW VALLEY: John Wayne, Lucille Brown—Nice western and very good for towns that like them and go for them.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

Paramount

COLLEGE SCANDAL: Arline Judge, Kent Taylor—Paramount sure is packing a lot of mystery and thrills in their latest offering. It had the audience gasping when the final sequence appeared on the screen. Very good. Average business, Running time, eight reels. Played July 10-11.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

FOUR HOURS TO KILL: Richard Barthelmess—Good picture and draws good and pleases and that is what counts. The title is against it but after they are in they will be pleased.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

GLASS KEY, THE: George Raft—An exceptionally good picture. Thrills, mystery and comedy. Lacked drawing power. Running time, eight reels. Played June 5-6.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

GOIN' TO TOWN: Mae West—Done a nice business on Mae. Did not go so hot. They don't have enough box office clickers. Played July 10-12.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

GOIN' TO TOWN: Mae West—As West is always a drawing card, enough said. Played to above average business. Running time, eight reels. Played June 30-July 2.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

MEN WITHOUT NAMES: Fred MacMurray, Madge Evans—One of the best of its kind presented the fans this year. Played to average business. Running time, seven reels. Played July 12-13.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

MISSISSIPPI: Bing Crosby, W. C. Fields, Joan Bennett—Bing might have pulled them in, but Fields gave them their money's worth. A number of people who said they had never cared for Fields before, liked him in this very much. We had very good business for three days.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

MISSISSIPPI: W. C. Fields, Bing Crosby, Joan Bennett—Sunday opening to the biggest Sunday in months, and held up strong for four days. If you ask me, this is a perfect picture; the cast are all of them one hundred per cent and the story is by far the best in a long. long time, and the picture, what a picture! Give this your longest and best playing time.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

ONCE IN A BLUE MOON: Jimmy Savo, Michael Dalmatoff—Of all pictures this takes the cake. It did not please even the kids. Don't play it. Better pay for it. Played July 8.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

PEOPLE WILL TALK: Charles Ruggles, Mary Boland—With Ruggles in the cast how could a picture be a flop? The fans are still raving about this picture. Played to average business. Running time, seven reels. Played June 14-15.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

PEOPLE WILL TALK: Charles Ruggles, Mary Boland—A domestic comedy drama of the family type that audiences enjoy because of the effective blending of fun in action and dialogue. Dean Jagger as the leading man registers with the audiences. People are asking when we will have him again. The story moves swiftly with many unique and novel twists. Running time, 68 minutes. Played July 21-22.—G. E. Lancaster, Jefferson Theatre, Huntington, Ind. General patronage.

PRIVATE WORLDS: Claudette Colbert, Charles Boyer—Had a good attendance for a Sunday. Some liked it, others panned it. Personally, I did like it. Why have such distressing pictures and so many nuts.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

PRIVATE WORLDS: Claudette Colbert, Charles Boyer—Another glorious role for the star who won the 1934 Academy Award for the best performance of the year. Well done and well liked by those who witnessed the grand performance of this glorious star on our screen. Played to average business. Running time, 84 minutes. Played June 2-4.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

RUMBA: George Raft, Carole Lombard—Drew better than average Sunday business, but had nobody on Monday. I think people expected another "Bolero" and were disappointed. Played June 30-July 1.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

RUGGLES OF RED GAP: Charles Laughton, Mary Boland, Charles Ruggles, Zasu Pitts—We fell down on this most excellent comedy, largely because of the hot weather. To our notion, Charles Laughton's portrayal of "Colonel" Ruggles is a masterpiece. Played July 17-18.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

STOLEN HARMONY: George Raft, Ben Bernie—The fans went wild over this one, a picture which could honestly be called four shows in one, a musical, a mystery, a gang and a straight drama play. Played to average business. Running time, eight reels. Played June 12-13.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

RKO Radio

CIMARRON: Richard Dix, Irene Dunne, Estelle Taylor, Edna May Oliver—This was a big success in its day, but as a reissue it is the bunk. The film we got was in poor shape. Sound track scratched and noisy and parts of the picture were evidently filmed without sound as the aperture was not standard. Taking everything into consideration, I do not believe it is worthwhile playing these old reissues, no matter how good they were in their day. Did just fair business here. Running time, 115 minutes. Played July 17.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

NITWITS, THE: Wheeler and Woolsey—Good picture, but not the best Wheeler-Woolsey. This team has a good following here and the fans were not disappointed. Quite thrilling in spots, due to murder mystery. No one can kick on these Wheeler-Woolsey pictures.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

ROBERTA: Irene Dunne, Fred Astaire, Ginger Rogers—Excellent satisfaction to normal business. We would have done better had it not been for excessively hot weather. Playd July 10-11.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

ROMANCE IN MANHATTAN: Francis Lederer, Ginger Rogers—Ginger Rogers goes better with Astaire. Very average business. RKO has better ones than this.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

STAR OF MIDNIGHT: William Powell, Ginger Rogers—Good picture but a flop at the box office. I guess the hot weather was a good deal to blame. Running time, 90 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

STRANGERS ALL: May Robson, Preston Foster—We played this on a Saturday night and many of our fans remained away. The show is okay, but better on any night than Saturday. Played July 6.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

VILLAGE TALE: Randolph Scott, Kay Johnson—This is a splendid program picture. Very interesting story and well acted by the stars and whole cast. Played on a double bill, but it would have stood alone and satisfied.—Bert Silver, Silver Theatre, Greenville, Mich. City and country patronage.

VILLAGE TALE: Randolph Scott, Kay Johnson—The biggest flop we have had for a long time. This did not give satisfaction. Running time, 80 minutes. —P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

United Artists

AFFAIRS OF CELLINI, THE: Constance Bennett, Fredric March, Frank Morgan, Fay Wray—Not so hot. This type of a picture never draws in a small town. Running time, 83 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CLIVE OF INDIA: Ronald Colman, Loretta Young, Colin Clive—Good picture for certain classes. Did only fair business; think hot weather affecting us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

FOLIES BERGERE: Maurice Chevalier, Merle Oberon, Ann Sothern—Another good picture, well made and produced. Full of good entertainment, plus beautiful sets, smart costumes, wonderful music, etc. It's a really high class picture, but just did an average business. We lost money on the run.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

Universal

BRIDE OF FRANKENSTEIN: Boris Karloff—Get them in on the opening day or you lose 'em. Opened strong but what a flop the second and third days. Will get by on short run.—Warren Weber, Deluxe Theatre, St. John, Kan. General patronage.

NIGHT LIFE OF THE GODS: Alan Mowbray, Irene Ware, Peggy Shannon—Say, this is a big picture and very nutty. I think it is over my head. One of the most impossible stories I have ever seen filmed. People laughed at it, and as I had another good picture with it the show gave satisfaction. You play it and tell me what the company was thinking about when they made it. The acting was fine. Played July 19-20.—Bert Silver, Silver Theatre, Greenville, Mich. City and country patronage.

STONE OF SILVER CREEK: Buck Jones, Noel Francis—Pretty good western. It seems to me as if the Buck Jones westerns are getting poorer. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

STONE OF SILVER CREEK: Buck Jones, Noel Francis—This is an extra good western picture, interesting story and good cast and the star is always good.—Bert Silver, Silver Theatre, Greenville, Mich. City and country patronage.

STRAIGHT FROM THE HEART: Mary Astor, Roger Pryor, Baby Jane—Lovely picture. Baby Jane very good. Heat spoiled our show. Above average program picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Warner Bros.

ALIBI IKE: Joe E. Brown—Joe Brown's best for a long time. Hokum, grand comedy, enough heart interest, make this a bell ringer for any box office. Running time, 71 minutes. Played July 19-20.—G. E. Lancaster, Huntington Theatre, Huntington, Ind. General patronage.

STRANDED: Kay Francis, George Brent—Played this on a double bill and was okay. About average program fare but Kay Francis no panic at the box office. Just another of the hundreds of pictures for that "midweek spot."—Warren Weber, Deluxe Theatre, St. John, Kan. General patronage.

Miscellaneous

LOST CITY, THE (Regal): William Boyd, Claudia Dell—Not so good. Advertised as a hundred years ahead of its time. After you see the picture you will find that today we at least have one-third of the numerous electrical concoctions that we now are actually using. Average business. Running time, eight reels. Played June 28-29.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

Short Features

Columbia

SCREEN SNAPSHOTS SERIES: Quite interesting. P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

UNCIVIL WARRIORS: 3 Stooges: Will get by okay in small towns. Plenty silly but seemed to get quite a few laughs.—Warren Weber, Deluxe Theatre, St. John, Kan.

Educational

DOG SHOW, THE: Paul Terry-Toons—Pretty good. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

FLYING OIL: Paul Terry-Toon—Farmer Alfalfa and the animals use a flying oil on the feet with most amusing results. It is extra good. Running time, 6 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

MODERN RED RIDING HOOD, A: Paul Terry-Toon—Be sure to put this on when you know you'll have lots of children. They will adore it. We used it with "Our Little Girl."—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

OPERA NIGHT: Paul Terry-Toons—Pretty good cartoon comedy. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

OLD CAMP GROUND, THE: Song Hit Stories Series—Good song reel. Running time, 9 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SOUTH POLE OR BUST: Paul Terry-Toons—Good. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TAMING THE WILD: Treasure Chest Series—A fairly good filler. Running time, 1 reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

TARS AND STRIPES: Buster Keaton—Not much comedy, but the background of a naval station lends lots of "atmosphere" and puts it over. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

WHAT A NIGHT: Paul Terry-Toons Series—Good. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MGM

ANNIVERSARY TROUBLE: Our Gang—Pleased everyone. We like to use these "Gang" comedies on Saturday night, but find that all the kids and a lot of grown-ups always stay to see them the second time. If we do need the seats this is inconvenient, yet I can't blame folks for I usually watch Spanky the second time myself. Running time, 18 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

DONKEY BASEBALL: Oddities Series—Good filler.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

GYPSY NIGHT: Musical Revues Series—Just a waste of time. "Filler" describes it completely.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MEMORIES AND MELODIES: Musical Revues—It's very seldom that I mention a short subject, but here is one I feel I must recommend to my exhibitor friends. In my humble opinion it's the best two-reeler produced this year. When you want to arrange a big program for a special occasion, just date this subject, and bill it above your feature. It has the most beautiful music, songs, color, etc., produced this year. You have a real short subject; step on it. —S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

OKAY TOOTS: Charley Chase—Keep this off top spot; only a few chuckles. Running time, 2 reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

TALE OF THE VIENNA WOODS: Happy Harmonies Series—One of the best cartoons we have ever shown. All in color. A deer and fawn have adventures in the woods. These cartoons are beautiful and one could see them over many times without tiring. —I. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

Paramount

BABY BE GOOD: Betty Boop Cartoon—All right. Running time, 7 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

RKO Radio

ALIBI BYE BYE: Clark & McCullough Series Just very ordinary. Running time, 18 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

PARROTVILLE OLD FOLKS: Rainbow Parade Cartoons—Good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PICNIC PANIC: Rainbow Parade Cartoons—Good cartoon. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

United Artists

GOLDEN TOUCH, THE: Silly Symphonies—Very clever.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

GRASSHOPPER AND THE ANT, THE: Silly Symphony Series—These Silly Symphonies are hard to beat. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Vitaphone

BUDDY THE DENTIST: Looney Tunes—A good cartoon.—I. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

HIS FIRST FLAME: Shemp Howard, Daphne Pollard—A poor comedy; the characters overact the slapstick part. The best part was a fire thrill.—I. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

ONCE OVER LIGHTLY: Roscoe Ates—Very unfunny. Roscoe Ates stutters in a barber shop and a second barber has the hiccups, and about cuts his customers' throats. The thing ends up with a poker game. Never heard a single laugh.—I. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

SPRINGTIME IN HOLLAND: Broadway Brevities Series 1934-35—Not five minutes of entertainment in this one. Warners have slipped badly on this series within the past few months. Played this on Sunday and was sorry. Running time, 20 minutes.—Warren Weber, Deluxe Theatre, St. John, Kan. General patronage.

STUFFY'S ERRAND OF MERCY: Pepper Pot Series—A very poor cartoon, I thought. Grotesque creatures go to get an orange for a sick girl. The only thing to me of interest was how they made the picture.—I. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

VAUDEVILLE REEL NO. 4: Pepper Pot Series—Exceptionally good.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Serials

Mascot

LAW OF THE WILD: Rex, Rin Tin Tin, Jr., Ben Turpin, Bob Custer—Folks seem to like this serial. We thought the actors wooden, but the animals make up for any defects, and there is plenty of action, good photography, and sound very fine.—I. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

MYSTERY MOUNTAIN: Ken Maynard, Verna Hillie—Starts out like a fine serial. Maynard is universally popular, which ought to put this one over. Running time, 20 minutes each episode.—Warren Weber, Deluxe Theatre, St. John, Kan. General patronage.

ROARING WEST (Chapter One): Buck Jones—Plenty of action and it is starting out good.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

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First Division in Deal With BIP

Harry Thomas, president of First Division Exchanges, Inc., has closed a deal with Arthur Dent, managing director of British International Pictures and vice-president of Alliance Pictures, Ltd., by which First Division will take over distribution in this country of 18 out of 25 pictures on the Alliance schedule. (Picture in Pictorial Section).

Under the deal First Division has the choice of any BIP product, which will be released in this country under the trade name of Alliance. The product will be distributed directly through First Division exchanges in the east and elsewhere through affiliated franchise holders. Two-thirds of the English company's product for 1935-36 will be made with the American market in mind. The deal runs for one year.

According to Mr. Thomas, where exchanges elsewhere in the country have dropped First Division affiliation because of the new policy of Republic Pictures that its distributors must confine themselves only to Republic releases, deals are being concluded with other exchanges in the key cities.

The 18 features for First Division release, and the star of each, are as follows: "Mimi," Douglas Fairbanks, Jr.; "Dance Band," Charles (Buddy) Rogers; "The Secret Agent," Greta Nissen; "Red Wagon," Charles Bickford; "It's a Bet," Helen Chandler; "McClusky the Sea Rover," Jack Doyle; "Crime on the Hill," Sally Blane; "Southern Maid," Bebe Daniels; "Love at Second Sight," Marian Marsh; "Elizabeth, the Virgin Queen," Matheson Lang; "Radio Parade of 1935," all star; "Give Her a Ring," Zelma O'Neal; "Girls Will Be Boys," Cyril Maude; "My Song Goes Round the World," Joseph Schmidt; "Freedom of the Seas," Zelma O'Neal; "Scotland Yard Mystery," Sir Gerald du Maurier; "The Great Defender," Matheson Lang; "Old Curiosity Shop," Elaine Benson.

Southeastern Owners To Meet August 11-13

The Southeastern Theatre Owners' Association will hold its annual summer convention at the Carling Hotel, Jacksonville, Fla., August 11-13. M. C. Moore of the Riverside theatre, Jacksonville, is chairman of the entertainment committee. Ed Kuykendall, president of the Motion Picture Theatre Owners of America, will address the meeting on "We Need Each Other."

It is planned to make the meeting as much of an entertainment gathering as possible, since there will be no election of officers and only one business session, at which general matters will be discussed. Elaborate programs for the entertainment of the guests have been arranged, including deep sea fishing, golf tournaments and the like.

Exhibitors' Kin Die in Crash

Sympathy was expressed generally throughout the Intermountain western territory for George Smith, exhibitor, operating the Gem theatre at Magna, Utah, whose mother and brother were killed recently in an automobile collision. Another brother had died only recently on the Coast.

TRAVELERS

Walt Disney, producer of Mickey Mouse and Silly Symphonies cartoons, arrives in New York from a European vacation this week.

Wendy Barrie, Paramount player, leaves Hollywood for a vacation in England this week. She will return in November.

George Burns and Gracie Allen leave the Paramount Coast studio for New York this week.

Shirley Temple, child star, with her parents, sailed for a vacation to Hawaii.

Octavus Roy Cohen, author and screen writer, arrived in New York from the Coast.

Bud Ernst, radio artist, and his wife, Lyda Roberti, stage and screen player, arrived in New York after a honeymoon cruise.

May Robson arrived at the MGM Coast studio from New York.

James Melton, radio singer, left New York last week for the Warner Coast studio to begin work under a new film contract.

Frank Planas, Warner manager in Porto Rico, has arrived in New York for home office conferences.

Alfred S. Daff, Universal division manager in Melbourne, Australia, sailed from Los Angeles for home last week after a six-week visit in the United States.

Janet Gaynor sailed from Hollywood for a vacation in Hawaii.

Margaret Lindsay, Warner player, sailed for a vacation in Honolulu.

Jean Parker arrived in London to play in the Alexander Korda film, "The Ghost Goes West."

Phil Regan, Warner player, arrived in Hollywood after a visit to New York.

Norman Westwood, Universal manager in China, arrived in New York for home office conferences.

Louis F. Blumenthal, owner of the French Casino in New York, arrived from Europe.

Margaret Callahan, RKO Radio player, arrived in New York from the Coast.

Elissa Landi and her mother, Countess Anthony Landi, sailed from New York for Europe.

Transradio Press Signs 27 New Radio Stations

Transradio Press Service has announced that it signed 27 new radio station clients during the recent convention of the National Association of Broadcasters. With the additions Transradio is serving a total of approximately 250 stations, located in 46 states and several foreign countries.

SHORT PRODUCT PLAYING BROADWAY

Week of July 27

CAPITOL	
Chinese Nightingale	MGM
MUSIC HALL	
Dumbbell Letters No. 15	RKO Radio
Pathe Topics No. 6	RKO Radio
PARAMOUNT	
Jungle Waters	Paramount
A Language All My Own	Paramount
Magic of Music	Paramount
ROXY	
Stop That Noise	Paramount
The Light Fantastic	Educational
STRAND	
Buddy's Lost World	Vitaphone

Italy Plans Tax To Aid Industry

Means of encouraging domestic production of motion pictures are being considered by the government of Italy, according to a report to the department of commerce at Washington from C. A. Livingood, commercial attache at Rome.

The plan said to be under consideration at the moment involves: removal of the present restriction on imports of films to the extent that imports would be allowed equal to the corresponding imports of 1934; elimination of the present "dubbing" tax of 25,000 lire (about $2,000) per film; establishment of a tax of 10 per cent of rental receipts on imported films, the tax not to be less than 15,000 lire per film; permission for an Italian producer to import three foreign films free of rental tax for every Italian film he produces.

It is said that the proposal to tax film rentals would have the double object of reducing the amount of money sent out of Italy and of providing funds for promoting the growth of the domestic industry. The report indicates that estimates on the amount to be derived from the rental tax vary widely, one official declaring the rentals on imported films total approximately 80,000,000 lire annually ($6,400,000), while another estimate places the figure at 120,000,000 lire annually.

It is indicated that distributors will be forced to pay something like twice the present "dubbing" tax under the proposed rental tax.

Court Rules Plaintiff Must Post Bond for Film

The United States court of appeals at San Francisco ruled last week that a motion picture company's films may not be tied up by a lawsuit unless the person bringing the action posts an adequate bond.

The court ordered the Los Angeles federal district court to stay its order impounding the Warner film, "Across the Pacific" unless adequate bond is posted by M. P. Echevarria, Filipino author, who charged that the picture infringed on a story written by him.

Gets Magnacolor Franchise

Consolidated Film Industries has signed a contract with C. Lang Cobb, whereby Mr. Cobb gets an exclusive selling franchise for Magnacolor in the United States. Magnacolor developing and processing will be divided between Consolidated's New York and Hollywood laboratories. Mr. Cobb will establish a Hollywood office shortly.

Take Distribution Rights

Bell & Howell has taken exclusive photographic market distribution of the Aplanatic Reflectors for photoflood bulbs which are manufactured in Los Angeles and used largely in Coast studios.

Boston Exchange Dissolved

Franklin Productions, Inc., formerly Majestic distributors in Boston, has gone out of business and the product it has been handling recently has been absorbed by the Wholesome Film Exchange.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

HASTEN THE SWING

Discussed editorially last week, the swing back to old-time showmanship can be hastened in more ways than one by the cooperation of the producing companies. For instance:

Adoption generally of the conference plan recently inaugurated by Charles E. McCarthy, Fox Films advertising and publicity director, who brought to New York representative theatremen from various parts to sit in, analyze and aid in the layout of a selling campaign for "Dante's Inferno."

Another idea with merit embraces the sending out in return the men who make the press books for the necessary stimulation these workers would receive from visits in the field with theatremen, newspaper editors, leading merchants and other important contacts. Such trips should unquestionably mean more practical press books and better understanding of mutual problems.

The employment by all companies of high powered, knowledgeable exploiteers with savvy enough to work hand in hand with local managers is also recommended as another excellent means of stimulating grosses. Careful selection and sound handling of these field lieutenants would do much to remove managerial objections to this source of assistance.

These slants are of course but a few of the many that are helpful in bringing back the days when showmanship was held in much higher respect. Their adoption should do much to break up the "log-jam" that is hindering progress.

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TOMORROW'S MANAGER

If on this page there has been little direct reference to the assistant manager, it is not because we do not value his position as highly or love him less. For he who truly rates the title of assistant is in effect a junior manager with many important responsibilities placed squarely upon his shoulders. And thus what is set down in the Round Table is written as well for his interest and information.

Today's assistant is tomorrow's manager and to bear us out further we are pleased to note the recent promotions of two theatremen from second-in-command to captain, so to speak.

The first is O. H. Bradbury, appointed last week to manager of the Lucas and Jenkins Georgia Theatre, in Atlanta, after serving for two years as assistant at the Fox, in the same city. The second, Gordon Spradley, starting as usher, now is upped to the post of manager at Wometco's Biltmore in Miami.

Congratulations of course are in order as is our wish that the good fortune of these members will serve to encourage other juniors striving mightily for their place in the sun.

STILL A GOOD STUNT

Writing in the New York Times Magazine on the occasion of the one hundred and twenty-fifth birthday of P. T. Barnum, his biographer, M. R. Werner, relates instances of exploitation put over by the "first master of the art of ballyhoo," back in the Sixties, to tilt grosses at his famed American Museum in New York. Describing one of the traffic-stopping street stunts originated by Barnum, Mr. Werner writes as follows:

". . . He once hired a man to place bricks along Broadway, one brick at Ann Street, another at Vesey, a third in front of the Astor House and a fourth in front of St. Paul's. The man carried a fifth brick and walking from brick to brick, methodically exchanged the one in his hand for one on the pavement without saying a word to anybody. At the end of every hour he presented a ticket at the museum door and walked through the building and out again to continue his bricklaying.

"Half an hour after the man began his rounds, hundreds were watching him, trying to understand his actions . . . and in the course of several days, thousands followed him into the museum, hoping to find the explanation inside . . . crowds so blocked the street that police had to intervene."

For the information of present day theatremen who look askance upon any revival of hoary, oldtime exploitation chestnuts, we call attention to the fact that in the Spring of 1935, some seventy odd years later, Bill Hendricks pulled the same stunt on the streets of Memphis with equally gratifying results.

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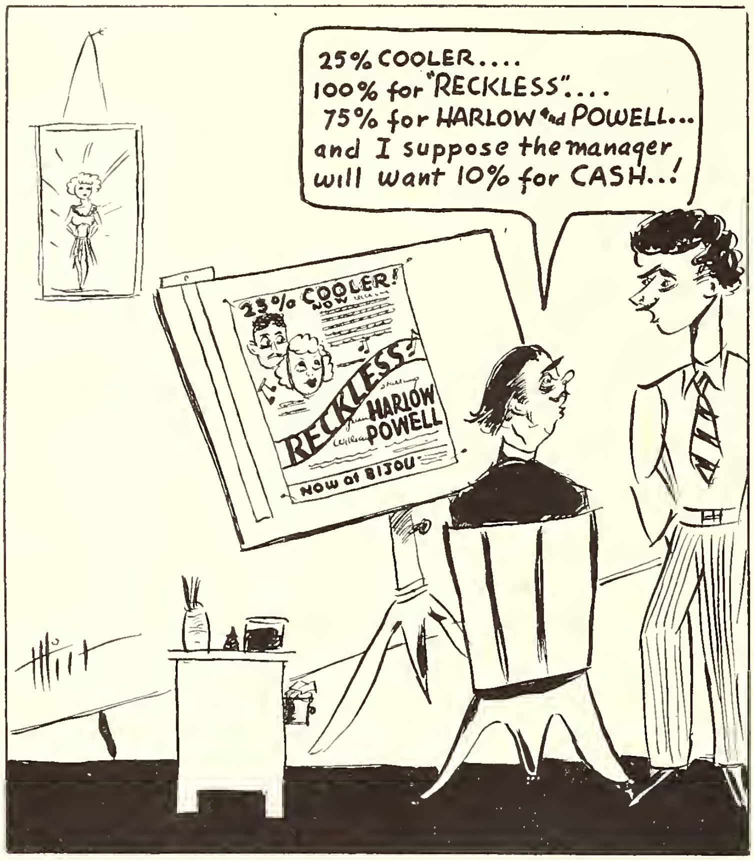
Thought for today by Col. Howard Waugh, in the Warner Kentucky Theatres Zone Bulletin: "Get out of the office and let the natives know there is a Warner Theatre in town. You can't get a dime on that chair—for yourself or for the company."

▽ ▽ ▽

According to *Advertising Age*, leading food purveyors of Elmira, N. Y., adopting showbusiness bally, recently put over what was reported to be a successful "Sandwich Week." Story doesn't say whether they tied in to give away ham 'n egg sandwiches as prizes on local amateur hours.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!



This week Milt Rosenfeld points out the woes of the art department.

Cahill Asks Folks To Name 12 Errors

Up in Brockton, Mass., Manager J. J. Cahill, at the Brockton, promoted a gag on "Goin' to Town" that served to give the locals a chance to check on their table manners. Table was set completely for a dinner party in window of leading furniture store and West (in cutout) on lounge invited the folks to find the 12 social errors purposely made in the setting of the table. Buildup was carried on large poster that included theatre credits, and pairs of passes were offered to the first 10 submitting a correct list of the errors.

Also intriguing was a lobby idea, wherein cutout of West was frozen in a 200-pound cake of ice (see photo), the gag arranged through local ice company. Patrons were asked to submit guesses on how long it would take to melt the ice block, guessing blanks given out at the box office and a ballot box planted for the answers.

STOLEN HARMONY
MAE WEST PARTY FRIDAY NIGHT
ICE FROZEN THRU COURTESY OF
BROCKTON ICE - COAL CO.

Cahill's Ice Gag and West Party

Cahill gave Mae a birthday party by promoting a giant cake from group of bakers and announcing that the confection would be cut and served free on one night of the date. Announcement can be seen in photo. Mae Day calendars were distributed, and Mae Day stickers planted on auto windshields and other spots week in advance.

"Have You Contributed Lately?"

Don't Park Here Says Caldwell on "Frankenstein"

A week ahead Glenn Caldwell for his "Bride of Frankenstein" date at the Princess in Aurora, Miss., had "no parking here, space reserved for Ambulance," sign planted in front of theatre. Imprinted first aid envelopes containing aspirins were distributed and spook window displays featuring cutouts of Karloff were secured.

Newspaper tied in with theatre offering tickets to first five writing best short description of their most thrilling experiences with letters to be mailed to paper.

"Have You Contributed Lately?"

Pittsburgh Warnermen Learn of New Product

For the managers in the Pittsburgh Warner Theatre zone, Harry Kalmine has sponsored a nicely bound book of some 50 pages, gotten out by Joe Feldman, ad head, given over to ads and announcements of coming Warner pictures.

Announcements are preceded with inspirational messages from General Manager Joseph Bernhard and Zone Manager Kalmine with some smart selling copy by Feldman. Frontpiece is spotted with pictures of the three Warner brothers.

Round Tablers Stress Shorts Exploitation

Some late instances of what members are doing to put over their surrounding short subjects exploitation are detailed below. The campaigns are forwarded by Louie Charninsky of the Capitol, Dallas, Texas, and Russ Hardwick, of the Lyceum, Covis, N. M.

Plugs Local Girl's Debut

On the strength of her former residence in Dallas, the appearance of a child star, Gloria Brown, in a two-reel Fox short "It Never Rains" gave Louie Charninsky sufficient latitude to put on a citywide drive.

As the child's father and grandfather publish a Dallas suburban paper, Charninsky wangled plenty of page one stuff, a double truck and promoted space in the dailies.

The Dallas member also reports success on the campaign put behind "Fish from Hell," this short being given half the space in regular ads in addition to more than the usual publicity breaks allotted the surrounding unit.

Lobby was atmospheric with stuffed sharks, turtles, tarpons, etc., accompanying photo showing Louie out front in the midst of his display. Postcards were mailed to members of local angler club and barker dressed as deep sea fisherman did a bit of pitching on the thrills in the picture.

Hardwick Plants Special Ads To Plug "Good Little Monkeys"

Comparing its entertainment value with the recent popularity of "Three Little Pigs," Russ Hardwick sold "Good Little Monkeys" at the Lyceum, Covis, N. M., with a series of one-column box type ads.

The heads especially were designed to attract immediate attention. For instance, "Dessert Tops Off a Good Meal," the inference being obvious. Copy for another head ran thusly, "You Can't Sell Peanuts at the End of a Parade," in which Russ set forth the high quality of the short as his reason for putting on the advance campaign.

"Have You Contributed Lately?"

Goldberg Hosts Graduates

Jack Goldberg at the Largo in Watts, Cal., recently attended the graduating exercises of local high school at which time he announced that any of the graduates desiring to avail themselves of his offer would be welcomed as his guest at the theatre. Naturally Jack was rated aces.

"Have You Contributed Lately?"

G-WOMAN
NEW SHOW TO DAY
WHO IS SHE?
G-WOMAN
RICHARD CROMWELL
MARIAN MARSH

That's Charninsky Out-Front

Browning Suggests Summer Co-op Plan

To associate shows and shopping in the public mind, to stimulate business for the theatre and the store with which the stunt is tied in, Harry Browning, M and P Theatres ad head, suggests a summer cooperative discount merchandising plan worked as follows:

Theatre makes agreement with local store to issue with every paid admission a coupon entitling bearer to a 10 percent discount on any article in the store priced at one dollar or more, with the possible exception of certain articles noted on the coupon. Only one coupon may be applied to the purchase of any one article which Browning says, should be an incentive to more sales.

The discount period may run for 30 or 60 days and to make it more appealing arrangements should be made if possible for the participating merchant to give away some grand prizes on the last day of the period. Where this is done coupon stubs are numbered with patron retaining stub with duplicate number and public drawing held at the theatre for prizes.

The public derives various benefits, says Browning, with an actual saving of 10 percent on purchases, opportunity to enjoy the show and secure discount coupon without extra charge. Theatre also gains by obtaining free lineage in merchant's ads as well as in publicity planted by him, in window and counter displays, on delivery trucks and heralds in all outgoing packages, heralds of course also advertising current shows.

Merchant gets a break by having a lot of extra patronage as the stunt is tied up exclusively with one establishment, which of course should be one doing a big enough business to make the tieup worthwhile. Store also gets a break in theatre publicity, on back of coupons and in other ways unavailable through ordinary channels.

The M and P ads head also suggests girl in lobby to distribute the coupons to be identified with chest band. Girl is supplied by merchant.

"Have You Contributed Lately?"

Woods Uses Street Car to Bally "Hero"

Accompanying photo shows how Clare Woods, Paramount Theatre, Salt Lake City, capitalized on currently breaking front page stories anent arrest of Waleys with street car bally on "Public Hero No. 1." Tieup was also made with five and ten featuring window display of detective magazines, picture copy and stills.

RIDE THE STREET CAR AND AVOID PARKING PROBLEMS
PUBLIC HERO No. 1
Paramount Now

Woods' "Public Hero" Trolley Bally

QUIGLEY JUNE BRONZE PRESENTED TO SHANNON

Winner Receives Plaque from Senator Frank J. Harris; Managers Attend Ceremony

by JOE FELDMAN

Advertising Director
Pittsburgh Zone, Warner Bros. Theatres

Before a group of 40 theatre managers, State Senator Frank J. Harris presented the Quigley June Bronze Plaque to Chuck Shannon, Manager of Warner Bros.' Hollywood Theatre in Pittsburgh for his outstanding campaign on "Naughty Marietta."

In his presentation address Senator Harris stressed the point that in spite of the fact that the Hollywood Theatre is only a partial operation and operates on a budget of $12 per week, Shannon was able, by the exercise of sheer ingenuity and intensive energy to put out a campaign that would have done credit to a house that spent much more on exploitation.

Emphasizes Personal Qualities

He further brought out the point that it was not the material the man had on hand which enabled him to do a good or bad job, but the qualities of the man himself.

The Senator said he felt certain if a man could exercise the application and intelligence Chuck Shannon had put into this campaign, he was guaranteed a real future in the business which above all requires ingenuity and hard work for success.

Zone Manager Harry Kalmine expressed his pleasure that another one of his boys should have made so outstanding a showing in this international competition, and climaxed the presentation with the announcement that Shannon was in line for the next promotion in the ranks.

Chuck Shannon modestly responded with the comment that he felt his training in the Pittsburgh Zone as much as his effort was responsible for his success in winning the plaque. He gave special thanks to his District Manager, C. J. Latta, for his inspiration and encouragement.

"Have You Contributed Lately?"

Senator Harris Honors Chuck Shannon

Brient Ties Up Store for "Colonel Birthday Party"

Through cooperation of department store, Elmer Brient, Neighborhood Theatres, Richmond, Va., promoted a Shirley Temple birthday party, for his "Little Colonel" date. Store supplied registration booth with girl in attendance at which fond parents could enter their kiddies in a resemblance contest. Booth was dressed up with Temple dolls which were to be awarded to the winner and runnerup. Store plugged contest in their ads and mailed invitations to kiddies inviting them to the party held there.

To each child leaving theatre a piece of promoted birthday cake was given. Another store put on a Shirley Temple Essay Contest, offering dolls to those youngsters who submitted best essay on "the Shirley Temple picture I like best." Brient also succeeded in tying in with local safety campaign and a first for Richmond, was the placing of cards on telegraph poles with playdates and picture of starlet recommending caution.

"Have You Contributed Lately?"

Weinberg's Exhibit

Herman Weinberg, managing director of the Little Theatre, Baltimore, has arranged an exhibit for the Enoch Pratt Free Library of major developments in the field of the talking picture. Exhibit is devoted to photographs, books and periodicals, pertaining to and illustrating various phases of the development of sound in America and Europe.

"Have You Contributed Lately?"

LET 'EM HAVE IT

BANDIT CAR. For lobby display on "Let 'Em Have It" at the Georgia in Atlanta, Bob Cullinane used abandoned bandit car promoted from local police department.

Box of Borrowed Bees Becomes Boucher's Bally

Tying in with honey farm in the vicinity, Frank Boucher, at the Paramount in Lynchburg, Va., secured an exhibit of, he says, some 15,000 odd bees (did you count 'em, Frank?) on "Keeper of the Bees" for window display in store adjoining theatre (see photo). Also displayed were manuscripts on how honey is made, its major uses and story on the industriousness of the little insects.

Exhibit belonged to H. L. Maxwell, whose supply is reported to be one of the finest in this country and the fancier was prevailed upon to give a lecture at opening on "The Life of a Bee." Tickets were awarded to person coming closest to guessing number of honey-producers in the hives.

"Have You Contributed Lately?"

Baseball Score Cards Plug "In Caliente" for Shaffer

Score cards with "Caliente" imprint were distributed at night ball game by Frank Shaffer, New Virginia Theatre, Harrisonburg, Va., on that date. Ushers and doormen wore imprinted badges and attractive lobby was made up in Spanish carnival style (see photo). Note staff with shawls.

Attractive window streamers with colored cut of Del Rio were planted in various stores and to celebrate a sane Fourth a special free morning matinee was held for kiddies.

On "Go Into Your Dance," Frank secured whole back page of high school paper for picture plug and a co-op page was run with a letter missing from words in each merchant's ad. To first 25 supplying missing letters, tickets were awarded.

"Have You Contributed Lately?"

McManus Instigates "Escape" Dance Contest

Johnny McManus at Loew's Midland, Kansas City, Mo., tied in with largest amusement park in city for an "Escape Me Never" dance contest with passes as prizes. If the contestants took the title seriously, there must have been some swell clinches, Johnny. One-sheets plugging the stunt were placed in conspicuous locations throughout park which cooperated with screen ads. Laundry furnished imprinted shirt bands with picture copy, jumbo telegrams were planted in branch windows and news trucks bannered.

On "Public Hero" Johnny managed to get in plenty plugs for the picture in connection with theatre's weekly broadcast during which time reports were given on status of the Weyerhaeuser case, then current.

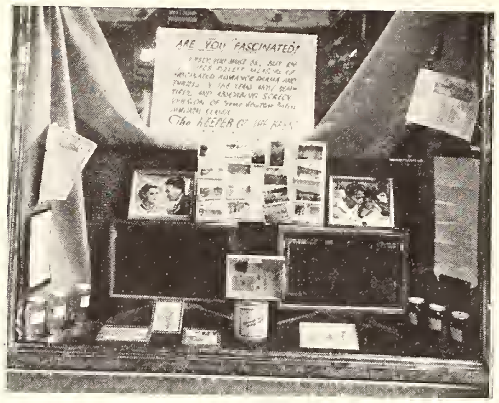
"Have You Contributed Lately?"

Rosenthal Gets Behind All-Local Talent Movie

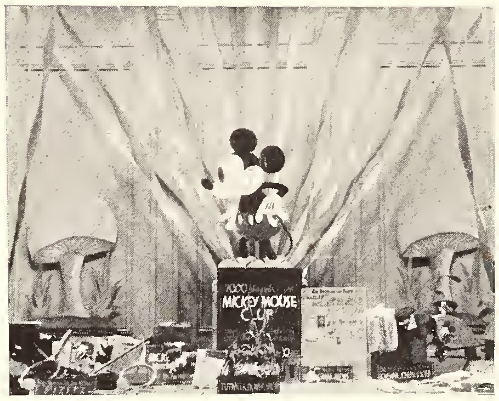
The first all-local talent talkie "It Happened in Bridgeport," recently premiered at the Majestic Theatre there with Morris Rosenthal behind it. Casting of principals was held at theatre by director, who came on from Hollywood for the stunt.

All schools were contacted and announcements of talent search made in classrooms. Papers cooperated with stories on progress of picture and opening night featured players were brought to theatre in a body in special cars preceded by police escort. Half hour broadcast, introducing local celebrities was held in lobby and the red carpets were taken out of the moth balls and laid out front.

Mayor and city officials were invited to opening and introduced from stage, and later cheer leaders from high schools did their stuff. Accompanying photo shows bannered street car a reported first for Bridgeport.



Boucher's Beehive of Activity



Nealans' Mickey Mouse Window

Shaffer's "Caliente" Carnival Lobby

IT HAPPENED in BRIDGEPORT

Rosenthal's Trolley Banner Sells Bridgeport

"Band Concert" Features Mouse Club Anniversary

Together with his campaign on "The Band Concert," Manager George Nealans staged a Mickey Mouse anniversary party at the Alabama, Birmingham, Ala., with a lot of excellent exploitations to publicize his show, one of the highlights being four gold and silver medals designed by Walt Disney offered to the two boys and two girls making the highest and next highest graduating grades in the grammar schools. Medals were on display in prominent downtown spot, pictured and publicized in the papers and awarded by the City Commissioner of Education.

City Commission passed a resolution declaring a Mickey Mouse Club Week and Fox studio arranged picture of Shirley Temple with enlarged Club registration card, copies of both stunts placed in all co-op windows, one of which is illustrated in accompanying photo.

Whistles, paper hats, balloons, Mouse booklets, toy telephones, candy and gum were promoted and given away at the party, full page co-op put across and a big show put on with 50 members of the Club joined by the pupils of city's largest dancing school.

Nealans has arranged a birthday cake for each child having a birthday during week before meeting and now has made similar tieup to have children receive a pint of milk free delivered to their homes, together with card of congratulation from the merchants.

"Have You Contributed Lately?"

Jeweler Gives Pins for Rankin's "Colonel" Date

In conjunction with local jeweler, Harland Rankin at the Plaza Theatre, Tilbury, Canada, has organized a Shirley Temple Safety Club started on "Little Colonel." To each child filling out pledge card, and securing parent's signature a Temple pin is given by the merchant. Card also contains picture and theatre copy.

Another gag Harland is putting over is done with the cooperation of local merchant whom he supplies with names and birthdates of kids. Merchant in turn mails out greetings with pass and pays Harlan each week for total number used.

"Have You Contributed Lately?"

Wallerstein Goes Chinese

On his "Oil for the Lamps of China" date at the Huntington Park Theatre, Huntington Park, Cal., Ben Wallerstein overprinted picture title and playdates in red on front page of Chinese newspapers.

"Have You Contributed Lately?"

Police Chief Ties in With Cocks on "Let 'Em Have It"

As part of his "Let 'Em Have It" campaign at the Strand in Akron, Ohio, Harvey Cocks secured cooperation of Lt. Clyde Wyland, Chief of the Bureau of Investigation, who was given a 15-minute radio interview on opening night on apprehension of criminals. Picture plug was made at start and end of broadcast.

Refrigeration company featured display of ice boxes with picture copy and photo of Virginia Bruce used in ads, and other cooperating merchants tied in.

Stoddard Puts On Summer Campaign

They're still battling, the boys in M. & P.'s North Shore District Manager Chet Stoddard's summer drive for business, and among the stunts suggested and put into effect, the following have found favor in the M and P Theatres concerned.

Vacation Stuff

Mailing lists of residents in nearby resorts and vacation spots to whom are forwarded weekly cards announcing attractions at local M and P houses. Contacting boy and girl scout and other camps to post theatre notices of coming attractions. An offer of passes each week to outstanding Scouts. Arranging special theatre parties from camps and resorts with transportation supplied by traction companies.

Local Stuff

Turning theatre parking space into recreation center. During evening performances serve soft drinks and cigarettes. Charley Bassin, at the Oriental, in Mattapan, Mass., finds this a very profitable stunt and is putting it on for his third year.

Posting golf courses with programs and offering pair of tickets weekly for best scores. Plant golf putting alley in lobby and invite patrons to try for a hole-in-one for guest tickets. Stunt of course is fixed so that it does not become too easy.

Sunday schools, open in the summer, have been contacted to accept pairs of tickets for students having best attendance records and best knowledge of lessons.

"Have You Contributed Lately?"

Rotsky Contacts Dickens Society on "Copperfield"

George Rotsky, Palace, Montreal, got in touch with the local Dickens Fellowship Society for "David Copperfield" inviting Dr. W. H. Atherton, oldest living member in that city to attend showing as guest of the management. This member in turn praised the picture at a subsequent meeting of the society urging all to attend.

Light and power company prepared a window of refrigerators together with other modern appliances and displayed large cutouts of characters from film. Optician devoted window to enlarged scene still of Micawber wearing old style glasses and carried theatre mention in their ads.

"Have You Contributed Lately?"

ATTRACTIVE WINDOW. Al Lippe, Loew's State, Newark, N. J., promoted department store for attractive window of "Richelieu" pearls for the date on that attraction.

ASKS PERCENT ON GROSSES

In a number of recent issues, there have appeared opinions from different members on the weaknesses of the usual bonus drive. Here follows further discussion by a Round Tabler who by long experience is competent to speak on the subject. For obvious reasons, he has requested his identity not be divulged.

Dear Mike:

I first want to go on record as supporting all the articles that have been printed in the HERALD favoring the "Percentage Plan."

There is little I can say that will not reiterate that which has already been written but I would like to call attention to a few evils which I know exist and which will have to be corrected before the Manager can get a square deal, from such a scheme or by any other plan, whereby the Manager might share in the Profits or Grosses.

First of all, the "Percentage of Profits" idea is a shaky one. That is, in chain organizations here are just a few of the things they do to make your books show a loss or a small profit—while the Home Office shows an entirely different setup.

Can Adjust Fixed Charges

Home Office bookers and buyers usually make the deals for pictures. Pictures are paid for at the figures sent you from your Home Office. What is to prevent the Home Office from chiseling a bit by charging you 5% more for the feature, on a good week?

Fixed charges can easily be adjusted so that your "nut" is a lot higher than it need be. Naturally, this tends to reduce your profit, if any; in other words, there are too many ways in which your profit can be cut down to seriously affect and cut into your percentage of same.

Personally, I am in favor of the "Percentage Plan," based upon grosses.

I understand there are some plans, now in effect, whereby your gross quota is set up on a 13-week basis—based against the year previous.

Product availability, time of the year, weather, etc., are all brought into consideration and the gross is what counts, regardless of Profit or Loss.

I do not mean to say that a Manager should receive a percentage of the gross, if the theatre is losing heavily. But, if a Manager can bring his gross up and improve over the previous year or a *certain given quota,* he should be compensated for it. He should not be penalized for exorbitant film rentals or Home Office charges, over which he has no control.

In the average theatre operation today, the manager is—without question or doubt—the lowest paid employee. Yet his is the responsibility of making that theatre pay.

Much has been written about this so hardly anything new can be cast upon. I believe it is just a matter of time before Home Office officials will realize that some sort of Percentage Plan, set up on a fair, equitable basis, should be put into effect—as I cannot readily make myself believe that our officials and executives are so shortsighted that they cannot understand, comprehend or fully realize the necessity of such a plan, to say nothing of the profit to them.

Why is it that theatre organizations will go and contract some radio name or some other freak attraction and invest all kinds of money in it in the hope of increasing their gross or making a very small profit; and in most cases, they find to their dismay that they invested money in something that set them only deeper in the red.

A theatre manager will go out and invest time, brains and energy and through some unusual stunt or bit of advertising put over a picture and probably make a few hundred dollars extra profit at no additional expense. Is he getting a bonus or percentage for that? He is not. If business is bad, however, but through no fault of his own—he is immediately condemned.

The answer to this is evident to all of us.

After all, most theatre managers are interested in the future of the business just as much, if not more so than the executives who control it. They are interested and want to see the business grow. The managers and manpower, available in the theatre, are a vital part of the industry today. Let them grow; and as they grow, business will grow with them.

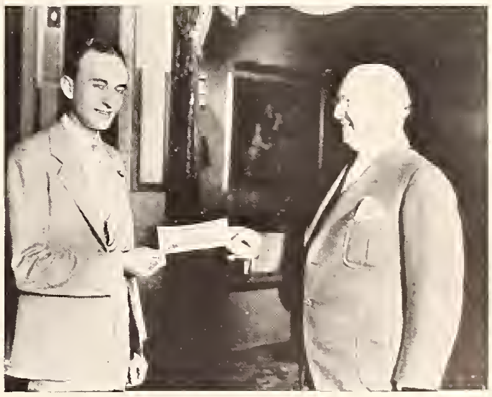
"Have You Contributed Lately?"

Police Cooperate with Rhodes on "G Men"

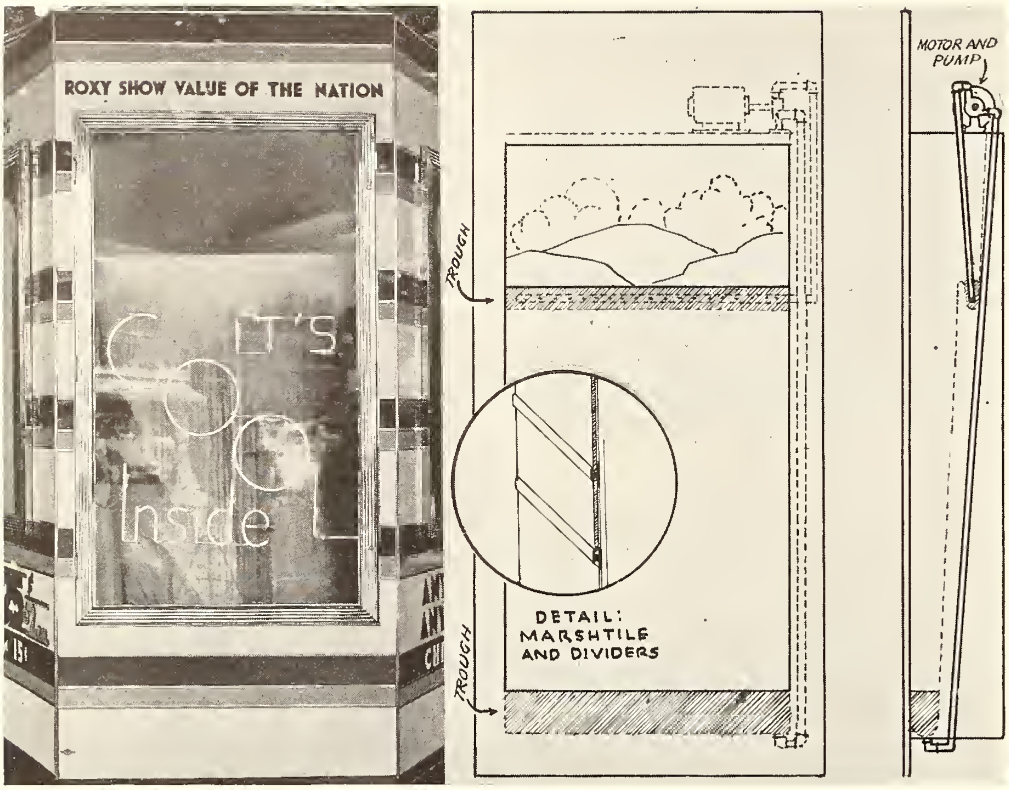
With the installation of Bertillon equipment in the lobby of the New Weller, Zanesville, Ohio, R. W. Rhodes secured the cooperation of the sheriff and police lieutenant who were the first to be fingerprinted in connection with the "G Men" date there. Lieutenant further obliged by urging every one to take advantage of the service, stunt breaking the papers with photos.

Reverse side of cards on which finger prints were made carried cut of Cagney and sock picture copy, thus insuring plug getting right into homes. Local drug store tied in and display of guns and implements from the penitentiary was featured.

"Have You Contributed Lately?"



IT'S A PLEASURE. Smiles Ken Grimes, of the Warner, Morgantown, W. Va., as he receives check for second money in the recent Devil Dogs - Quaker Oats exploitation.



Above is reproduction of specially constructed waterfall effect of a summer front for New York Roxy. The cool copy is in pale green Neon lights. Working plan to right is explained as follows by Max Weinbaum, who created this display for publicist Morris Kinzler.

Upper trough should conceal feedline with punctured holes and should be deep enough so that water will permit smooth flow. . . . Lower trough should be deep enough to hold reserve supply of water to prevent splashing. . . . Heavy duty motor and good self-priming suction pump is necessary to lift the volume of water. It is advisable to place centrifugal pump and motor under lower trough if possible.

Predetermine quantity of water to pass over fall and select pump of such capacity. The display illustrated is about three sheet size and ten gallons a minute flow over the falls. . . . Do not use a pipe of small diameter; use large pipe and place a valve in intake line so volume and force of water can be controlled.

Face of display is Marshtile and the chrome dividers are really grooved tracks fastened to a wood frame and tile inserted into the grooves. Because of this, the color scheme can be changed by merely putting out the Marshtile and sliding into the same grooves strips of the new color scheme selected.

Louie Goes Piscator

With the opening of the featurette "Fish from Hell," Louie Charninsky, Capitol Theatre, Dallas, Texas, sent postcards to all fishermen advising them of the date and calling attention to sensational shots of life and death battles between various denizens.

"Have You Contributed Lately?"

BIRTHDAY PARTY. Above we see Eddie Lewis lighting the lobby birthday cake candle in celebration of the first anniversary of the Regent, Bay Shore, Long Island.

Lashway's Glass Buttons

From Al Lashway at the Strand in Pawtucket comes the suggestion that glass buttons available at hardware stores similar to those used in automobile plates can be utilized effectively in red and green in forming words in window displays and lobby shadow boxes.

"Have You Contributed Lately?"

RKO Radio Clicks With "She" Pressbook

The fire idea in Rider Haggard's "She" brought to the screen by RKO Radio, has been utilized for an effective press book exploitation stunt by S. Barret McCormick's crew wherein it is suggested that local ice company freeze a 300 pound block of ice with a matrix inside it to leave a center slot about two inches wide. Local Neon service company bends a glass gas tube in the form of the letters of the title. This is slid into the hollow block with electrodes hooked to transformer.

Another angle is a "She" Week, to tie in with women's stores, beauty salons, voting contests for popular girls, etc., suggesting manager and newspaper sponsor this hookup.

Quigley Awards Information . . .

A QUIGLEY AWARD, to be known as a "Quigley Silver", will be presented each month during 1935 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on any single picture played between the first and last days of that month. . . .

▽

A QUIGLEY AWARD, to be known as a "Quigley Bronze", will be presented each month during 1935 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on any single picture played between the first and last days of that month. . . .

▽

THE QUIGLEY GRAND AWARD will be presented at the end of 1935 to the winner whose campaign is selected by the judges as the most meritorious of all those awarded the monthly plaques during 1935.

▽

THE QUIGLEY SECOND GRAND AWARD will be presented at the end of 1935 to the winner whose campaign is selected by the judges as the second best of all those awarded the monthly plaques during 1935. . . .

▽

THEATREMEN everywhere in the world are eligible. Campaigns may be on domestic or foreign product from major or independent producers. Entries from foreign lands are especially invited and will be accepted for consideration during the month they are received. . . .

▽

VISUAL EVIDENCE must accompany every entry, such as tear sheets, photos, heralds, etc., etc. This ruling must be obeyed. . . .

▽

EQUAL CONSIDERATION will be given every campaign. Theatremen with small budgets will receive the same break. Remember—"it's what you do, not how much you spend."

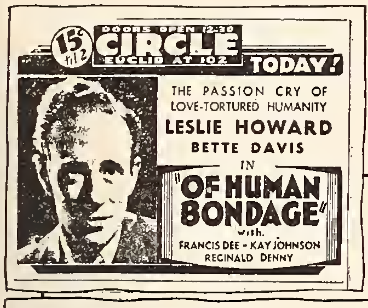
▽

CAMPAIGNS should be forwarded as soon as possible. They may be mailed after the last day of the month on pictures that have played during the month. This includes attractions played on last days of month and first days of following. . . .

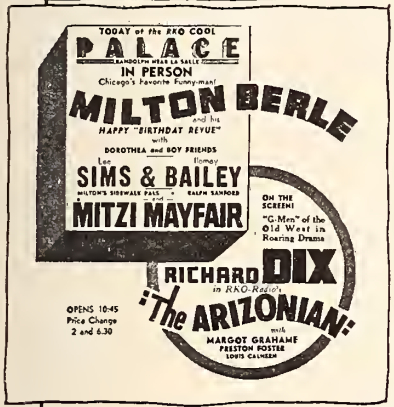
▽

ENTRIES should be mailed to:
Quigley Awards Committee
1790 Broadway - - New York

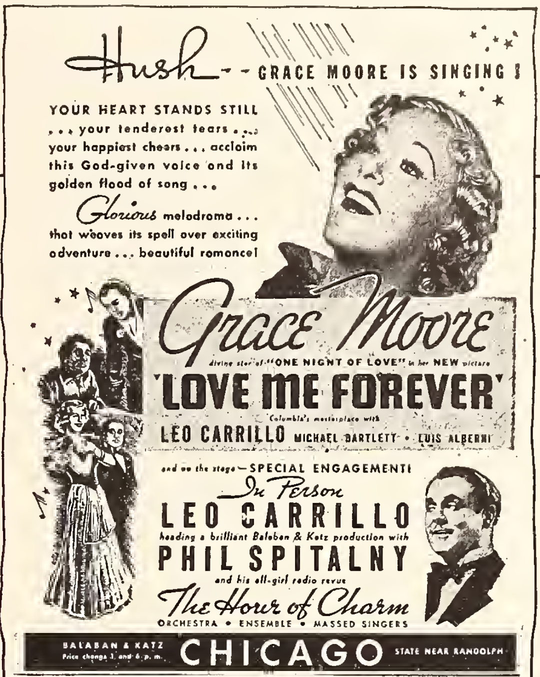
NEWSPAPER ADS FROM THE FIELD



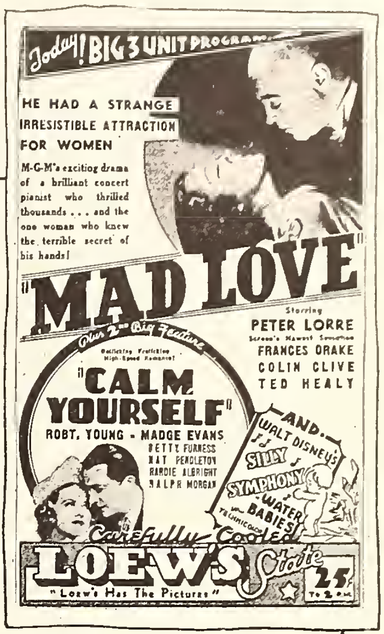
15c til 2
DOORS OPEN 12:30
CIRCLE
EUCLID AT 102
TODAY!
THE PASSION CRY OF
LOVE-TORTURED HUMANITY
LESLIE HOWARD
BETTE DAVIS
IN
"OF HUMAN BONDAGE"
with
FRANCIS DEE - KAY JOHNSON
REGINALD DENNY



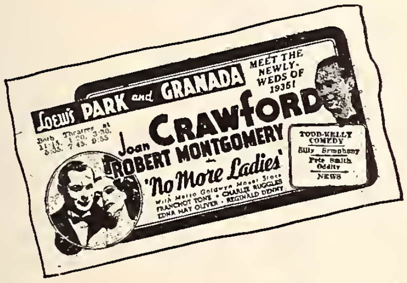
TODAY at the RKO COOL
PALACE
RANDOLPH NEAR LA SALLE
IN PERSON
Chicago's Favorite Funny-man!
MILTON BERLE
and his
HAPPY "BIRTHDAY REVUE"
with
DOROTHEA and BOY FRIENDS
Lee Homey
SIMS & BAILEY
MILTON'S SIDEWALK PALS • RALPH SANFORD
— and —
MITZI MAYFAIR
ON THE SCREEN!
"G-Men" of the Old West in Roaring Drama
RICHARD DIX
in RKO-Radio's
"The ARIZONIAN"
with
MARGOT GRAHAME
PRESTON FOSTER
LOUIS CALHERN
OPENS 10:45
Price Change
2 and 6.30



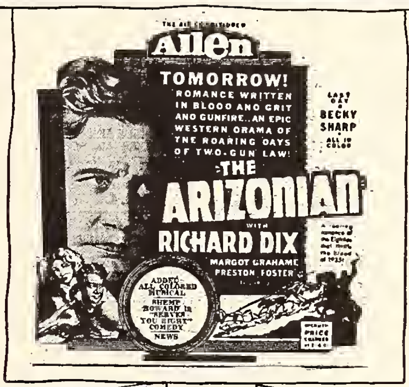
Hush - - GRACE MOORE IS SINGING!
YOUR HEART STANDS STILL . . . your tenderest tears . . . your happiest cheers . . . acclaim this God-given voice and its golden flood of song . . .
Glorious melodrama . . . that weaves its spell over exciting adventure . . . beautiful romance!
Grace Moore
divine star of "ONE NIGHT OF LOVE" in her NEW picture
"LOVE ME FOREVER"
Columbia's masterpiece with
LEO CARRILLO MICHAEL BARTLETT • LUIS ALBERNI
and on the stage—SPECIAL ENGAGEMENT!
In Person
LEO CARRILLO
heading a brilliant Balaban & Katz production with
PHIL SPITALNY
and his all-girl radio revue
The Hour of Charm
ORCHESTRA • ENSEMBLE • MASSED SINGERS
BALABAN & KATZ
Price change 1 and 6 p. m.
CHICAGO
STATE NEAR RANDOLPH



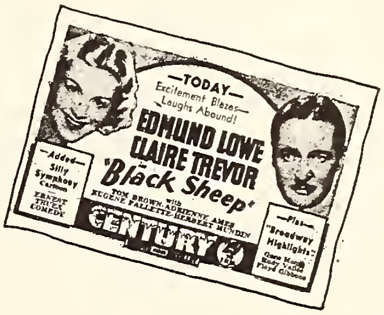
Today! BIG 3 UNIT PROGRAM
HE HAD A STRANGE IRRESISTIBLE ATTRACTION FOR WOMEN
M-G-M's exciting drama of a brilliant concert pianist who thrilled thousands . . . and the one woman who knew the terrible secret of his hands!
"MAD LOVE"
Starring
PETER LORRE
Screen's Newest Sensation
FRANCES DRAKE
COLIN CLIVE
TED HEALY
Plus 2nd Big Feature
Rollicking Frolicking High-Speed Romance!
"CALM YOURSELF"
ROBT. YOUNG - MADGE EVANS
BETTY FURNESS
NAT PENDLETON
HARDIE ALBRIGHT
RALPH MORGAN
—AND—
WALT DISNEY'S
SILLY SYMPHONY
"WATER BABIES"
in TECHNICOLOR
Carefully Cooled
LOEW'S State
"Loew's Has The Pictures"
25c TO 2 P.M.



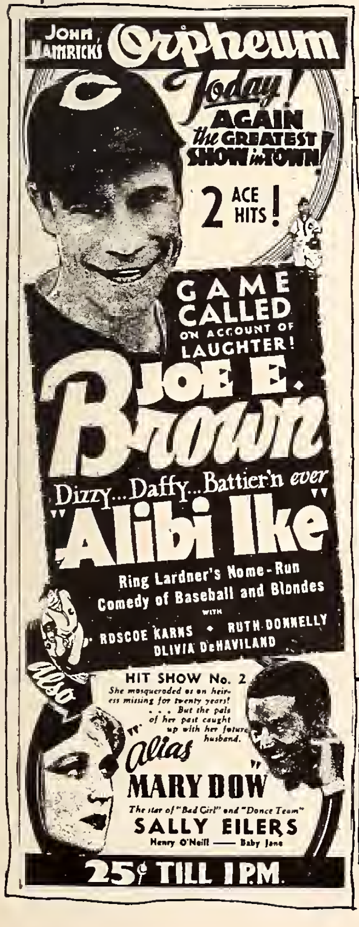
Loew's PARK and GRANADA
MEET THE NEWLY-WEDS OF 1935!
Both Theatres at 11:15, 1:20, 3:30, 5:35, 7:45, 9:55
Joan CRAWFORD
ROBERT MONTGOMERY
in
"No More Ladies"
with Metro Goldwyn Mayer Stars
FRANCHOT TONE • CHARLIE RUGGLES
EDNA MAY OLIVER • REGINALD DENNY
TODD-KELLY COMEDY
Silly Symphony
Pete Smith Oddity
NEWS



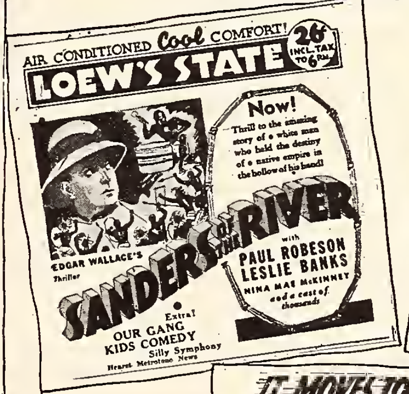
THE AIR CONDITIONED
Allen
TOMORROW!
ROMANCE WRITTEN IN BLOOD AND GRIT AND GUNFIRE..AN EPIC WESTERN DRAMA OF THE ROARING DAYS OF TWO-GUN LAW!
THE ARIZONIAN
WITH
RICHARD DIX
MARGOT GRAHAME
PRESTON FOSTER
LAST DAY
BECKY SHARP
ALL IN COLOR
ADDED—
ALL COLORED MUSICAL
SHEMP HOWARD in "SERVES YOU RIGHT" COMEDY
NEWS
PRICE CHANGES AT 1 & 6



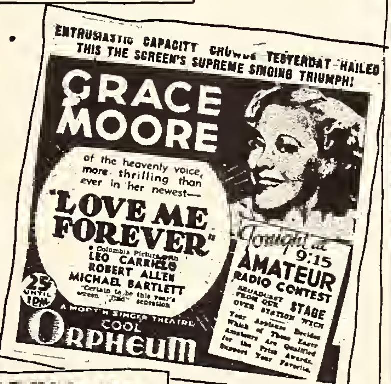
—TODAY—
Excitement Blazes—
Laughs Abound!
EDMUND LOWE
CLAIRE TREVOR
in
"Black Sheep"
with
TOM BROWN, ADRIENNE AMES
EUGENE PALLETTE-HERBERT MUNDIN
—Added—
Silly Symphony Cartoon
ERNEST TRUEX COMEDY
CENTURY
—Plus—
"Broadway Highlights"
Gene Marsh
Rudy Vallee
Floyd Gibbons



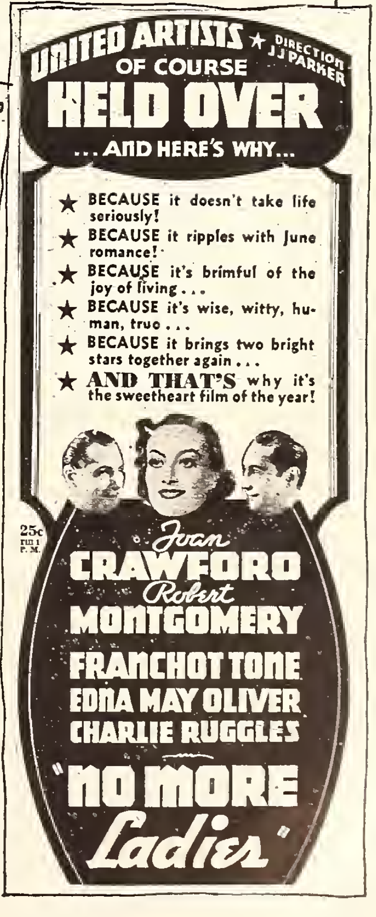
JOHN HAMRICK'S Orpheum
Today!
AGAIN the GREATEST SHOW in TOWN!
2 ACE HITS!
GAME CALLED ON ACCOUNT OF LAUGHTER!
JOE E. Brown
Dizzy...Daffy...Battier'n ever
"Alibi Ike"
Ring Lardner's Home-Run Comedy of Baseball and Blondes
WITH
ROSCOE KARNS • RUTH DONNELLY
OLIVIA DeHAVILAND
Also
HIT SHOW No. 2
She masqueraded as an heiress missing for twenty years! . . . But the pals of her past caught up with her future husband.
"Alias MARY DOW"
The star of "Bad Girl" and "Dance Team"
SALLY EILERS
Henry O'Neill —— Baby Jane
25¢ TILL 1 P.M.



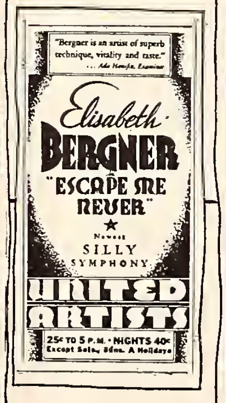
AIR CONDITIONED Cool COMFORT!
LOEW'S STATE
26¢ INCL. TAX TO 6 P.M.
Now!
Thrill to the amazing story of a white man who held the destiny of a native empire in the hollow of his hand!
EDGAR WALLACE'S Thriller
SANDERS OF THE RIVER
with
PAUL ROBESON
LESLIE BANKS
NINA MAE McKINNEY
and a cast of thousands
Extra!
OUR GANG KIDS COMEDY
Silly Symphony
Hearst Metrotone News



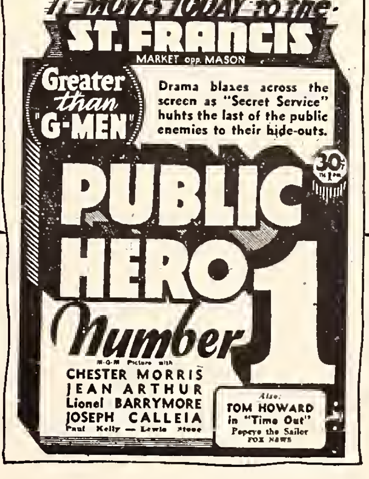
ENTHUSIASTIC CAPACITY CROWDS YESTERDAY HAILED THIS THE SCREEN'S SUPREME SINGING TRIUMPH!
GRACE MOORE
of the heavenly voice, more thrilling than ever in her newest—
"LOVE ME FOREVER"
a Columbia Picture with
LEO CARRILLO
ROBERT ALLEN
MICHAEL BARTLETT
"Certain to be this year's screen 'find' sensation"
25¢ UNTIL 1 P.M.
Tonight at 9:15
AMATEUR RADIO CONTEST
BROADCAST FROM OUR STAGE OVER STATION WCKY
Your Applause Decides Which of These Eager Amateurs Are Qualified for the Prize Awards. Support Your Favorite.
A NORTH SINGER THEATRE
COOL
ORPHEUM



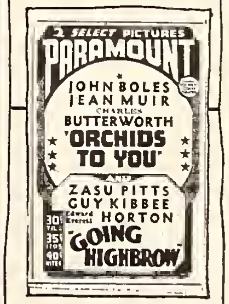
UNITED ARTISTS ★ DIRECTION J J PARKER
OF COURSE
HELD OVER
. . . AND HERE'S WHY . . .
★ BECAUSE it doesn't take life seriously!
★ BECAUSE it ripples with June romance!
★ BECAUSE it's brimful of the joy of living . . .
★ BECAUSE it's wise, witty, human, true . . .
★ BECAUSE it brings two bright stars together again . . .
★ AND THAT'S why it's the sweetheart film of the year!
25c till 1 P.M.
Joan
CRAWFORD
Robert
MONTGOMERY
FRANCHOT TONE
EDNA MAY OLIVER
CHARLIE RUGGLES
"NO MORE Ladies"



"Bergner is an artist of superb technique, vitality and taste." . . . Ada Hanifin, Examiner
Elisabeth
BERGNER
"ESCAPE ME NEVER"
★
Newest
SILLY SYMPHONY
UNITED ARTISTS
25¢ TO 5 P.M. • NIGHTS 40¢
Except Sats., Suns. & Holidays



IT MOVES TODAY to the
ST. FRANCIS
MARKET opp. MASON
Greater than "G-MEN"
Drama blazes across the screen as "Secret Service" hunts the last of the public enemies to their hide-outs.
30¢ to 1 P.M.
PUBLIC HERO Number 1
M-G-M Picture with
CHESTER MORRIS
JEAN ARTHUR
Lionel BARRYMORE
JOSEPH CALLEIA
Paul Kelly — Lewis Stone
Also:
TOM HOWARD in "Time Out"
Popeye the Sailor
FOX NEWS



2 SELECT PICTURES
PARAMOUNT
JOHN BOLES
JEAN MUIR
CHARLES BUTTERWORTH
"ORCHIDS TO YOU"
AND
ZASU PITTS
GUY KIBBEE
Edward Everett HORTON
"GOING HIGHBROW"
30¢ 35¢ 40¢ NITES

START THE DAY OFF RIGHT—JOIN

LEWIS VAUGHAN
manages the Fox Wichita Theatre in Wichita, Kansas, starting in as a projectionist working for Glen Dickinson, Midwest and Fox Midwest Theatres. While Lewis started in as an operator he took up theatre display and worked for an outdoor poster plant as commercial artist. Returned to theatre work managing the Liberty Theatre in Marysville, thence to Parsons, Kansas, and then to his present assignment.

▽

W. D. YEAKLE
acts as assistant manager of the Paramount Theatre in Hamilton, Ohio, having started as an usher at the tender age of twelve. Bill later moved to a legit house which burned down and then he went over to the Regent in Hamilton, thence to the Paramount as chief of service and later promoted to his present job. He has been at the Paramount for four years.

▽

GEORGE MAY, JR.
is in Brooklyn, in the capacity of assistant manager at Loew's Century. George started as office boy for Loew's, became assistant booker in their vaudeville department, was transferred to MGM in Hollywood as press agent, assistant director and in charge of radio programs at the studios for four years, after which he returned to New York and his present job. Well, George, you certainly know enough phases of this business and remember we'd like to know what's going on at the Century.

▽

WILLIAM R. BROWN
managers the Palace Theatre in Tarentum, Penna. Since you're the first member to join from your town, Bill, a lot rests on your shoulders. We'll hold you responsible for keeping us posted on what's what in your territory. Remember your obligation to the club just begins when you sign the application blank. We expect to hear from you.

▽

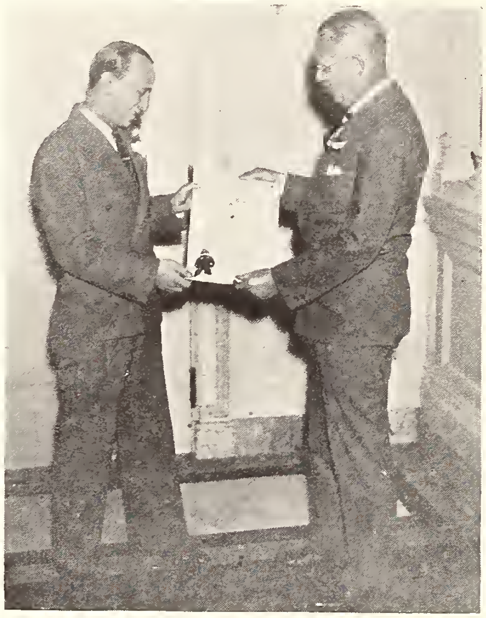
GEORGE A. KING
is another one of the Randforce Circuit to join the club from Brooklyn where he manages the Cross Bay Theatre. All the boys are particularly good friends of ours, George, and stop in all the time to get acquainted, so we're counting on your putting in an early appearance.

▽

MICHAEL ZALA
is well-known around these parts, for he manages the 8th Street Playhouse for Rugoff and Becker. We've been after Mike to send us an article on the art theatre, about which he knows plenty and here's hoping that this gentle reminder will spur him into action.

▽

HAROLD C. SPERO
acts as the assistant manager of the RKO Dyker Theatre in Brooklyn and comes well recommended by his boss. Harold was formerly assistant at the RKO Tilyou, so it looks as though he ought to know his Brooklyn pretty well. We shall expect to hear what's being done at the Dyker, so don't fail us.



It's Colonel Simons now as Mayor Beach of Hartford presents the Kentucky Commission to Jack Simons, Poli Theatre.

Showmen's Calendar

SEPTEMBER

1st	Richard Arlen's Birthday First Air Express Service—1927
2nd	U.S. Treasury Established—1789
4th	Hendrick Hudson Sailed Up Hudson—1609
5th	Fay Wray's Birthday
6th	President McKinley Assassinated—1901
9th	California Admitted to Union—1850 Colorado Admitted to Union—1850 Schools Open
10th	Perry's Victory on Lake Erie—1913
12th	Pershing's Drive, St. Mihiel—1918 Dickie Moore's Birthday N. Y. State 158th Birthday
13th	Star Spangled Banner Written—1814 Pershing's Birthday Claudette Colbert's Birthday
15th	Wm. Howard Taft Born—1857 Jackie Cooper's Birthday
18th	Garbo's Birthday
19th	Ernest Truex' Birthday
22nd	Nathan Hale Executed—1776 Emancipation Proclamation Issued by Lincoln—1862 Paul Muni's Birthday
26th	Pacific Ocean Discovered by Balboa—1513
27th	George Raft's Birthday
28th	Rosh Hashonah
29th	Daylight Saving Ends
30th	George Bancroft's Birthday Ralph Forbes' Birthday

DAVID A. TITLEMAN
is the assistant manager of the Bromley Theatre in Philadelphia and with Joe Feldman's okay on his application blank, he ought to be good. Dave says he always wanted to write scenarios and still has the yen, he's a member of an amateur dramatic club and has written a syndicated movie chatter column for seven local sheets. Dave seems to have worked in a number of Philadelphia Warner houses on the service staff and as assistant, and says he derives a lot of pleasure from effective street ballys. So do we all, David, how about telling us what's what at the Bromley?

▽

SAM S. CLARK
manages the Supreme Theatre in Brooklyn for the Randforce Circuit and we extend the same invitation to come in and say hello as we did to his sidekick, George King. which one of you will be in first?

▽

DERALD HART
is out in Wichita, Kansas, assisting at the Fox Wichita Theatre. Derald entered show business in a very novel way; he had a fight in the theatre alley, won it and the manager who was watching the fracas took him in and offered him a job. Hart seems to have run the gamut of theatre business, ushering, doorman, operator, publicity, assistant and hopes to keep on going up, and we second the motion for him.

▽

AUSTIN A. NORTHCUTT
needs no introduction to these pages, for his work as exploitation manager of the Strand and Arabian Theatres in Laurel, Miss., have appeared often. Austin started as usher and operator until the house closed. Later worked for Saenger in Vicksburg, Miss., and then became interested in commercial art and has been at it ever since. We've run some mighty fine samples of the art work he's turning out at his house and anticipate showing plenty more of it.

▽

HAROLD F. PARKER
is up in Yarmouth, Nova Scotia, managing the Majestic Theatre there. We have a few Round Tablers from your parts, Harold, and some of them have stopped by this vacation period to pay us a visit. What's chance of your coming down and stopping in the Club?

▽

KEITH McCALLUM
is at Wauneta, Neb., acting as assistant manager of the Crystal Theatre there. Dr. F. Rider, manager, okays his membership and Keith says joining the Club is something that he has been threatening to do for some time past. You're more than welcome in our midst, McCallum, and we'd be very glad to hear from you.

▽

A. F. DACUS
manages and owns his own show, working out of Houston, Texas. Dacus has two portable sound projectors together with a complete magic vaudeville act and handles the whole things, going from town to town. A mighty broad experience, we'd say, and it's nice to hear that you find the HERALD so interesting.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Code of the Mounted	Kermit Maynard-Lillian Miles	June 8,'35		
Northern Frontier (G)	Kermit Maynard-Eleanor Hunt	Feb. 1,'35	57	Mar. 9,'35
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20,35		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13,'35	*58	Mar. 16,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard	Oct. 15,'35		
Timber War	Kermit Maynard	Sept. 15,'35		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7,'35		

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence	Chick Chandler-Shirley Grey	Mar. 30,'35	68	
Shot in the Dark, A (G)	Charles Starrett-Marion Shilling	Feb. 15,'35	65	June 1,'35
Sons of Steel (G)	C. Starrett-Polly Ann Young	Dec. 15	64	Apr. 27,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl Who Came Back	Shirley Grey-Sidney Blackmer			
Happiness C.O.D.	Donald Meek-Irene Ware			
Song In My Heart				
Synthetic Lady				

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26,'35		
Air Hawks	Ralph Bellamy-Tala Birell	May 7,'35	70	
(See "Air Fury" "In the Cutting Room," Mar. 30,'35.)				
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20,'35	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15,'35	70	
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Florence Rice	Feb. 10,'35	75	Feb. 23,'35
Champagne for Breakfast	Joan Marsh - Hardie Albright - Mary Carlisle-Lila Lee	June 18,'35	68	
Death Flies East (G)	Florence Rice-Conrad Nagel	Feb. 28,'35	65	Mar. 9,'35
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11,'35	70	
(See "In the Cutting Room," Feb. 23,'35.)				
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 18,'35	58	May 25,'35
Girl Friend, The	Ann Sothern - Roger Pryor - Jack Haley	July 31,'35		
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20,'35	68	Apr. 6,'35
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8,'35	56	Apr. 13,'35
Justice of the Range	Tim McCoy-Billie Seward	May 25,'35	58	
Law Beyond the Range	Tim McCoy-Billie Seward	Feb. 15,'35	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1,'35	69	Mar. 23,'35
Love Me Forever	Grace More - Leo Carrillo - Robert Allen	June 27,'35	93	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15,'35	57	May 25,'35
Party Wire (G)	Jean Arthur-Victor Jory	Apr. 27,'35	69	Apr. 20,'35
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18,'35	57	
(See "Alias John Law" "In the Cutting Room," Dec. 8.)				
Riding Wild	Tim McCoy-Billie Seward	June 28,'35	56	
Square Shooter (G)	Tim McCoy	Jan. 21,'35	57	Mar. 9,'35
Swell Head	Wallace Ford-Barbara Kent	Apr. 8,'35	62	
Unknown Woman	Marian Marsh-Richard Cromwell	June 14,'35	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20,'35	65	May 11,'35
Whole Town's Talking, The (G)	Edw. G. Robinson-Jean Arthur	Feb. 22,'35	95	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Adventure	Nancy Carroll-Lloyd Nolan			
Bodyguard	Robert Allen-Florence Rice			
China Roars				
Crime and Punishment	Peter Lorre-Edward Arnold			
Depths Below				
Feather in Her Hat, A	Pauline Lord - Louis Hayward - Billie Burke	Sept. 15,'35		
Frisco Fury	Jack Holt			
Grand Exit				
If You Could Only Cook	Jean Arthur			
Lady Beware	Jean Arthur-George Murphy	Aug. 27,'35		
Lost Horizon	Ronald Colman			
Maid of Honor				
Modern Lady	Ruth Chatterton			
Rich Man's Daughter	George Raft - Joan Bennett - Billie Burke-Walter Connolly			
She Married Her Boss	C. Colbert - Michael Bartlett - Jean Dixon - Melvyn Douglas	Aug. 31,'35		
Superspeed	Norman Foster - Florence Rice - Mary Carlisle	Sept. 30,'35		
Together We Live	Willard Mack-Ben Lyon-Sheila Mannors-Wera Engels	Aug. 16,'35		
(See "In the Cutting Room," Nov. 3.)				
West Beyond the Law	Ken Maynard-Lucile Browne			

COMMODORE PICTURES

Features

Title	Star	Rel. Date	Rnuning Time Minutes	Reviewed
Big Calibre	Bob Steele	Mar. 8,'35	6 rls	
Brand of Hate	Bob Steele	Feb. 13,'35	6 rls	
Cactus Kid	Jack Perrin	Feb. 26,'35	6 rls	
Demon for Trouble	Bob Steele	Jan. 28,'35	6 rls	
Fighting Hero	Tem Tyler	Jan. 28,'35	6 rls	
Kid Courageous	Bob Steele	July 26,'35	6 rls	
Mystery Ranch	Tom Tyler	Apr. 12,'35	6 rls	
Rawhide Mail	Jack Perrin	Jan. 28,'35	6 rls	
Silver Bullet	Tom Tyler	May 11,'35	6 rls	
Terror of the Plains	Tom Tyler	June 27,'35	6 rls	
Tombstone Terror	Bob Steele	Apr. 25,'35	6 rls	
Tracy Rides	Tom Tyler	Feb. 26,'35	6 rls	
Western Justice	Bob Steele	June 14,'35	6 rls	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Loser's End	Jack Perrin	Aug. 26,'35	6 rls	

DANUBIA PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hungaria (The Voice of Hungary) (English Titles)	Scenic	May 15,'35	54	
Hussar Romance (Hungarian Dialogue)	Irene Agai	Apr. 21,'35	75	
Rakoczy Marsch (German Dialogue)	Gustav Froehlich-Camilla Horn	Mar. 1,'35	82	

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 15,'35	85	May 18,'35
Don Quixote	Chaliapin-Sydney Fox	July 1,'35		July 8,'33
Dream of My People	Cantor Rosenblatt	June 1,'35		
Last Wilderness, The (G)	Howard Hill	May 14,'35	63	May 25,'35
World in Revolt	Graham McNamee	Mar. 1,'35		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita	Franz Lehar	Oct. 1,'35		
Hello Paris		Oct. 15,'35		
Iceland Fishermen	Pierre Loti story	Sept. 1,'35		
Ra Mu		Sept. 1,'35		
Sans Famille	Robert Lynen	Aug. 1,'35		
Scandal in Budapest		Nov. 1,'35		
Wedding Rehearsal	Roland Young-Merle Oberon	Sept. 15,'35		

FIRST DIVISION

(Releases First Division Production and in certain territories Monogram, Liberty, Chesterfield and Invincible pictures.)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Rainbow's End	Hoot Gibson-June Gale		June 10,'35	60	
Sunset Range (G)	Hoot Gibson-Mary Doran		May 1,'35	55	Mar. 9,'35

Coming Attractions

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Java Head	Anna May Wong-Elizabeth Allan		Sept. 1,'35		

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18,'35	97	Apr. 6,'35
Case of the Curious Bride 879	Warren William	Apr. 13,'35	68	Apr. 13,'35
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4,'35	85	Apr. 27,'35
Girl From Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1,'35	69	June 1,'35
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20,'35	97	Mar. 23,'35
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16,'35	95	Mar. 23,'35
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May 25,'35	84	July 6,'35
Irish in Us, The (G) 866	James Cagney-Pat O'Brien	Aug. 3,'35	80	July 20,'35
Living On Velvet 859 (G)	Kay Francis - George Brent - Warren William	Mar. 2,'35	80	Mar. 16,'35
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27,'35	71	Apr. 27,'35
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8,'35	97	May 18,'35
Red Hot Tires (G) 878	Lyle Talbot-Mary Astor	Feb. 2,'35	66	Mar. 9,'35
Traveling Saleslady (G) 870	Joan Blondell	Apr. 8,'35	63	Apr. 6,'35
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9,'35	61	Mar. 9,'35
Woman in Red, The (G) 863	B. Stanwyck-Gene Raymond	Feb. 16,'35	58	Mar. 30,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backfire				
Bright Lights 865	Joe E. Brown-Ann Dvorak	Aug. 31,'35		
(See "In the Cutting Room," June 8,'35.)				
Captain Blood 855	Errol Flynn-Olivia De Haviland			
Case of the Lucky Legs, The	Warren William-Genevieve Tobin			
From This Dark Stairway	Lynn Acker-Ricardo Cortez			
Moonlight on the Prairie	Dick Foran-Sheila Mannors			
Navy Sweethearts	Dick Powell-Ruby Keeler			
(See "In the Cutting Room," July 27,'35.)				
Payoff, The	James Dunn-Claire Dodd			
(See "In the Cutting Room," July 6,'35.)				
Radio Jamboree of 1935	James Melton-Jane Froman			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Sheep (A) 543	Edmund Lowe-Claire Trevor	June 14,'35	75	May 18,'35
Charlie Chan in Egypt (G) 544	Warner Oland-"Pat" Paterson	June 21,'35	72	June 8,'35
Cowboy Millionaire (G) 538	George O'Brien	May 10,'35	67	Apr. 27,'35
Curly Top (G) 549	Shirley Temple	July 26,'35	*75	July 27,'35
Daring Young Man, The (G) 528	James Dunn-Mae Clarke	May 24,'35	75	Apr. 27,'35
Doubting Thomas (G) 542	Will Rogers	June 7,'35	73	Apr. 20,'35
Farmer Takes a Wife, The (G)	Janet Gaynor-Henry Fonda	Aug. 2,'35	*90	July 20,'35
George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar. 29,'35	83	Apr. 6,'35
Ginger (G) 545	Jackie Searl-Jane Withers	July 5,'35	74	July 27,'35
Great Hotel Murder (G) 532	Edmund Lowe-Victor McLaglen	Mar. 8,'35	70	Feb. 23,'35
Hard Rock Harrigan (G) 548	George O'Brien	July 19,'35	*65	July 6,'35
It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12,'35	71	Apr. 6,'35
Ladies Love Danger 540	Gilbert Roland-Mona Barrie	May 3,'35	69	
(See "Secret Lives" "In the Cutting Room," Mar. 30,'35.)				
Life Begins at 40 (G) 533	Will Rogers	Mar. 22,'35	79	Mar. 23,'35
Liliom (A)	Charles Boyer	Mar. 16,'35	90	Mar. 23,'35
Little Colonel (G) 531	Shirley Temple-L. Barrymore	Feb. 22,'35	80	Feb. 16,'35
One More Spring (G) 529	Janet Gaynor-Warner Baxter	Feb. 15,'35	87	Feb. 9,'35
Orchids to You (G) 546	Jean Muir-John Boles	July 12,'35	*75	June 22,'35
Our Little Girl (G) 539	Shirley Temple	May 17,'35	65	June 15,'35
Silk Hat Kid 547	Lew Ayres-Mae Clarke	July 19,'35		
(See "In the Cutting Room." July 6,'35.)				
Spring Tonic (G) 535	Lew Ayres-Claire Trevor	Apr. 19,'35	58	July 6,'35
$10 Raise (G) 537	Edward Everett Horton	Apr. 5,'35	70	Mar. 23,'35
Under the Pampas Moon (G) 541	Warner Baxter-Ketti Gallian	May 21,'35	78	May 25,'35
When a Man's a Man (G) 527	George O'Brien	Feb. 15,'35	66	Mar. 2,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy	James Dunn-Dorothy Wilson			
Ball of Fire	Alice Faye-Ray Walker			
Beauty's Daughter	Claire Trevor-Ralph Bellamy			
Charlie Chan in Shanghai	Warner Oland-Irene Hervey			
Dante's Inferno	Claire Trevor-Spencer Tracy	Aug. 30,'35		
(See "In the Cutting Room," Mar. 2,'35.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dressed to Thrill (G)	Clive Brook-Tutta Rolf	Aug. 23,'35	*75	July 13,'35
Gay Deception, The	Francis Lederer-Frances Dee	Aug. 9,'35		
Hard to Get	Warner Baxter-Jane Wyatt			
Here's to Romance	Nino Martini-Genevieve Tobin	Oct. 4,'35		
In Old Kentucky (G)	Will Rogers	Sept. 6,'35	*85	July 13,'35
Meal Ticket	Jane Withers			
Redheds on Parade (G)	John Boles-Dixie Lee	Sept. 13,'35	*75	July 27,'35
Steamboat Round the Bend	Will Rogers-Anne Shirley			
(See "In the Cutting Room," July 20,'35.)				
Thunder in the Night (G)	Edmund Lowe-Karen Morley		*72	July 13,'35
Way Down East	Rochelle Hudson-Henry Fonda			
Welcome Home (G)	James Dunn-Arline Judge	Aug. 16,'35	*72	July 27,'35

GB PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15,'35	72	June 15,'35
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June 15,'35	81	Feb. 16,'35
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15,'35	74	Dec. 29
My Heart Is Calling (G) 3409	Jan Kiepura	May 1,'35	90	Feb. 2,'35
My Song for You 3414	Jan Kiepura	June 1,'35	70	Nov. 10
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1,'35	85	July 6,'35

Coming Attractions

Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray		63	May 18,'35
Born for Glory 3508	Barry Mackay-John Mills		74	
First a Girl 3512	Jessie Matthews-Sonnie Hale			
King of the Damned 3504	Conrad Veidt-Helen Vinson			
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter		74	Apr. 13,'35
Passing of the Third Floor Back, The 3510	Conrad Veidt			
Rhodes, the Empire Builder 3514	Walter Huston			
Soldiers Three 3515	Maureen O'Sullivan-C. Aubrey Smith			
Transatlantic Tunnel 3513	Richard Dix-Madge Evans			
Untitled 3516	George Arliss			

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death from a Distance	Russell Hopton-Lola Lane	Apr. 30,'35		
Public Opinion	Lois Wilson-Shirley Grey	Mar. 15,'35	66	
Symphony for Living (G)	Evelyn Brent-Al Shean	Jan. 20,'35	75	July 6,'35

Coming Attractions

Condemned to Live	Ralph Morgan-Maxine Doyle			
Murder at Pinecrest				
Room and Board				
Society Fever	Lois Wilson - Lloyd Hughes - Grant Withers			

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble 1012	H. B. Warner-Onslow Stevens	July 10,'35	65	
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1,'35	73	
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Feb. 19,'35	73	Mar. 9,'35
Sweepstake Annie (G) 1009	Marian Nixon-Tom Brown	Mar. 5,'35	81	Feb. 23,'35
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15,'35	68	

Coming Attractions

Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10,'35	73	

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr. 15,'35	64	Mar. 30,'35
Mutiny Ahead (G)	Neil Hamilton-Kathleen Burke	Mar. 1,'35	63	July 13,'35
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10,'35	69	Dec. 1
Reckless Roads	Judith Allen - Regis Toomey - Lloyd Hughes	July 1,'35	66	

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Green Lights (G)	Norman Foster-Judith Allen	Mar. 11,'35	70	Mar. 23,'35
Headline Woman (G)	Roger Pryor-Heather Angel	May 15,'35	70	May 18,'35
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22,'35	69	June 29,'35
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1,'35	65	May 11,'35

Coming Attractions

Harmony Lane	D. Montgomery-Evelyn Venable			
Streamline Express	Victor Jory-Evelyn Venable			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Office Hours (G)	C. Bennett-Clarke Gable	Feb. 22,'35	73	Feb. 16,'35
Age of Indiscretion (A)	May Robson-Madge Evans	May 10,'35	80	May 11,'35
Baby Face Harrington (G)	Charles Butterworth	Apr. 12,'35	63	Mar. 30,'35
Calm Yourself (G)	Madge Evans-Robert Young	June 28,'35	69	June 22,'35
Casino Murder Case (G)	Paul Lukas	Mar. 15,'35	84	Apr. 27,'35
Escapade (G)	William Powell-Luise Rainer	July 5,'35	89	July 13,'35
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17,'35	73	May 18,'35
Mad Love (A)	Peter Lorre-Frances Drake	July 12,'35	69	July 6,'35
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26,'35	60	Apr. 6,'35
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24,'35	70	May 18,'35
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 12,'35	70	July 20,'35
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29,'35	106	Mar. 2,'35
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14,'35	82	June 8,'35
One New York Night	Franchot Tone-Una Merkel	Apr. 5,'35	71	
(See "Mystery In Room 309" "In the Cutting Room," Mar. 16,'35.)				
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31,'35	89	May 25,'35
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19,'35	99	Apr. 13,'35
Sequoia (G)	Jean Parker-Russell Hardie	Feb. 1,'35	72	Nov. 17
Shadow of Doubt (G)	Ricardo Cortez-Virginia Bruce	Feb. 15,'35	75	Feb. 9,'35
Society Doctor	Chester Morris-V. Bruce	Jan. 25,'35	68	Jan. 12,'35
(Reviewed under the title "Only 8 Hours")				
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8,'35	69	Mar. 2,'35
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3,'35	75	June 22,'35
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1,'35	77	Feb. 23,'35

Title	Star	Rel. Date	Running Time Minutes	Reviewed
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22,'35	90	Mar. 16,'35
Winning Ticket, The (G)	Leo Carrillo-L. Fazenda	Feb. 8,'35	70	Jan. 19,'35
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2,'35	68	July 27,'35

Coming Attractions

Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6,'35	*90	July 6,'35
Bishop Misbehaves, The	Edmund Gwenn - Maureen O'Sullivan	Sept. 13,'35		
Black Chamber, The	Wm. Powell - Rosalind Russell	Oct. 4,'35		
Bonnie Scotland	Laurel and Hardy	Aug. 23,'35		
(See "In the Cutting Room," June 15,'35.)				
Broadway Melody of 1936	Jack Benny-June Knight			
China Seas	Clark Gable-Jean Harlow-Wallace Beery	Aug. 16,'35	89	
Here Comes the Band	Ted Lewis-Virginia Bruce	Aug. 30,'35		
Mala	Mala-Lotus Long			
Mutiny on the Bounty	Clark Gable-Charles Laughton-Franchot Tone			
Night at the Opera	Marx Brothers			
O'Shaughnessy's Boy	Wallace Beery-Jackie Cooper	Aug. 9,'35		
(See "In the Cutting Room," June 15,'35.)				
Perfect Gentleman, A	Frank Morgan-C. Courtneidge	Sept. 27,'35		
Pursuit	Chester Morris-Sally Eilers	Aug. 9,'35		
(See "In the Cutting Room," July 27,'35.)				
Robin Hood of El Dorado	Warner Baxter-Ann Loring			
Tale of Two Cities, A	Ronald Colman-Elizabeth Allan			
Tarzan Returns	Johnny Weissmuller - Maureen O'Sullivan			
Untitled	Joan Crawford-Brian Aherne	Sept. 20,'35		
(See "In the Cutting Room," July 13,'35.)				

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20,'35	57	
Desert Trail 3037	John Wayne-Mary Kornman	Apr. 22,'35	54	
(See "In the Cutting Room," Feb. 23,'35.)				
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25,'35	72	Mar. 9,'35
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15,'35	77	June 1,'35
Honeymoon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1,'35	70	June 22,'35
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15,'35	76	Apr. 13,'35
Keeper of the Bees, The(G)3002	Neil Hamilton-Betty Furness	July 15,'35	76	June 15,'35
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25,'35	64	June 29,'35
Mystery Man (G) 3025	Robert Armstrong	Apr. 25,'35	62	Feb. 18,'35
Nut Farm, The (G) 3003	Wallace Ford	Mar. 25,'35	65	Feb. 9,'35
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20,'35	52	May 18,'35
Rainbow Valley (G) 3034	John Wayne-Lucile Browne	Mar. 15,'35	52	Mar. 16,'35

Coming Attractions

Cheers of the Crowd 3026	Russell Hopton-Irene Ware	Aug. 5,'35		
(See "In the Cutting Room," June 8,'35.)				

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	July 19,'35	*80	July 13,'35
Car 99 (G) 3432	Fred MacMurray-Ann Sheridan	Mar. 1,'35	68	Feb. 16,'35
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21,'35	79	June 8,'35
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3,'35	80	Mar. 2,'35
Dr. Jekyll and Mr. Hyde.3459 (Re-issue)	Fredric March-Miriam Hopkins	July 5,'35	85	Dec. 26,'31
Every Night at Eight	George Raft-Alice Faye	Aug. 2,'35		
(See "In the Cutting Room," July 6,'35.)				
Four Hours to Kill (A) 3439	Richard Barthelmess	Apr. 19,'35	74	Apr. 6,'35
Gilded Lily, The (G) 3426	C. Colbert-Fred MacMurray	Jan. 25,'35	80	Jan. 5,'35
Glass Key, The (G) 3444	George Raft	May 31,'35	77	May 25,'35
Goin' to Town (A) 3442	Mae West	May 17,'35	71	May 11,'35
Hold 'Em Yale (G) 3438	Patricia Ellis-Cesar Romero	Apr. 12,'35	63	Mar. 30,'35
Love In Bloom (G) 3434	Joe Morrison-Dixie Lee	Mar. 15,'35	75	Mar. 9,'35
Man on the Flying Trapeze, The 3451	W. C. Fields	July 26,'35	66	
(See "In the Cutting Room," June 22,'35.)				
McFadden's Flats (G) 3436	Betty Furness-Richard Cromwell	Mar. 29,'35	65	Mar. 9,'35
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28,'35	66	June 29,'35
Mississippi (G) 3433	Bing Crosby-Joan Bennett	Mar. 22,'35	74	Mar. 2,'35
Once In a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10,'35	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5,'35	83	June 1,'35
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24,'35	67	Apr. 6,'35
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19,'35	83	Mar. 2,'35
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary Boland-Charles Ruggles-Zasu Pitts	Mar. 8,'35	90	Feb. 16,'35
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7,'35	68	May 4,'35
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19,'35	76	July 20,'35
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26,'35	*68	July 27,'35
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 26,'35	74	Apr. 27,'35
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	July 12,'35	75	
Virginian, The 3460 (Re-issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14,'35	83	

Coming Attractions

Annapolis Farewell	Tom Brown-Sir Guy Standing	Aug. 23,'35		
(See "In the Cutting Room," July 27,'35.)				
Big Broadcast of 1936, The	Jack Oakie-Burns & Allen	Sept. 6,'35		
Bride Comes Home, The	Claudette Colbert-F. MacMurray			
Crusades, The	Loretta Young-Henry Wilcoxen			
(See "In the Cutting Room," Mar. 30,'35.)				
From Little Acorns	Joe Morrison-Rosalind Keith	Oct. 4,'35		
Here Comes Cookie	George Burns-Gracie Allen			
(See "In the Cutting Room," July 27,'35.)				
Last Outpost, The	Cary Grant - Gertrude Michael - Claude Rains	Aug. 30,'35		
(See "In the Cutting Room," July 13,'35.)				
Milky Way, The	Harold Lloyd-Adolphe Menjou			
Peter Ibbetson	Gary Cooper-Ann Harding			
(See "In the Cutting Room," June 22,'35.)				
Rose of the Rancho	John Boles-Gladys Swarthout			
So Red the Rose	Margaret Sullavan-R. Scott			
Two for Tonight	Bing Crosby-Joan Bennett			
Wanderer of the Wasteland	Gail Patrick-Dean Jagger	Aug. 16,'35		
Without Regret	Elissa Landi-Kent Taylor	Aug. 23,'35		

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct. 19	69	Sept. 8
Return of Chandu, The (G) 300-312	Bela Lugosi-Maria Alba	Oct. 4	60	Apr. 27,'35

(THE RELEASE CHART--CONT'D)

REPUBLIC PICTURES

Features

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cappy Ricks Returns 3508	R. McWade-Florine McKinney	Sept. 25,'35		
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russell			
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Sept. 15,'35		
Lawless Range 3562	John Wayne-Sheila Mannors	Oct. 3,'35		
Two Black Sheep 3507	Otto Kruger-Martha Sleeper	Oct. 10,'35		
Tumbling Tumbleweeds 3566	Gene Autry-Lucile Browne	Oct. 24,'35		
Westward Ho 3556	John Wayne-Sheila Mannors	Sept. 1,'35		

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June 28,'35	75½	June 8,'35
Becky Sharp (A) 4101	Miriam Hopkins	June 28,'35	75	June 22,'35
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31,'35	80	May 25,'35
Captain Hurricane (G) 523	James Barton-Helen Westley	Mar. 1,'35	72	Feb. 16,'35
Chasing Yesterday (G) 528	Anne Shirley	May 3,'35	77½	Apr. 6,'35
Dog of Flanders (G) 525	Frankie Thomas-Helen Parrish	Mar. 22,'35	72	Mar. 2,'35
Gigolette (G) 521	Adrienne Ames-Ralph Bellamy	Feb. 15,'35	67	June 1,'35
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14,'35	72	May 25,'35
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24,'35	91	May 4,'35
Laddie (G) 526	John Beal-Gloria Stuart	Apr. 5,'35	69½	Mar. 9,'35
Murder on a Honeymoon (G) 522	Edna May Oliver-J. Gleason	Feb. 22,'35	73½	Feb. 2,'35
Nitwits, The (G) 534	Wheeler and Woolsey	June 7,'35	81½	May 25,'35
Old Man Rhythm	Buddy Rogers-Betty Grable	July 19,'35	76	
(See "In the Cutting Room," June 8,'35.)				
People's Enemy (A) 527	Preston Foster-Melvyn Douglas	Mar. 15,'35	70	May 4,'35
Roberta (G) 524	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8,'35	105½	Feb. 23,'35
She (G) 537	Helen Gahagan-Randolph Scott	July 12,'35	94½	July 13,'35
Star of Midnight (G) 529	William Powell-Ginger Rogers	Apr. 19,'35	90	Apr. 6,'35
Strangers All (G) 531	May Robson	Apr. 26,'35	69½	Mar. 30,'35
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10,'35	80	June 29,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams	Katharine Hepburn-Fred MacMurray	Aug. 23,'35		
(See "In the Cutting Room," July 6,'35.)				
Freckles	Carol Stone-Tom Brown	Sept. 27,'35		
Hi Gaucho	Rod LaRocque-Steffi Duna			
Hot Tip	James Gleason-Zasu Pitts	Aug. 16,'35		
(See "In the Cutting Room," July 6,'35.)				
Jalna	Ian Hunter-Kay Johnson	Aug. 9,'35		
(See "In the Cutting Room," June 22,'35.)				
Last Days of Pompeii, The	Dorothy Wilson-John Beal	Oct. 4,'35		
Love Song	Lily Pons-Osgood Perkins			
Old Man Murphy	James Barton-Maureen Delaney			
Powder Smoke Range	Hoot Gibson-Boots Mallory			
Rainmakers, The	Wheeler and Woolsey			
Return of Peter Grimm, The	Lionel Barrymore-Helen Mack	Sept. 13,'35		
(See "In the Cutting Room," June 8,'35.)				
Three Musketeers	Margot Grahame-Walter Abel	Sept. 20,'35		
To Beat the Band	Helen Broderick-Hugh Herbert			
Top Hat	Fred Astaire-Ginger Rogers	Sept. 6,'35		
(See "In the Cutting Room," May 25,'35.)				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars (G)	Jack LaRue	Empire Films	Jan. 25,'35	67	Jan. 26,'35
Cowboy Holiday (G)	Big Boy Williams	Syndicate	Jan. 1,'35	57	Jan. 26,'35
Cyclone Ranger, The (G)	Bill Cody	Spectrum Pictures		60	Apr. 6,'35
Kliou (The Tiger) (G)		Bennett Pictures		*55	June 1,'35
Lost City, The (G)	Wm. Boyd - Claudia Dell	Regal Pictures	Feb. 14,'35	74	Mar. 9,'35
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10,'35
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1,'35	61	May 11,'35
Sangen Till Heine (G)	Martin Osman	Scandinavian		75	Mar. 16,'35
Struggle for Life (G)		Foy Productions	June 18,'35	53	June 29,'35
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15,'35	59	May 18,'35
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1,'35	58	July 13,'35

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20,'35	78	Apr. 13,'35
Cardinal Richelieu (G)	George Arliss	Apr. 28,'35	80	Mar. 30,'35
Clive of India (G)	Ronald Colman-Loretta Young	Jan. 25,'35	90	Jan. 26,'35
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27,'35	80	Apr. 20,'35
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22,'35	80	Feb. 23,'35
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21,'35	105	Apr. 6,'35
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17,'35	95	June 8,'35
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14,'35	75	July 14,'34
Runaway Queen	Anna Neagle-Fernand Graavey	Dec. 21		
Sanders of the River (G)	Leslie Banks - Paul Robeson - Nina Mae MacKinney	July 4,'35	95	Apr. 20,'35
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb. 8,'35	95	Jan. 26,'35
Thunder in the East	Charles Boyer-Merle Oberon	May 13,'35	79	Dec. 1
(Reviewed under the title, "The Battle.")				
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8, 35	90	Feb. 23,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27,'35		
(See "In the Cutting Room," July 20,'35.)				
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9,'35	91	May 4,'35
Dark Angel, The	Merle Oberon - Fredric March - H. Marshall-Kath. Alexander	Sept. 6,'35		
(See "In the Cutting Room," July 13,'35.)				
Melody Lingers On, The	Josephine Hutchinson - George Houston	Oct. 25,'35		
Modern Times	Charlie Chaplin			
Red Salute	B. Stanwyck-Robert Young	Sept. 13,'35		
(See "In the Cutting Room," July 27,'35.)				

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27,'35	66	July 6,'35
Border Brigands 8085	Buck Jones	May 27,'35	56	
Bride of Frankenstein (A) 8009	Boris Karloff	May 6,'35	80	Apr. 20,'35
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20,'35	65	June 8,'35
Crimson Trail, The (G) 8083	Buck Jones	Feb. 11,'35	58	Mar. 16,'35
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18,'35	98	Feb. 9,'35
It Happened In New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18,'35	66	Apr. 13,'35
I've Been Around (A) 8025	Chester Morris	Dec. 31	66	Dec. 22
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15,'35	68	July 8,'35
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec. 24	81	Dec. 8
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22,'35	69	Apr. 6,'35
Mystery of Edwin Drood (G) 8024	Claude Rains-Heather Angel	Feb. 4,'35	87	Mar. 30,'35
Night Life of the Gods (G) 8008	Alan Mowbray	Mar. 11,'35	73	Jan. 12,'35
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Jan. 21,'35	76	Jan. 19,'35
Outlawed Guns 8086	Buck Jones-Ruth Channing	July 29,'35	62	
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1,'35	80	Mar. 30,'35
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22,'35	61	June 15,'35
Rendezvouz at Midnight 8031	Ralph Bellamy	Feb. 11,'35	62	
(See "In the Cutting Room," Nov. 17.)				
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15,'35	60	Apr. 20,'35
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan. 14,'35	73	Feb. 18,'35
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 4,'35	72	Mar. 23,'35
Werewolf of London (A) 8015	Henry Hull	June 3,'35	75	May 4,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alone Together 9034	Zasu Pitts-Hugh O'Connell			
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2,'35	93	July 20,'35
Hangover Murders	Edw. Arnold-C. Cummings			
King Solomon of Broadway 9018	Edmund Lowe-Dorothy Page			
Magnificent Obsession 8006	Irene Dunne-Robert Taylor			
Manhattan Moon 8026	Ricardo Cortez-Dorothy Page	Aug. 5,'35	69	
(See "In the Cutting Room," June 15,'35.)				
Osffide 9017	Charles Farrell-June Martel			
She Gets Her Man 8018	Zasu Pitts-Hugh O'Connell	Aug. 19,'35		
(See "In the Cutting Room," July 27,'35.)				
Storm Over the Andes 9026	Jack Holt-Mona Barrie			
(See "In the Cutting Room," July 20,'35.)				
Stormy 9016	Noah Beery, Jr.-Jean Rogers			
(See "In the Cutting Room," July 27,'35.)				
Three Kids and a Queen	May Robson-Frankie Darro			
Throwback, The 9041	Buck Jones-Muriel Evans			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown	June 15,'35	72	July 27,'35
Broadway Gondolier (G) 804	Dick Powell-Joan Blondell	July 27,'35	98	July 6,'35
Dinky 824	Jackie Cooper-Mary Astor	May 11,'35	65	
(See "In the Cutting Room," Apr. 13,'35.)				
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13,'35	60	July 27,'35
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar. 30,'35	69	May 4,'35
Front Page Woman (G) 812	Bette Davis-George Brent	July 20,'35	82	July 20,'35
Going Highbrow 818	Guy Kibbee-Zasu Pitts	July 6,'35	67	
(See "Crashing Society," "In the Cutting Room," Apr. 13,'35.)				
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar. 23,'35	63	May 25,'35
Stranded (G) 808	Kay Francis-Geo. Brent	June 29,'35	76	June 29,'35
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23,'35	95	Mar. 2,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Socrates	Paul Muni-Ann Dvorak			
Frisco Kid	James Cagney			
Goose and the Gander	Kay Francis-George Brent			
(See "In the Cutting Room," Mar. 9,'35.)				
I Live for Love	Dolores Del Rio-E. Marshall			
Little Big Shot	Rob't Armstrong-Glenda Farrell			
(See "In the Cutting Room," June 15,'35.)				
Living Up to Lizzie	Margaret Lindsay-Warren Hull			
Midsummer Night's Dream	All Star		135	
Money Man	Edw. G. Robinson-Bette Davis			
Page Miss Glory (G)	Marion Davies-Dick Powell	Aug. 24,'35	90	July 13,'35
Present from Margate, A	Kay Francis-Ian Hunter			
Special Agent	George Brent-Bette Davis			
(See "In the Cutting Room," July 27,'35.)				
We're in the Money (G)	Joan Blondell-Glenda Farrell	Aug. 17,'35	65	July 27,'35

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		95	Apr. 13,'35
April Blossoms (G)	Richard Tauber	B. I. P.		85	June 1,'35
Avec l'Assurance (G)	Saint-Granier	Paramount	May 3,'35	83	May 18,'35
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1,'35
Czardas Duchess, The (G)	Marta Eggerth	Ufa	Apr. 24,'35	102	May 4,'35
Dance Band (G)	Buddy Rogers	Assoc. British		65	June 15,'35
Dandy Dick (G)	Will Hay	Assoc. British		70	Mar. 16,'35
Der Judas von Tirol	Fritz Rasp	86th St. Corp.	Apr. 26,'35	78	
Der Page vom Dalmasse-Hotel	Dolly Haas	86th St. Corp.	Mar. 22,'35	80	
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3,'35	80	
Die Unschuld vom Lande	Lucie Englisch	86th St. Corp.	May 10,'35	85	
Die vom Niederrhein	Lien Deyers	86th St. Corp.	May 17,'35	84	
Divine Spark, The (G)	Marta Eggerth-P.Holmes	Gaumont-British		82	July 13,'35
Drei vom der Kavallerie	Paul Hoerbiger	86th St. Corp.	Apr. 12,'35	90	
Elizabeth of England (G)	Matheson Lang	Assoc. British		95	June 1,'35
Heroes of the Arctic (G)		Amkino	May 23,'35	70	June 1,'35
In a Monastery Garden (A)	John Stuart	R & S	Mar. 12,'35	77	Mar. 30,'35
It's a Bet (G)	Gene Gerrard-Helen Chandler	British Int'l		80	Mar. 16,'35
La Crise Est Finie (G)	Albert Prejean	European Films	Mar. 12,'35	81	Mar. 30,'35
Les As Du Turf (G)	Pauley	Paramount	May 10,'35	99	May 18,'35
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27,'35
Men on Wings (G)	Koval-Samborsky	Amkino	June 7,'35	85	June 15,'35
Mimi (A)	Gertrude Lawrence-D. Fairbanks, Jr.	B. I. P.		98	June 8,'35
Moscow Laughs (G)	Leonid Utesov	Amkino	Mar. 21,'35	95	Apr. 27,'35
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75	Mar. 16,'35
Old Curiosity Shop	Elaine Benson	Assoc. British		85	Feb. 2,'35
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26,'35	86	July 13,'35
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr. 19,'35	67	Apr. 27,'35
Phantom Light, The (G)	Gordon Harker	Gaumont-British		75	Feb. 9,'35
Radio Parade of 1935	Will Hay - Helen Chandler	Assoc. British		85	Jan. 12,'35
Red Village, The (A)	S. Shkuret	Amkino	May 1,'35	90	May 18,'35
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28,'35	88	July 13,'35
Rosen aus dem Sueden	Paul Hoerbiger	86th St. Corp.	Apr. 19,'35	87	
Schwarzer Jaeger Johanna	Marianne Hoppe	86th St. Corp.	Mar. 29,'35	90	
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8,'35
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17,'35	118	
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27,'35
Song of Happiness (G)	M. Victorov	Amkino	Apr. 6,'35	90	Apr. 20,'35
Soviet Russia Today (G)		Amkino	Mar. 3,'35	67	Mar. 16,'35
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Apr. 6,'35	72	Apr. 27,'35
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70	Mar. 16,'35
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Gaumont-British		87	Mar. 9,'35
Youth of Maxim, The (A)	Boros Chirkov	Amkino	Apr. 17,'35	80	May 11,'35
Zigeunerbluth	Adele Sandrock	86th St. Corp.	Apr. 5,'35	82	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Brave Tin Soldier, The	June 8	7
Puss in Boots	June 29	1 rl.
The Queen of Hearts	July 20	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 28	8
Jack Frost	Dec. 24	8
Little Black Sambo	Feb. 6,'35	8
Bremen Town Musicians	Mar. 6,'35	8
Old Mother Hubbard	Apr. 3,'35	7
Mary's Little Lamb	May 1,'35	7
Summertime	June 15,'35	1 rl.
Sinbad the Sailor	July 30,'35	1 rl.
Three Bears, The	Aug. 30,'35	1 rl.
Balloon Land	Sept.30,'35	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Alimony Aches Andy Clyde	June 29,'35	19
Captain Hits the Ceiling, The (All Star)	July 26,'35	19
Do Your Stuff (3 Radio Rogues)	June 15,'35	19
Gobs of Trouble (All Star)	July 12,'35	19
Gum Shoes (All Star)	Mar. 1,'35	21
His Bridal Sweet Harry Langdon	Mar. 15,'35	20
His Old Flame Charlie Murray	Jan. 25,'35	20
Hoi Polloi (3 Stooges)		
Horse Collars (3 Stooges)	Jan. 10,'35	20
I'm a Father Andy Clyde	Feb. 7,'35	20
Leather Necker, The Harry Langdon	May 9,'35	20
Old Sawbones Andy Clyde	Apr. 11,'35	17
Pop Goes the Easel (3 Stooges)	Mar. 29,'35	20
Restless Knights (3 Stooges)	Feb. 20,'35	16½
Stage Fright (All Star)	June 1,'35	19
Tramp, Tramp, Tramp Andy Clyde	May 22,'35	20
Uncivil Warriors (3 Stooges)	Apr. 26,'35	20
COLOR RHAPSODIES 1934-35		
A Cat, a Bell and Mouse	May 10,'35	7
Little Rover	June 28,'35	9
Make Believe Revue, The	Mar. 22,'35	10
Shoemaker and the Elves	Jan. 20,'35	7
KRAZY KAT KARTOONS 1934-35		
4. Birdman	Feb. 1,'35	7
5. Hotcha Melody	Mar. 15,'35	7
6. King's Jester	May 20,'35	7
7. Garden Gaities		
8. Peace Conference, The	Apr. 26,'35	
LAUGHING WITH MEDBURY 1934-35		
Medbury in Hollywood	Jan. 11,'35	10
In the Old Days	Mar. 22,'35	10
Strange Championships	July 20,'35	10
LIFE'S LAST LAUGHS 1934-35		
No. 5—	Jan. 4,'35	10
No. 6—	Feb. 1,'35	10
SCRAPPY CARTOONS 1934-35		
Gloom Chasers, The	Jan. 18,'35	7
Gold Getters	Mar. 1,'35	7
Graduation Exercises	Apr. 12,'35	7
Puppet Murder Case, The	June 21,'35	7
Scrappy's Big Moment	July 28,'35	7
Scrappy's Ghost Story	May 24,'35	7
SCREEN SNAPSHOTS		
No. 5—	Jan. 18,'35	10
No. 6—	Feb. 22,'35	10
No. 7—	Mar. 15,'35	10½
No. 8—	Apr. 12,'35	10
No. 9—	May 10,'35	10
No. 10—	June 6,'35	10
No. 11—	July 5,'35	10
No. 12—	Aug. 2,'35	10
No. 13—	Aug. 30,'35	10
SPICE OF LIFE 1934-35		
No. 5—	Jan. 20,'35	10
No. 6—	Mar. 1,'35	10
No. 7—	Apr. 25,'35	10
WORLD OF SPORT 1934-35		
Air Thrills	Mar. 1,'35	10
Flying Feet	May 3,'35	10
Fun in the Water	Aug. 5,'35	10
Hold That Shark	Mar. 29,'35	10
Pardon My Grip	Feb. 1,'35	10
Tense Moments	Aug. 20,'35	10
Tomorrow's Champions	July 23,'35	10
Water Thrills	June 20,'35	10
When Men Fight	Jan. 4,'35	10

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1,'35	19
Chump	Nov. 1	15
Frankie and Johnny Charles Laughton	Oct. 1	8
Miro Unger	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making Frank Albertson	Oct. 1	17
Sword of the Arab Duncan Renaldo	Sept. 15	28
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL
[Distributed through Fox Films]

Title	Rel. Date	Min.
CORONET COMEDIES		
An Ear for Music	Mar. 8,'35	18
Easy Money	Feb. 8,'35	18
Grooms in Gloom	May 10,'35	17
FROLICS OF YOUTH		
Boosting Dad	Dec. 21	21
Campus Hoofer, The	Nov. 9	19
Educating Papa	Nov. 2	16
It Never Rains	May 24,'35	20
Little Big Top, The	Feb. 1,'35	21
MARRIAGE WOWS SERIES		
Dumb Luck	Jan. 18,'35	17
How Am I Doing?	Jan. 4,'35	20
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5,'35	2 rls.
Time Out	June 14,'35	20
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Hail Brother	Mar. 22,'35	19
SONG AND COMEDY HITS		
Hurray for Rhythm	Aug. 16,'35	1 rl.
Radio Rascals	Aug. 2,'35	1 rl.
SONG HIT STORIES		
Bounding Main, The	Nov. 16	10
Fireman's Day Off	Apr. 12,'35	10
Gay Old Days	Jan. 4,'35	10
Life of the Party, The	Apr. 26,'35	9
Old Camp Ground, The	Mar. 15,'35	9
Song Plugger	Jan. 18,'35	9
Way Down Yonder	Dec. 7	11
SPECIAL		
Wings Over Mt. Everest	July 19,'35	22
STAR PERSONALITY COMEDIES		
A Nose for News	Apr. 5,'35	17
Friendly Spirits	May 31,'35	20
Hayseed Romance	Mar. 15,'35	20
Light Fantastic, The	June 28,'35	18
Mr. Widget	Jan. 25,'35	21
Object Not Matrimony	Mar. 1,'35	18
One Run Elmer	Feb. 22,'35	19
Only the Brave	Apr. 19,'35	17
Tars and Stripes	May 3,'35	20
PAUL TERRY-TOONS		
Amateur Night	July 5,'35	6
Birdland	Aug. 23,'35	1 rl.
Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 8,'35	6
Chain Letters	July 26,'35	
Circus Days	Sept. 6,'35	1 rl.
Dog Show, The	Dec. 28	6
Fireman Save My Child	Feb. 22,'35	6
First Snow, The	Jan. 11,'35	6
Five Puplets	Apr. 19,'35	6
Flying Oil	Apr. 5,'35	6
Foxy-Fox, The	July 19,'35	6
Jack's Shack	Nov. 30	6
King Looney XIV	June 7,'35	6
Moans and Groans	June 28,'35	6
Modern Red Riding Hood, A	May 17,'35	6
Moth and the Spider, The	Mar. 8,'35	6
Old Dog Tray	Mar. 21,'35	6
Opera Night	May 31,'35	6
Peg Leg Pete, the Pirate	May 3,'35	6
South Pole or Bust	Dec. 14	6
What a Night	Jan. 25,'35	6
TREASURE CHEST		
Chums	Mar. 1,'35	9
Dog Days	July 12,'35	1 rl.
Harlem Harmony	Dec. 21	10
Personality and the Pen	May 10,'35	10
Ski-Scrapers	May 24,'35	8
Taming the Wild	Apr. 26,'35	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2,'35	2 rls.
Kiss the Bride	Sept. 6,'35	2 rls.
YOUNG ROMANCE		
All for One	June 21,'35	19
Love in a Hurry	May 17,'35	16
Moon Over Manhattan	Feb. 15,'35	17

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1,'35	
No. 2	Mar. 8,'35	
No. 3	Apr. 19,'35	
No. 4	May 31,'35	
MUSICAL MOODS (Technicolor)		
In a Monastery Garden	Nov. 1	
Mexican Idyll	Oct. 16	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4,'35	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave (Black & White)	Nov. 13	
Waltz in A Flat Major		
Dance of the Hours	Dec. 15	
Air for the G String	Nov. 3	
Liebestraum	Dec. 1	
6 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min. (Variable)
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family In America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
What's in a Name		8
RAIN SONGS		
Irving Kaufman-Lew White		
SPECIAL		
Take a Letter Please Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22	20
Fate's Fathead	Nov. 17	18
Four Star Boarder	Apr. 27,'35	20
Okay Toots	Feb. 2,'35	18
Poker at Eight	Mar. 9,'35	21
Southern Exposure	Apr. 6,'35	21
CHIC SALE SPECIAL		
Perfect Tribute, The		19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20	19
Nosed Out	Sept. 15	18
Speaking of Relations		19
You Brings the Ducks	Nov. 24	16
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
No. 2—Alibi Racket		18
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala	Feb. 23,'35	9
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Historic Mexico City		9
Ireland, The Emerald Isle	Dec. 8	8
Los Angeles, Wonder City of the West	Mar. 16,'35	9
Rainbow Canyon	Feb. 2,'35	8
Zeeland, The Hidden Paradise	Jan. 5,'35	7
Zion, Canyon of Color	Nov. 10	8
GOOFY MOVIES		
No. 7	Sept. 8	10
No. 8	Oct. 6	9
No. 9	Nov. 3	10
No. 10	Dec. 1	10
HAPPY HARMONIES (Harman-Ising)		
4—Bosco's Parlor Pranks	Nov. 24	9
5—Toyland Broadcast	Dec. 22	8
6—Hey, Hey, Fever	Jan. 9,'35	9
7—When the Cat's Away	Feb. 16,'35	9
8—The Lost Chick	Mar. 9,'35	9
9—Calico Dragon	Mar. 30,'35	8
10—Good Little Monkeys	Apr. 13,'35	9
11—Chinese Nightingale	Apr. 27,'35	10
12—Poor Little Me	May 11,'35	11
LAUREL & HARDY		
Fixer-Uppers	Feb. 9,'35	21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Thicker Than Water		21
Tit for Tat	Jan. 5,'35	20
M-G-M SPORTS PARADE		
Basketball Technique		8
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Gypsy Night	Jan. 12,'35	18
Memories and Melodies	Feb. 16,'35	16
Star Night at the Cocoanut Grove	Dec. 1	21
What Price Jazz?		18
ODDITIES		
Chain Letter Dimes	Apr. 20,'35	7
Dartmouth Days	Nov. 17	11
Donkey Baseball	Mar. 2,'35	9
Fightin' Fish	Apr. 6,'35	9
Little People, The	May 4,'35	9
Motorcycle Cossacks	Jan. 12,'35	9
Prince, King of Dogs		9
Pro Football	Sept. 22	9
Rugby	Dec. 15	10
Sporting Nuts	Mar. 23,'35	9
Strikes and Spares	Oct. 20	9
Windy	Feb. 9,'35	9
OUR GANG		
Anniversary Trouble	Jan. 1,'35	18
Beginner's Luck	Feb. 23,'35	20
Teacher's Beau	Apr. 27,'35	20
Shrimps for a Day	Dec. 8	21
Sprucin' Up	June 1,'35	17
Wash-ee Iron-ee	Sept. 29	17
SPECIAL		
Lucky Beginners		20
TODD-KELLY		
Bum Voyage	Dec. 15	20
Done in Oil	Nov. 10	18
Misses Stooge, The	Apr. 20,'35	19
One Horse Farmers	Sept. 1	18
Opened by Mistake	Oct. 6	19
Sing, Sister, Sing!	Mar. 2,'35	21
Three Chumps Ahead		2 rls.
Tin Man, The	Mar. 30,'35	15
Treasure Blues	Jan. 26,'35	19
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Jungle Jitters		7
Raslin' Round		
Reducing Creme	May 19	8
Viva Willie		7

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 8,'35	7
Betty Boop's Prize Show	Oct. 19	7
Keep in Style	Nov. 16	7
Language All My Own, A	July 19,'35	
Little Soap and Water, A	June 21,'35	
No! No! A Thousand Times No!	May 24,'35	7
Stop That Noise	Mar. 15,'35	7
Swat the Fly	Apr. 19,'35	7
Taking the Blame	Feb. 15,'35	7
When My Ship Comes In	Dec. 21	7
COLOR CLASSICS		
Dancing on the Moon	July 12,'35	
Elephant Never Forgets, An	Dec. 28	7
Kids in the Shoe, The	May 10,'35	7
Little Dutch Mill	Oct. 26	7
Song of the Birds	Mar. 1,'35	7
HEADLINERS		
Cab Calloway's Jitterbug Party	May 24,'35	
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing		10
Feminine Rhythm Ina Ray Hutton and Her Melodears	Feb. 8,'35	10
Hark Ye, Hark Ben Pernie-Grace Barry	Mar. 22,'35	10
Is My Face Black Molasses 'n' January	May 3,'35	10
Ladies That Play Phil Spitalny and His Musical Ladies	Dec. 7	10
Melody Magic Johnny Green and His Orchestra	Apr. 12,'35	10
Million Dollar Notes Red Nichols and His World Famous Pennies	Feb. 8,'35	11
Musical Cocktail Anson Weeks and His Orchestra	July 5,'35	10
Radio Announcer's Review	Sept. 14	10
Rhythm on the Roof Anson Weeks & Orchestra	Oct. 26	11
Song Writers of the Gay Nineties Pat Rooney	Mar. 1,'35	10
Yacht Club Boys Garden Party	Dec. 28	10
PARAMOUNT PICTORIAL NEW SERIES		
No. 6—Twilight Melody — Pets from the Wild—Howard Chandler Christy	Jan. 4,'35	10
No. 7—Queen of the Waters—Billy Blue Gum—Mericano	Feb. 1,'35	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist.		1 rl.
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29,'35	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 26,'35	10
No. 11—Main Street Afloat —Songmakers of a Nation (Joseph E. Howard)	May 24,'35	10
No. 12—Fashions Afloat — Cubs to You — Herman Hupfeld	June 21,'35	10
No. 13—Willard Robison— Gadgets for Madame — Steel Thunderbolts	July 19,'35	11
PARAMOUNT VARIETIES		
No. 7—	Feb. 1,'35	10
No. 8—	Mar. 1,'35	
No. 9—	Mar. 29,'35	
Broadway Highlights	May 17,'35	10
Broadway Highlights No. 2	June 28,'35	
Coo-Coo News	Jan. 25,'35	10
Famous People at Play	June 14,'35	
Jungle Antics	Feb. 22,'35	10
Manhattan Rhythm	May 3,'35	10
Monkey Shines	Nov. 16	10
Movie Milestones	July 26,'35	10
Movie Sideshow	Jan. 11,'3[illegible]	[illegible]
Nature Speaks	July 12,'35	
Nerve of Some Women, The	Nov. 2	10
No Motor to Guide Him	June 7,'35	
Popular Science (color)	May 31,'35	10
Screen Souvenirs No. 1	Sept. 21	10
Screen Souvenirs No. 2	Nov. 30	10
Screen Souvenirs No. 3	Feb. 8,'35	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Screen Souvenirs No. 4	Apr. 19,'35	10
Shorty on the Farm	Apr. 5,'35	9
Strings and Strains	Mar. 22,'35	10
Superstition of the Rabbit's Foot	Mar. 8,'35	9
Superstition of Three on a Match	Oct. 19	11
Superstition of Walking Under a Ladder	Dec. 28	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Be Kind to "Aminals"	Feb. 22,'35	7
Beware of Barnacle Bill	Jan. 5,'35	7
Choose Your "Weppins"	May 31,'35	7
Dance Contest	Nov. 23	7
Dizzy Divers	July 26,'35	7
For Better or Worser	June 28,'35	7
Hyp-Nut-Tist, The	Apr. 26,'35	7
Pleased to Me Cha!	Mar. 22,'35	7
Two Alarm Fire	Oct. 26	7
We Aim to Please	Dec. 28	7
PARAMOUNT SOUND NEWS Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cocktail	Dec. 28	10
No. 7—King of the Everglades	Jan. 25,'35	10
No. 8—Feline Athletes	Feb. 22,'35	10
No. 9—Sporting Sounds	Mar. 22,'35	10
No. 10—Nerve Control	Apr. 19,'35	10
No. 11—Animal Intelligence	May 17,'35	10
No. 12—Top Form	June 7,'35	10
No. 13—Hollywood Hobbies	July 5,'35	10
TWO REEL COMEDIES		
Up and Down Franklyn Pangborn	Mar. 2,'35	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen Bee	Dec. 1,'33	6
Insect Clown	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Dancing Millionaire	Dec. 14	19
Hunger Pains	Feb. 22,'35	17½
Pickled Peppers	June 7,'35	19½
Wig Wag	Apr. 12,'35	19½
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9	20
Horse Heir	Feb. 1,'35	19½
Raised and Called	Mar. 22,'35	20
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14,'35	21½
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19,'35	19
In a Pig's Eye	Dec. 28	20½
DUMBBELL LETTERS		
No. 9	Jan. 18,'35	5
No. 10	Feb. 1,'35	5
No. 11	Feb. 15,'35	5
No. 12	Mar. 1,'35	5
No. 13	Mar. 15,'35	5
No. 14	Mar. 29,'35	5
No. 15	Apr. 12,'35	5
No. 16	Apr. 26,'35	4
No. 17	May 10,'35	4½
No. 18	May 24,'35	5
No. 19	June 7,'35	5
No. 20	June 20,'35	5
No. 21	July 5,'35	
EASY ACES		
Little New New York	June 14,'35	10
Pharaohland	Feb. 22,'35	9
Six Day Grind	July 26,'35	10½
Topnotchers	Apr. 19,'35	11
Unusualities	Aug. 9,'35	8½
FOUR STAR COMEDIES		
Fixing the Stew	Nov. 2	20
Hit and Rum	Apr. 26,'35	19
How to Break 90 at Croquet	Jan. 4,'35	15
Salesmanship Ahoy	July 19,'35	18½
HEADLINERS SERIES (1934-35)		
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Jan. 25,'35	21½
No. 4—Simp Phoney Concert	Mar. 15,'35	21
No. 5—Drawing Rumors	July 12,'35	17
EDGAR KENNEDY COMEDIES		
Bric-a-Brac	Jan. 18,'35	19
Edgar Hamlet	July 5,'35	20½
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
Sock Me to Sleep	May 17,'35	
South Seasickness	Mar. 29,'35	20½
Wrong Direction	Nov. 16	21
MUSICALS		
If This Isn't Love	Sept. 28	21½
Night at the Biltmore Bowl, A	June 21,'35	17½
Spirit of 1976	Feb. 15,'35	21½
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1,'35	20
Bandits and Ballads	Dec. 7	18½
Ticket or Leave It	May 26,'35	21
PATHE NEWS Released twice a week		
PATHE REVIEWS (1933-1934) Released once a month		
PATHE TOPICS Released seven times a year		
RAINBOW PARADE CARTOONS		
Hunting Season	Aug. 9,'35	
Japanese Lantern	Mar. 8,'35	8
Merry Kittens, The	May 31,'35	7
Parrotville Post Office	June 28,'35	
Parrotville Old Folks	Jan. 25,'35	7
Picnic Panic	May 3,'35	9
Putting on the Dog	July 19,'35	
Rag Dog	July 19,'35	7½
Spinning Mice	Apr. 5,'35	8
Sunshine Makers, The	Jan. 11,'35	8
SPECIALS		
Century of Progress	June 15	22
A Day with the Dionne Quintuplets	Dec. 28	11½
La Cucaracha Steffi Duna-Don Alvarado (Technicolor)	Aug. 31	20½
A Trip Thru Fijiland	May 10,'35	14½
TODDLE TALE CARTOONS		
A Little Bird Told Me	Sept. 7	5
VAGABOND ADVENTURE SERIES		
Fakeers of the East	Dec. 7	18½
Isle of Spice	Jan. 11,'35	10½
Jamaica	May 17,'35	9½
Quebec	Aug. 9,'35	9½
Red Republic	Sept. 21	10
Roumania	June 28,'35	11
Saar, The	Mar. 22,'35	11

STATE RIGHTS

Title	Min.
CARTOON EXHIBITOR	
Of All Things	4
CENTRAL	
Child of Mother India	30
Hindu Holiday	9
METROPOLIS-TAPERNOUX	
Bolero	14
Sorcerer's Apprentice, The	10
PHIL BROWN	
Norwegian Sketches	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Dognappers	Nov. 10	
10. Two-Gun Mickey	Dec. 25	8
11. Mickey's Man Friday	Jan. 17,'35	7
12. Band Concert (Color)	Feb. 23,'35	
13. Mickey's Service Station	Mar. 15,'35	9
14. Mickey's Kangaroo	Apr. 20,'35	9
15. Mickey's Garden (Color)		
SILLY SYMPHONIES		
10. The Golden Touch	Mar. 21,'35	8
11. Robber Kitten	Apr. 18,'35	9
12. Cookie Carnival, The	May 23,'35	8
13. Cock of the Walk		
14. Who Killed Cock Robin?		10

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 2—Toyland Premiere	Dec. 10	9
No. 3—Candyland	Apr. 22,'35	1 rl.
No. 4—Springtime Serenade	May 27,'35	1 rl.
No. 5—Three Lazy Mice	July 15,'35	9
GOING PLACES with LOWELL THOMAS		
No. 6	Jan. 14,'35	9
No. 7	Feb. 18,'35	9
No. 8	Mar. 25,'35	11
No. 9	May 27,'35	10
No. 10	June 17,'35	10
No. 11	July 1,'35	10
No. 12	July 22,'35	1 rl.
No. 13	Aug. 19,'35	1 rl.
OSWALD CARTOONS		
Amateur Broadcast	Aug. 26,'35	1 rl.
At Your Service	July 8,'35	8
Bronco Buster	Aug. 5,'35	1 rl.
Do a Good Deed	Mar. 25,'35	7
Elmer The Great Dane	Apr. 29,'35	1 rl.
Hill Billy	Feb. 1,'35	9
Robinson Crusoe Isle	Jan. 7,'35	9
Towne Hall Follies	June 3,'35	8
Two Little Lambs	Mar. 11,'35	8½
STRANGER THAN FICTION SERIES		
No. 6—Novelty	Jan. 28,'35	8
No. 7—Novelty	Mar. 4,'35	8
No. 8—Novelty	Apr. 1,'35	10
No. 9—Novelty	Apr. 22,'35	10
No. 10—Novelty	June 3,'35	10
No. 11—Novelty	June 24,'35	10
No. 12—Novelty	July 15,'35	10
No. 13—Novelty	Aug. 19,'35	1 rl.
No. 14—Novelty	Sept. 2,'35	1 rl.
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie Sterling Holloway	Aug. 14,'35	2 rls.
Desert Harmonies (Mentone No. 12-A)	Apr. 10,'35	10
Doin' the Town (Mentone No. 9-A)	Jan. 30,'35	18
Double Crossed (Van Ronkel No. 5)	July 3,'35	20
Father Knows Best Sterling Holloway	Feb. 2[illegible]	[illegible]
Henry's Social Splash Henry Armetta	Dec. 19	21
Here's the Gang (Mentone No. 13-A)	May 8,'35	20
His Last Fling (Van Ronkel No. 6)	July 31,'35	2 rls.
Hollywood Trouble	Jan. 9,'35	20
Knickerbocker Knights Mentone	Dec. 12	20
Meet the Professor (Mentone No. 10-A)	Feb. 13,'35	19
My Girl Sally Sterling Holloway (Van Ronkel No. 5)	June 5,'35	19
Old Age Pension Henry Armetta	Mar. 27,'35	20
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16,'35	17
Telephone Blues (Mentone No. 11-A)	Mar. 13,'35	19
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26	20
Would You Be Willing? (Van Ronkel No. 4)	May 22,'35	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES 1934-35		
Get Rich Quick Allen Jenkins	Apr. 20,'35	20
His First Flame Shemp Howard-Daphne Pollard	Mar. 9,'35	19
Old Grey Mayor, The Bob Hope	Apr. 6,'35	19
Vacation Daze Jenkins & Donnelly	Jan. 19,'35	2 rls.
Peach of a Pair, A Shemp Howard-Daphne Pollard	Dec. 29	2 rls.
Once Over Lightly Roscoe Ates	Jan. 12,'35	20
Radio Scout El Brendel	Jan. 26,'35	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4,'35	2 rls.
Pretty Polly Polly Moran	June 1,'35	19
Serves You Right Shemp Howard	June 15,'35	20
Husband's Holiday Hobart Cavanaugh	July 6,'35	2 rls.
High, Wide and Hansom Herb Williams	July 20,'35	2 rls.
Watch the Birdie Bob Hope	Aug. 10,'35	2 rls.
BROADWAY BREVITIES 1934-35		
Gypsy Sweetheart Winifred Shaw-Phil Regan (Technicolor)	Mar. 30,'35	20
What This Country Needs Nick Lucas	Dec. 1	2 rls.
Hear Ye! Hear Ye! Vera Van and the Yacht Club Boys	Dec. 22	2 rls.
See, See, Senorita Tito Guizar-Armida	Jan. 12,'35	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5,'35	21
Soft Drinks and Sweet Music George Price-Sylvia Froos	Dec. 8	20
Radio Silly Cross & Dunn	Jan. 19,'35	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2,'35	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 23,'35	20
Mr. & Mrs. Melody Ilomay Bailey-Lee Sims	Mar. 16,'35	20
Shoestring Follies Eddie Peabody	Feb. 16,'35	21
Singing Silhouettes, The Olga Baclanova	Mar. 30,'35	20
Castle of Dreams, The Morton Downey	Apr. 6,'35	20
Cure It with Music Fifi D'Orsay	Apr. 13,'35	2 rls.
In This Corner Roscoe Ates	Apr. 27,'35	2 rls.
Main Street Follies Hal Le Roy	May 11,'35	20
Love Department, The Bernice Claire	May 18,'35	20
$50 Bill Eleanore Whitney-12 Aristocrats	May 25,'35	20
Better Than Gold Fifi D'Orsay	June 8,'35	20
Springtime in Holland Dorothy Dare-Felix Knight (Technicolor)	June 22,'35	20
Revue Ray Perkins	June 29,'35	
Surprise Duncan Sisters	July 27,'35	2 rls.
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3,'35	2 rls.
LOONEY TUNES (1934-1935)		
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express	Mar. 9,'35	1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World	May 18,'35	1 rl.
No. 8—Buddy's Bug Hunt	June 22,'35	7
No. 9—Buddy Steps Out	July 20,'35	1 rl.
No. 10—Buddy, the "G" Man	Aug. 24,'35	1 rl.
MELODY MASTERS 1934-1935		
Richard Himber and His Orchestra	Nov. 3	10
Will Osborne and His Orchestra	Dec. 1	10
A & P Gypsies Harry Horlick	Jan. 26,'35	10
Charlie Davis and Band	Feb. 16,'35	10
Rimac's Rhumba Orchestra	Apr. 13,'35	10
Barney Rapp and His New Englanders	Mar. 16,'35	10
Freddy Martin and His Orchestra	May 11,'35	1 rl.
Dave Apollon and His Band	June 8,'35	10
Borrah Minevitch and His Harmonica Rascals	July 6,'35	10
Rubinoff	Aug. 10,'35	1 rl.
MERRIE MELODIES 1934-35 (In Color)		
No. 6—Along Flirtation Walk	Apr. 6,'35	7
No. 7—My Green Fedora	May 4,'35	1 rl.
No. 8—Into Your Dance	June 8,'35	1 rl.
No. 9—Country Mouse, The	July 13,'35	7
No. 10—Merry Old Soul, The	Aug. 17,'35	7
SEE AMERICA FIRST E. M. NEWMAN		
No. 4—Remember the Alamo	Dec. 29	10
No. 5—Trail of the '49ers	Jan. 19,'35	10
No. 6—Dixieland	Feb. 9,'35	10
No. 7—Blue and the Gray	Mar. 2,'35	10
No. 8—The Mormon Trail	Mar. 23,'35	10
No. 9—Westward Bound	Apr. 13,'35	10
No. 10—Remember the Maine	May 4,'35	10
No. 11—The Yanks Are Coming	June 1,'35	
No. 12—Boom Days	June 22,'35	
No. 13—Forward Together	July 13,'35	1 rl.
PEPPER POT 1934-35		
Songs That Live Gus Edwards	Nov. 10	9
Good Badminton	Nov. 24	1 rl.
Stuffy's Errand of Mercy	Dec. 15	9
Listening In Radio Reel No. 2	Dec. 1	10
Vaudeville Reel No. 2	Dec. 29	10
Harry Von Tilzer	Jan. 5,'35	10
Chas. Ahearn	Jan. 19,'35	10
A Trip Thru a Hollywood Studio	Feb. 2,'35	9
We Do Our Part Radio Reel No. 3	Feb. 9,'35	1 rl.
Vaudeville Reel No. 3	Feb. 16,'35	1 rl.
Guess Stars Radio Ramblers	Mar. 2,'35	10
Billy Hill	Mar. 16,'35	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30,'35	11
Some Bridge Work Easy Aces	Apr. 13,'35	10
Vaudeville Reel No. 4	Apr. 27,'35	1 rl.
Kings of the Turf	May 11,'35	9
Two Boobs in a Balloon Edgar Bergen	May 25,'35	9
Moving Melodies J. Fred Coots-Lillian Shade	June 8,'35	10
All Colored Vaudeville Adelaide Hall	June 22,'35	10
Rah, Rah, Radio Ralph Kirbery	July 6,'35	10
What's the Idea? Lew Pollack	Aug. 17,'35	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN ENTERPRISES

Title	Rel. Date	Min.
New Adventures of Tarzan, The Herman Brix	June 10,'35	2 rls.

FIRST DIVISION

Young Eagles Boy Scouts	July 1	2 rls.

MASCOT

Burn 'Em Up Barnes Jack Mulhall - Frankie Darro - Lola Lane	June 16	2 rls. (each)
Law of the Wild Rex, Rin Tin Tin, Jr., Ben Turpin, Bob Custer	Sept. 5	2 rls. (each)
Miracle Rider Tom Mix	May 18,'35 1st episode, 5 rls. (followed by 14 two-reel episodes)	
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23,'35	2 rls. (each)

PRINCIPAL

Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1 (Seven-reel feature followed by eight two-reel episodes)	

UNIVERSAL

Call of the Savage Noah Beery, Jr.	Apr. 15,'35	20 (each)
Roaring West Buck Jones (15 episodes)	July 8,'35	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21,'35	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21,'35	2 rls.

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jack oakie
a paramount star

JACK OAKIE will next appear in "THE BIG BROADCAST OF 1936" for Paramount . . . with George Burns and Gracie Allen, Lyda Roberti, Henry Wadsworth, Bill Robinson and specialties by Bing Crosby, Amos and Andy, Ethel Merman, Ray Noble and his band, Jessica Dragonette, Mary Boland, Charlie Ruggles, Sir Guy Standing, Gail Patrick, David Holt, Virginia Weidler. Directed by Norman Taurog.

Paramount Pictures

4192 2784

MOTION PICTURE HERALD

CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

ENGLAND AND U. S. IN RACE TO CAPTURE COLOR MARKET

Technicolor Launches Building Program in London, While Dufaycolor Organizes Counter - Invasion of America » »

BUYING COMBINES SPREAD; 125 HOUSES, THREE GROUPS

Forty Philadelphia Independents Meet on New Plan; Ten in New Orleans Organizing South; 72 Start New York Cooperative Circuit » » » »

NEWSREELS GO TO WAR ON ETHIOPIAN FRONT

Truman Talley Sends Laurence Stallings to Djibouti as Commandant of Fox Expeditionary Force; Paramount Vanguard at Addis Ababa » » »

OL. 120, NO. 6 *Entered as second class matter January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* AUG. 10, 1935

MERCIER
CHAMPAGNE
VINTAGE
1926
EPERNAY

THIS ONE IS FOR "BROADWAY MELODY OF 1936"

Whoopee!

LIFT THE GLASS TO JACK BENNY, Robert Taylor, Una Merkel, Eleanor Powell, June Knight, Vilma & Buddy Ebsen, Nick Long, Jr., Robert Wildhack, Frances Langford, Sid Silvers. Director Roy Del Ruth and the M-G-M Studios!

IF YOU HAVEN'T HEARD THE GOOD NEWS YET—

LISTEN!

"BROADWAY MELODY OF 1936" was shown in rough-cut form to a group of M-G-M Studio officials, publicity men and a few newspaper people *sworn to secrecy!*

●

WE KNEW IN ADVANCE that we had a swell-show-in-the-making, but frankly we had no conception that the assembled picture would cause every person in that projection room to say: "*It is positively the greatest entertainment ever put on the motion picture screen!*"

●

THOSE ARE STRONG WORDS and until you see for yourself, you naturally will not take them for granted. BUT—

●

THE THING TO REMEMBER right now is that M-G-M is hitting a New Season stride not duplicated ever in the history of our business. You know about those completed, in the-bag, nationally advertised hits— "CHINA SEAS" (Clark Gable, Jean Harlow, Wallace Beery); "ANNA KARENINA" (Garbo, Fredric March, Freddie Bartholomew.)

●

AND NOW "BROADWAY MELODY OF 1936"! That's not all. As the final scenes are being taken for RONALD COLMAN in "A TALE OF TWO CITIES" the West Coast is rumbling with inside-reports of another M-G-M GIANT! 1935-36 is a foregone conclusion. M-G-M is miles ahead already and ONLY ONE COMPANY CAN BE FIRST!

LISTEN! HE'S SINGING! "MY TI-

A thrilling ballad especially arranged for the cash register with full house accompaniment, by those eminent hit-composers
WARNER BROS.

JOE

"BRI

JOE THE DAN

And ANN DVORA

JOSEPH CAW

And these nation

"Your An Eyeful of Heaven",

A d

ME IS A TI-I-ME"

And who could ask for anything less for a show that has Joe Brown's sure-as-shootin' draw, plus four other top star names, three song hits, Busby Berkeley chorus numbers, and Joe himself as a one-man vaudeville show!

NO WONDER THE BROADWAY STRAND HAS BOOKED IT FOR AN INDEFINITE RUN FOLLOWING THE RECORD ENGAGEMENT OF "THE IRISH IN US"

E. BROWN

in

HT LIGHTS"

With All These Stars—

R • JOE THE CROONER • JOE THE ACROBAT

• WILLIAM GARGAN • PATRICIA ELLIS

ORN • And THE FIVE MAXELLOS

y exploited songs by Dixon & Wrubel and Kalmar & Ruby—

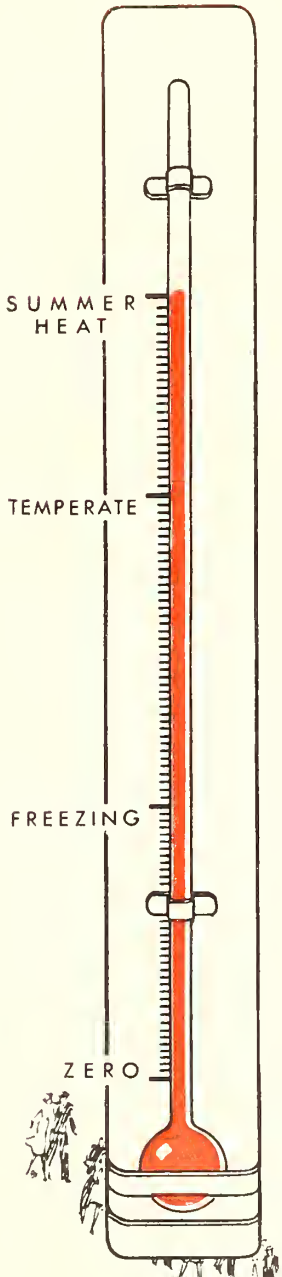
. "Toddlin' Along With You" . . . "She Was An Acrobat's Daughter"

e famous beauty chorus and smart direction of

BUSBY BERKELEY

SEE HOW FOX IS TAKING THE SLUMP OUT OF SUMMER!

FOX, the dependable, gives you not one, but THREE of the greatest pictures of the year . . . now, when you need that *extra something* to pull the crowds.



DANTE'S INFERNO

The showmanship show of the season. Breaking attendance records at its New York premiere. Sure-fire sensation for all types of audience.

JANET GAYNOR — HENRY FONDA

in

"The FARMER TAKES a WIFE"

Sweeping drama of the old Erie Canal days. Epic in scope . . . dynamic in drama. Brimming with the simple humanity that made "State Fair" one of your greatest attractions.

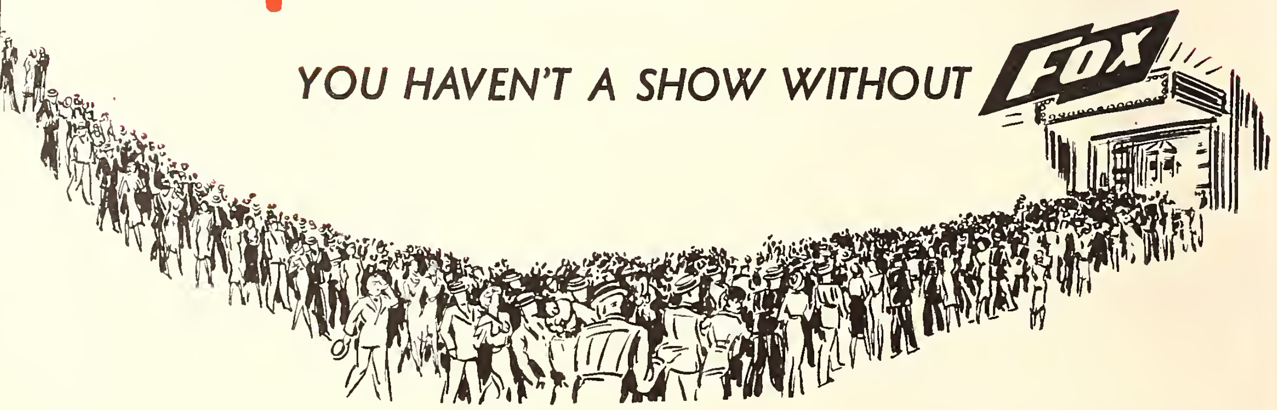
SHIRLEY TEMPLE

in

"Curly Top"

Shirley's top! Box office reports pouring in from all over the country prove indisputably that this is by far the biggest money picture Shirley ever made.

YOU HAVEN'T A SHOW WITHOUT **FOX**



MOTION PICTURE HERALD

Vol. 120, No. 6 August 10, 1935

On Lotteries

A PLAGUE fever of lottery attractions is running through the theatres of the land. It began in marginal lesser houses and now extends in all directions, including large circuits.

Able showmen in all classifications denounce the screen lottery—and adopt it. The plea, as usual for transgressions of the sort, is that it is forced upon them by competition, that it bolsters box office grosses.

Not so long ago some of the same showmen who are now running lotteries by various evasive devices and schemes were crying aloud that block booking was forcing them to run immoral pictures, pictures invasive of the goodwill of their theatres and of their standing in the community. They were victims of sin that originated in Hollywood. Hollywood, of course, at the moment defended its products in various ways, including the oft-repeated assertion that their pictures were in the tempo of the times, that competition forced them to be snappy, that the box office demanded that sort of product. Hollywood it chanced was wrong. A reformed product, aligned with the commonly accepted standards of American decency, by its success, has proved the case.

Now it is entirely possible that many an exhibitor can make an honest case in behalf of a policy which converts his theatre into a community gambling house. He can prove that because the Bijou and the Empress up and down the street are doing it that he has to do it. Maybe he does. But all of them do not.

THE immediate effect is, or is expected to be, big box office business—throngs seeking lucky numbers and coming back to see if they win. It is manifest that there can be few winners if there is to be a profit. Losers are in the majority and they are disappointed. They buy their disappointment at the box office, where once they shopped for entertainment. The association of ideas tends toward the creation of a community state of mind that will presently be something less than zero as an asset.

It will immediately be argued that the motion picture theatre is merely following a public trend evidenced by the vast sales of Irish sweepstakes tickets and the like in this country and that there has been nothing but publicity and a lot of cheering for the winners in consequence. The millions lost get no publicity. The newspapers have not yet found a story of the impecunious clerk who denied his babies milk and postponed his wife's operation because he couldn't save money while buying sweepstakes tickets, but there are plenty of such stories to be had. But more immediately and practically to the point is the fact that the sweepstakes are "over there," whereas the motion picture theatre with its lottery stays right in the home town, must live with public opinion of its own making.

THE slickers who follow the circus and the carnivals are notoriously and congenitally in bad with the home-town boys. It is healthy for them to move on. But the lottery devices now coursing through the theatres of the land are carnival gambling schemes, no matter how they may flaunt "copyrights" and garlands of phraseology intended to create an aroma of legality and implied propriety. Hit and run games are played better by those who can run. A theatre is stationary.

Also be it remembered that the motion picture arose to dominance of the amusement world because it was the most amusement for the least money, for everybody. The screen has become great by delivery of value for the money. The screen lottery is a promise of something for nothing—for the few—and is precisely as sincere as those old-time mail order advertisements starting with a big display line reading "Free."

Today's lottery profits at the box office are almost certain to cost in direct loss on the tomorrow when the fever has run its course.

Another phase that might as well be weighed along with the other elements of the policy, is the effect upon the status of the motion picture as merchandise. There is indeed little point to intelligent booking of superior product, if the box office draw is to depend on lucky numbers, if the audience is there not to see a show but to wait for the drawing. If the theatre insists on black tent and carnival policy, it can expect eventual delivery of film merchandise made to carnival level. That might make emergence from the policy, a return to the amusement business, a shade more difficult.

TAX-MAKING days are upon us. The New Deal's deals so far and the deals that it is misdealing now and tomorrow are going to share such wealth as the tax-makers can bring to the attention of the Internal Revenue Department. The motion picture theatre, which by lottery operation puts itself in the delicate social position of the gentleman with the plaid vest and the ivory dice on his watch chain, will be inviting special arrangements.

We shall have indeed an anomalous situation if, after all, the Decency comes in the can from Hollywood and arrives to contend with home-made sin.

The exhibitor, the circuit operator, and the producer-distributor who rules circuits and make decisions of policy, all alike, have a perfect right, to be sure, to make those decisions and make their houses into gambling joints, if they like. This is because it seems that man was given free will for the express purpose of letting him take the high road to hell, under his own power, if he wants to.

Meanwhile the theatre which survives will be the theatre of amusement—and amusement consistent with the commonweal.

MOTION PICTURE HERALD MARTIN QUIGLEY, Editor-in-Chief and Publisher

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This Week

MOTION PICTURE HERALD'S NEWS SUMMARY COVERING THE SCREEN WORLD

Color Process Race

A contest for dominance of the British color film market looms as Technicolor invades England in opposition to Dufaycolor with plans ratified for a subsidiary which immediately will construct a plant in London. At the same time, Dufaycolor, a French and English development, is staging a counter-invasion in the United States.

Technicolor, Ltd., capitalized at $1,600,000 by London Films, Gerrard Industries and Sir Adrian Baillie, gives a half interest to the American parent company for use of its patents, processes and the like.

Meanwhile American Technicolor will send equipment to London Film for the first full-length three-color production to be made in England. Also, Walt Disney reveals further plans for feature production in tints, and the Russians, too, show an interest. See page 13.

Legislation

Repercussions to pending and newly enacted legislation came from the east, the west and south as proponents and opponents continued through the week to advance their pet measures to enactment, and as one or another of the two groups elsewhere were defeated by action of the lawmakers.

In Wisconsin, distributors met defeat in their fight to prevent enactment of a bill barring designated playdates. A similar law in Ohio is now being contested in the courts by the distributors.

Distributors were warring against New York City's demands for payment by them of the two per cent sales tax, their defense being the licensing status of the motion picture, which, they held, removed the product from the classification of sales. In North Carolina, Missouri and Washington, too, they continued refusal to pay the tax.

The Senate on Wednesday passed the Duffy copyright bill. House action this session is doubted.

Alabama was making progress in abolishing the state blue laws, as legislatures elsewhere proceeded to consider new motion picture measures. The story is on page 14.

Script Approval Plan

Following inquiries from British producers concerning steps required to have their scripts and pictures examined by the New York department of the Production Code Administration of the Motion Picture Producers and Distributors of America, MOTION PICTURE HERALD finds the procedure for obtaining a Code Certificate to be as follows:

Communications are to be addressed to the Motion Picture Producers and Distributors of America, Inc., 28 West 44th Street, New York City.

If the picture has not been filmed, the script should be submitted to the Production Code Administration where a tentative code number will be assigned to it. The script is read and recommendations are made relative to whether the theme of the story is in conformity with the Production Code; whether or not certain deletions should be made in scenes of action or dialogue; whether the script is thematically rejected.

In event the script is approved in its entirety or approved with deletions, a letter is written to the representative of the British producer in the United States, who, if the script is approved, proceeds to film the picture, or, in the event certain deletions are made, a conference is held where the various deletions are discussed. After the picture has been completed, it is sent to the local representative in New York, and the picture is reviewed by the members of the Code Administration in New York to determine whether or not a Code Certificate of Approval should be issued. If the theme, dialogue and action are in conformity with the Production Code, a Code Certificate of Approval, bearing the same number tentatively assigned to the script, is issued.

Should a script, picture, or part of a picture, be rejected, a conference may be held and if an agreement cannot be reached, appeal may be made to the board of directors of the Association.

* * *

Also . . .

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"Ecstasy" Burns

On June 26 a federal court jury in New York looked at "Ecstasy," a Czechoslovakian film, and decided it was obscene, unfit for American exhibition. The defense at once announced its intention of appealing.

On July 6 the clerk of the court signed an order authorizing U. S. Marshal Raymond Mulligan to destroy the print. Notice of appeal was filed July 25. Two days later, as the defense attorney was serving a certification of the appeal on Mr. Mulligan, he learned that the film had been burned at the Barge Office, an hour before.

Experts on federal court procedure are advising Samuel Cummings, of Eureka Productions, Inc., the importer, to sue the U. S. marshal. Mr. Cummings says the print cost him $5,300.

Buyers Combine

Following quickly the organization in New York last week by 72 theatre owners of one of the largest cooperative buying combinations ever effected by independents, 10 owners in the South this week took similar action while 40 others met in Philadelphia for the same purpose—that of uniting for mutual protection against the alleged discrimination by large distributors and the socalled aggressiveness of their circuit competitors; their club, of course, being buying power. The movement, one of the big matters of the day in independent theatre operation, is described on page 17.

Selling the Papers

Seventy St. Louis exhibitors, firm believers in the law of reciprocity, have served notice on the three local daily newspapers that unless the papers buy advertising space on their screens they will no longer buy advertising space in the newspapers.

This situation, unique in the annals of exhibitor-press relations, which have been strained on occasion for many another reason, is reported on page 18.

Upturn Thrills Press

Sensational gains made by motion picture stock and bond issues caused Wall Street and the financial and news press to turn the spotlight of public attention on the motion picture industry, resulting in the observations, expressed with much enthusiasm, that the upturn clearly mirrored "improved conditions in the industry" and that "most of the major producers have met and are now successfully hurdling their financial difficulties." The story is told on page 61.

Fox "Dilution"

Sidney R. Kent, president of Twentieth Century-Fox Film Corporation, this week received a questionnaire from the committee of Fox Film minority stockholders in connection with their fight to prevent what they describe as a "dilution" of their stock by "insiders" in the proposed reorganization.

The committee objected to a number of things, chiefly to an exchange value given Class B shares which is double that of Class A stock. Counsel for the committee talked of "legal redress."

Another development was the filing of a $20,950,000 suit by William Fox on Wednesday against Fox Film Corporation, Fox Theatres, General Theatres Equipment, Inc., Chase National Bank and Chase Securities Corporation. Stories on pages 29 and 30.

16mm. Referendum

Nineteen nations having national standards organizations will be asked to decide whether the German or American specifications for 16-mm. manufacture should be adopted as the single standard for the world.

The referendum will be conducted by the International Standards Association, at Basle, Switzerland, through a secretariat composed of the German standards organization.

The decision and procedure were accepted by delegates at the Paris conference to the international standards and photography meetings in July, as the only feasible way in which the question could be decided regularly and impartially.

George Friedl, Jr., and J. W. McNair, the American Standards Association delegates to the 16-mm. discussion, this week reported the results. See page 28.

Cameras to War

American newsreels are not resting the while Haile Selassie's tribesmen and Benito Mussolini's shirted Fascists are rustling about the Abyssinian frontier in preparation for the threatening Italo-Ethiopian conflict. They're scurrying off to the front line to cover for the first time by sound a war of the first class.

Truman Talley, general manager, has dispatched a Fox Movietone Ethiopian Expedition, in command of Laurence Stallings, editor, to the scene.

Paramount's camera army, too, was descending on the field of prospective battle.

The preparations that have been made are the most extensive and expensive since the World War, and are reported in detail on page 15.

No Lotteries

Quigley Publications, effective with this issue of Motion Picture Herald, will accept no advertising pertaining to the exploitation of lotteries or cash prize chance schemes. The editorial page this week presents a discussion of the subject.

Sunday Salaries

The vote of Actors' Equity Association for Sunday stage performances need not be a source of worry to motion pictures, for the time being at least, because the sanction is conditional on double pay for Sabbath showings for actors and chorus members, which few "legitimate" managers, if any, are willing to concede.

More than 49 per cent of the votes cast in the nationwide ballot favored the proposal, while 38 per cent rejected it outright.

Assailing Equity, the League of New York Theatres, victor in a legislative battle for Sunday drama, calls the vote a "devious referendum" and considers it another blow. The account is on page 27.

Talkers' 9th Birthday

The ninth birthday of the talking motion picture is being observed this week. It was on August 5, 1926, that "Don Juan," Warner feature with John Barrymore, silent except for a synchronized score, had its premiere at the Warner theatre on Broadway, formerly the Piccadilly.

On that first program were an address by Will H. Hays, opera arias sung by Marion Talley and Giovanni Martinelli, and a violin solo by Mischa Elman.

But at the time of that meager introduction to the "talkies," Warner was preparing Al Jolson's talking picture "The Jazz Singer," released at the turn of the new year, January 27th.

Elstree's Rival

A new British Hollywood, to rival Elstree, is in the making in Buckinghamshire. London Film is building at Denham; a few miles away, at Iver Heath, the new Pinewood Studios are to rise; and between the two will be Technicolor's new plant.

If the trend toward color follows present indications, the gravitation toward "Buck" will be all the more pronounced, writes Bruce Allan, the HERALD'S London correspondent, on page 68.

After Giveaways?

What is the theatre operator going to do when the "deluge of giveaways dies a natural death?" The question is posed by "Bunny" Bryan, manager and publicity director of Balaban & Katz's Pantheon theatre in Chicago, in an article in this issue (Page 59.)

Business on giveaway nights is already falling off, writes Mr. Bryan, after a large increase in the first few weeks, all of which points to the fact that the exhibitor eventually must come face to face with the problem that will arise when the novelty of the gift night is over.

Perhaps, he suggests, the answer lies in the unusual picture, with campaigns to draw the special audience.

Where It Goes

Six items cost the motion picture industry nearly one-half a billion dollars every year: Taxes, $100,000,000; insurance, $30,000,000; new theatre construction, $13,500,000; theatre accessories, $22,500,000; advertising and exploitation, $70,000,000; production, studio maintenance and studio payrolls, $241,500,000.

These and other observations of the expenditures and statistical construction of the motion picture were made by the Association of Motion Picture Producers in Hollywood.

The percentage of world's films made in the United States (75 per cent), weekly attendance in this country (70,000,000) and the number of persons employed (270,000), were calculated, too. See page 31.

Still Codedoggling

Congress may yet find a solution to permit industries to set up voluntary trade practice agreements which would hold up against promiscuous violations, and is preparing itself to act on a general revision of the Federal Trade Commission Act, which may be urged in a special message from the President, in order to permit the development of such voluntary codes on a basis comparable to the outlawed recovery codes.

Already some 40 industries, including the motion picture, have talked to Washington about voluntary agreements and Presidential advisers are said to be urging his enlistment in the cause of an internal reorganization of the Federal Trade Commission and the granting to it of powers that will enable it to properly handle voluntary trade practice agreements.

Developments in this connection are reported on page 39.

This Week in Pictures

BAD EFFECT. Of woman's wiles on a playboy of Broadway, as portrayed by Joe E. Brown in First National's "Broadway Joe." But a glance at the picture adjoining (on opposite page) divulges a very—

SNOWMAKER. (Below) A novel pattern for a portrait of Henry Fonda, male lead in "Way Down East" (20th Century-Fox), contrived with a snow machine.

CHEEK TO CHEEK. That's the title of the dance number shown above, being done by Fred Astaire and Ginger Rogers for "Top Hat," musical with which RKO Radio inaugurates its 1935-36 program. Irving Berlin wrote the music, and Mark Sandrich directed.

TO MAKE COMEDY SERIES. Jimmy Savo, pantomimist par excellence, whom Hal Roach has signed to a long-term contract. Savo will be starred in a group of feature productions, according to Henry Ginsberg, general manager of the Roach studios, release to be through MGM.

GOOD CAUSE. For what happens to Mr. Brown in First National's "Broadway Joe." She's Patricia Ellis, and, reading from right to left, there's trouble in them wiles for Joe.

MAESTRO. (Right) Ted Lewis, musical tragedian, and some assistants in the "You're My Thrill" number of MGM's "Here Comes the Band."

FETE MICKEY'S PAPA. (Left) Walt Disney at a cocktail party in New York held in his honor upon his return from Europe, with Luigi Pirandello, Nobel prize winner for literature, and Al Lichtman, president of United Artists, distributor of the Disney cartoons.

REST FOR A TINY ACTRESS. To Honolulu has gone Shirley Temple for her first vacation since her phenomenal rise to stardom. The 20th Century-Fox player is shown with her parents, Mr. and Mrs. George Temple, sailing on the good ship—Mariposa.

END FILMING EXPEDITION. James A. FitzPatrick, producer of Traveltalks, and his production crew, on their arrival in New York from the dark continent. Shown: Mr. FitzPatrick, Charles Lipscomb, Ralph Donaldson, Hugh McDermott.

COMPOSER RETURNS. Dr. Erich Wolfgang Korngold, who arranged Mendelssohn's music for Warner Brothers' screen translation of Shakespeare's "A Midsummer Night's Dream," arriving in New York from Europe with his family.

IN SUPPORT. Ben Lyon, who has been assigned an important role in the Fox production, "Beauty's Daughter," with Claire Trevor and Ralph Bellamy.

TO STAY IN EAST. (Left) Robert Montgomery, MGM star, and Mrs. Montgomery, reach New York, returning from Europe to continue their vacation at their farm at Brewster, N. Y.

ON WAY TO WED. (Right) Allie Wrubel, Warner song writer, and his fiancee, Juana Wood of the Warner location department, boarding a plane, New York bound, to be married.

COLOR FIRMS IN RACE TO CAPTURE MARKETS

Technicolor Rushes Plans for Plant in London, While Dufaycolor from England Maps Counter-Invasion of America

Invasion of England by American Technicolor through immediate construction of a plant in London and a counter-invasion by Dufaycolor in America presage a fight for control of the competitive color market in both countries, the world's two largest film customers. While Technicolor is preparing to extend its scope in Europe after the London laboratory has been completed, Dufaycolor, if its plans materialize, will become an important factor in the development of color films on this side.

The board of directors of the Technicolor parent company in America has approved arrangements completed by Dr. Herbert T. Kalmus, head of the concern, for development in England. The board also ratified financing plans whereby Technicolor, Ltd., the English affiliate, is capitalized at 320,000 pounds, or $1,600,000 owned equally by the American Technicolor Motion Picture Corporation and the British interests. All the required capital was supplied by the British, the American parent company acquiring its 50 per cent stock ownership for licenses under its patents, secret processes and similar resources.

While the London plant is under construction, British color production will be serviced by Technicolor from Hollywood. Alexander Korda, managing director of London Film Productions, Ltd., is the first to take advantage of the new facilities and has signed a contract for the first full-length Technicolor feature to be made in England. A contract with Herbert Wilcox of British & Dominions for another feature is expected to be closed in a few days, said Dr. Kalmus.

Those supplying the finances for British Technicolor include London Film, Gerrard Industries, Ltd., a company controlled by the Prudential Life Assurance Company, and Sir Adrian Baillie, Bombay producer. Dr. Kalmus has been elected chairman of the British subsidiary.

Dufaycolor Building at Elstree

Meanwhile Dufaycolor, with color plants at Elstree and Wembley, both near London, and a research laboratory in New York, is building a factory for film base production at Elstree. For the time being, the English concern is limiting its activity in this country to commercial and amateur film development, although in England this year British International Pictures produced "Radio Parade of 1935" and "Autumn Leaves" with Dufaycolor sequences. The concern is making contacts with American film companies looking to the use of the process in professional film production.

The chief obstacle to the rapid progress of Dufaycolor in America is that it cannot compete in price with Technicolor, since the Technicolor Company has its facilities here and the English company must import its base. However, one advantage claimed for Dufaycolor is that it permits speedier production and thus lends toward its ultimate use in newsreels. Fox Movietone used the process in films of the King's Jubilee.

Dufaycolor, a reversed process, does not require any special laboratory, and can be used by any film plant. The process takes its name from Louis Dufay, who has been associated from the earliest days with efforts to produce color-screen film rather than plates, so that motion pictures could be projected in natural colors. Its development has been French and English. The parent companies are Dufay Color, Ltd., and Spicer Du-Fay, Ltd., of which F. Sidney Cotton is general manager and board chairman. Mr. Cotton, now in New York, also is president of the American subsidiary, Dufaycolor, Inc. Walter H. Carson is vice-president in charge for America, and Leslie R. Naftzger, London and Paris attorney, also is vice-president of the American concern.

Dufaycolor has reached a point where it makes three-tone color films on negative that runs in ordinary black and white cameras, both moving and still, and is now experimenting so that color pictures can be printed from the negative on paper. Mr. Carson regards the reproduction on paper as especially important for advertising and lithographing purposes. The only difference is that slightly greater exposure is required in the filming, he said.

The process is described in a new booklet issued by the company. A microscopically fine color screen is printed on the film base before the application of the emulsion. The screen is so fine that 750 lines of blue and equal number of lines of green are printed to each inch of film and over this at a 90-degree angle the red lines are printed. This gives approximately 1,000,000 three-color elements to the square inch.

Shipping Equipment to England

While the British Technicolor laboratory will be rushed to completion early next year, the American plant will ship the necessary equipment and cameras to England to enable London Film to start its three-color picture. Mrs. Natalie Kalmus, wife of the head of the company, who served as color director on all important Technicolor films, will go to England as color director of the feature, which will star Laurence Olivier.

Dr. Kalmus, returning from a six-week visit in England during which he concluded negotiations, reported the film industry there and the public "are fast becoming color conscious, further stimulated by the immediate success of 'Becky Sharp'," which recently had its London premiere. He predicted this reaction "is due to bring about extensive color film production in Britain."

Dr. Kalmus emphasized that the British plant will be open to the entire British industry for photographic service and print manufacture, and will continue the policy of the American company to at all times deal with all customers on an equal basis and not to accord anyone preferential treatment.

Technicolor Board Ratifies Plans for British Field Development; Dufaycolor Building Film Base Factory at Elstree

"I found an exceedingly lively interest in color among British producers," reported Dr. Kalmus.

Will Train Specialists in U. S.

Specialists for the key technical positions at the British plant will be trained in Hollywood.

"The Technicolor process, in its present three-component stage, has reached a point of excellence beyond the producers' present capabilities of realization on the screen," Dr. Kalmus believes, "just as the early sound pictures were no criterion of what the producers have since done with the sound process."

Mr. Korda said the same guiding principle will prevail at the London Film studios being built at Denham, which in their construction, and especially in their light equipment, will be the first in the world to take into account that in the future a large percentage of the most important pictures will be made in color. He said all the facilities of these studios will be available for rental to the entire British film industry, and that the stages, part of which are completed, are already open for rental.

It was reported this week that Pinewood Studios, Ltd., is planning its new plant for extensive Technicolor production. One of its stages will be used by British National Films which plans color features.

Disney Planning Features

In New York last week, Walt Disney, returning from nine weeks in Europe, revealed plans to produce an all-Technicolor animated feature every 18 months or two years, in addition to his annual quota of 18 short subjects. Mr. Disney said he had reduced the usual number of shorts to permit feature production and that his first feature-length cartoon, "Snow White and the Seven Dwarfs," in seven reels, will be completed in 15 months. It has been in preparation for some time. Whether other animated features will be made depends on the success of the first, he explained, but he has in mind "Bambi," based on Felix Salter's tale of a fawn, for feature treatment in color.

Boris Z. Shumiatsky, president and general manager of the Soviet motion picture industry, said in New York the other day before sailing, after six weeks in Hollywood, that he had viewed "Becky Sharp" with much interest, adding he thought it would "mark a turning point in the history of the cinema." The Russians, he said, were working on color processes of their own and are completing their first color film. He indicated that a patent interchange might be attempted with other countries developing color film.

SENATE PASSES COPYRIGHT BILL; DESIGNATED PLAYDATES BANNED

Independents in Wisconsin Win Fight Against Specified Playdates; Ohio Law Tied Up in Courts by Distributors

Effects of state and national legislative procedure this week ranged from a victory for independent exhibitors over distributors in Wisconsin with the enactment of a law banning designated playdates, to the passage on Wednesday, by the Senate, of the Copyright Bill, thereby threatening to disturb the system of the American Society of Composers, Authors and Publishers for collecting fines for music tax violations.

Nor was the interest of the distributors in legislative matters confined solely to Wisconsin's new designated playdate ban. In New York they evidenced hostility to the city's demand that their exchanges pay the 2 per cent sales tax. The distributors are persistent in their refusal to pay the tax from rentals accruing to exchanges from exhibitors, on the grounds that motion pictures and the advertising accessories accompanying them are not sold but leased.

In New York the authorities officially notified United Artists and Universal of the assessment. This first attempt to make a collection brought a concerted distributor protest to the City Hall office of Comptroller Frank J. Taylor, who was told that the distributors are prepared to test the legality in supreme court.

Too, from a New York meeting of distributors' legal chiefs came word that the same attitude would continue to apply toward sales taxes in North Carolina, Missouri and Washington.

Copyright Bill Passed

Passage of the revised Duffy copyright bill, making the United States a party to the International Copyright Convention, was voted by the Senate at Washington on Wednesday after a week of desultory consideration.

Prepared by the State Department, the measure was changed in but few respects by the Senate. The most important amendment was one obtained by Senator Borah of Idaho, giving the court discretion in the issuance of injunctions against the showings of completed films.

The original bill prohibited such injunctions, but the revision permits them where the plaintiff can show that the defendant is not financially able to pay adequate damages for infringement or had begun production with knowledge of the existence of a copyright.

There was considerable opposition by Senators Wagner and Copeland, particularly to the $250 minimum damage clause, but the senators realized that no success could attend efforts to block the bill.

The big fight on the measure will come in the House, which probably will not take up the matter this session.

A strong defense of the ASCAP by Senator Wagner of New York preluded the presentation of his objections to the bill, which won an agreement that the provisions for the $250 damage minimum would be amended to require the courts to award punitive damages additionally to discourage infringement.

Senator Wagner also complained of the provision giving the buyer the right to produce a picture, the right also to exhibit it, contending that the two rights should be acquired separately, so that in the case of a play running on Broadway, the holder of the right to produce the film would not be able to show his picture in competition with the original presentation.

La Follette Signs Playdate Bill

With the affixing of Governor Phil La Follette's signature, Wisconsin enacted the new law prohibiting motion picture distributors from requiring exhibitors to show pictures on specified days. Penalties are provided, a $25 to $300 fine applying for the first offense and $300 to $500 for subsequent offenses, with the secretary of state having the power to revoke the license of any distributor.

The Independent Theatres Protective Association of Wisconsin and Upper Michigan fought for the legislation on the ground that its members were penalized by contractual conditions which required them to exhibit pictures on weekends and guarantee distributors a certain percentage of the receipts

Ohio a few months ago had enacted a similar prohibition, but the distributors charged it was unconstitutional and proceeded to the courts for a test, making the law temporarily inactive.

Alabama Blue Law Repeal Seen

Following the victory of the liberals in Pennsylvania, last month, Alabama is expected to be the second state this year to repeal its "blue" laws, the Temperance Committee of the Alabama senate this week having overriden its chairman, Senator J. Miller Bonner, in giving a favorable report on the Lusk house bill which would suspend all city Sunday laws until after city councils had conducted a referendum. If no referendum is called the act automatically would repeal the blue laws in that community.

Circuit exhibitors, among others in Massachusetts, won out along two state legislative fronts late last week, when the Senate killed the proposal to control billboard advertising through a state director and also killed the proposal to reconsider the recently passed bill to tax incomes of corporations and individuals an additional ten per cent. If the bill had been reconsidered Senator Langone said he would have offered an amendment of a chain store tax, which would have involved circuit houses.

The legislature in Tennessee received an amendment to the 10 per cent amusement tax bill now pending which would exempt tickets selling for 25 cents or less, instead of having the proposed levy apply to all admissions.

Exchanges, Circuits For 2,000 Foot Reel

Distribution and circuit executives in New York this week registered a favorable reaction to the recommendation of the Research Council of the Academy of Motion Picture Arts and Sciences that a standard 2,000-foot reel be adopted.

Circuit heads saw in the recommendation an opportunity for improved projection methods and new economies. Distributors pointed to one problem in the restrictions to 1,000 foot film length shipments in force in some foreign countries.

U. S. Asks for Injunction In St. Louis Antitrust Suit

Federal authorities at St. Louis this week asked an injunction to restrain distributors and other defendants in the Government's antitrust action, slated for trial September 30th, from practising in their 1935-36 contracts certain of the complaints listed by the Government in its original suit.

The new suit requested an order to the defendants to show cause on August 19 why a preliminary injunction should not be issued. On final hearing a court decree granting a perpetual injunction against the alleged conspiracy is asked.

Defendants in the injunction suit are Warner Brothers, Inc.; Vitaphone Corporation; First National Pictures, Inc.; Vitagraph, Inc.; Warner Brothers Circuit Management Corporation; General Theatrical Enterprises, Inc.; Paramount Pictures Distributing Company, Inc.; Paramount Pictures Distributing Corporation, and R-K-O Distributing Corporation.

Vitagraph, Inc., was not named with the other organizations in the antitrust law indictments returned here January 11, 1935.

The suit alleged that the Ambassador, Missouri and Grand Central Theatres were victims of a conspiracy. An assistant attorney general who filed this week's action said it was intended to prevent the defendants from entering into contracts for the 1935-35 season.

The surprise move became known when it was learned that U. S. district judge Charles A. Dewey of the southern district for Iowa had been designated by U. S. circuit judge Gardner to come to St. Louis to sit on an "urgent case."

Allied Caravan In New England

The Allied New England Caravan was under way this week when Boston leaders of Independent Exhibitors of Massachusetts, Inc., key Allied unit in that area, held meetings north of Boston.

White River Junction, Vermont, was the center of activities last week when exhibitors of that state and New Hampshire congregated. Bangor, Maine, was also a stop on the Caravan's calendar.

NEWSREELS OFF TO ETHIOPIAN WAR; STALLINGS HEADS FOX EXPEDITION

Paramount's Vanguard Takes Stations at the Front; Will Release Sound Film Friday Showing Chiefs Pledging Fidelity

Ethiopia's Emperor Haile Selassie stood as the King of Kings, like a bearded holy man, on the steps of the grey stone Imperial Palace, surveying his black, scantily clad and somewhat primitive troops drilling in the distance under the hot African sun. "We are ready to fight Italy," he told American reporters in his soft Amharic.

Some 3,000 miles away, in Rome, heavier set Benito Mussolini boisterously called, with his characteristic waving of arms, for 72,000 more troops to march with 200,000 others on Ethiopia for Italy and Il Duce. He is prepared, he declared, for a vigorous "aerial gas offensive" against Haile Selassie's native army.

And so the American newsreels have gone scurrying off to Addis Ababa and the hilly African frontier to photograph and record for the first time in the history of the world a sound motion picture of what promises to be a first class war.

New York harbor's French line piers last week had a touch of resemblance to World War days as Editor Laurence Stallings and the Fox Movietonews Ethiopian Expedition tramped up the gangplank of the SS *Rex* for the less civilized scene of the conflict. Mr. Stallings took command at the pier from General Manager Truman Talley.

Meanwhile the vanguard of Paramount's newsreel shooters were taking their stations at the front.

All Have Served Under Fire

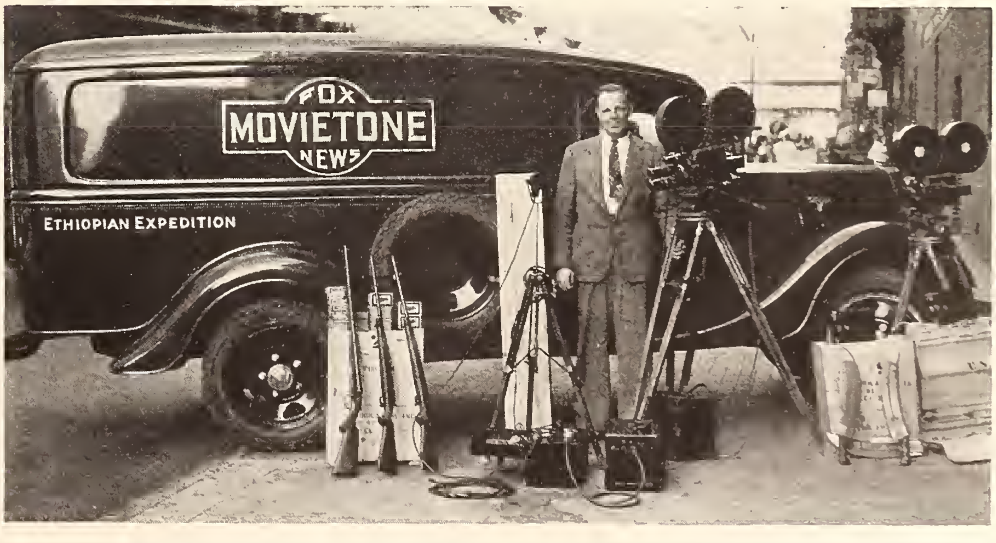
Every man in the Fox Expedition had served at the crank under fire. From the American staff General Talley had selected Len Hammond, formerly Far Eastern Movietone supervisor, and towering Al Waldron, the genial giant of the lens force covering the more social political front on Capitol Hill. Georges Mejat, an ace cameraman of France, and Ercole Granata, of Movietonews' Italian organization, are the others chosen.

While organizing the expedition Mr. Talley effected a publicity tie-up that will assure considerable national press exploitation for the unit. In addition to heading the Fox expedition, Mr. Stallings will work as war correspondent in Ethiopia for the North American Newspaper Alliance, news feature syndicate serving some 60 daily newspapers. Every Laurence Stallings' wireless dispatch from the front will carry the copyright of Fox Movietone and the Newspaper Alliance. While pictorial news syndicates frequently have given credit lines to newsreels for still pictures syndicated to newspapers, this is believed to be the first time on record

(*Continued on following page*)

READY FOR ETHIOPIAN WARFARE

Truman Talley (above at right), general manager of Fox Movietones, in conference with Laurence Stallings, editor, who now is on his way to Djibouti, in French Somaliland, Africa, which will be headquarters of the Movietone-North American Newspaper Alliance Ethiopian Expedition. At right: Len Hammond, one of the ace cameramen. Below: Specially constructed motor truck, and Al Waldron, cameraman, also assigned to the Expedition.



NEWSREELS OFF TO WAR

(*Continued from preceding page*)

that a syndicate has shared credit with a newsreel on a news story.

All still pictures distributed by this syndicate, as taken by Movietone, will also carry the same credit line.

After interviewing Premier Mussolini in Rome, Mr. Stallings and Mr. Hammond will fly to London to join Al Waldron and Georges Mejat, who will in the meantime have crossed the channel from Paris. The meeting in London is for the purpose of arranging for insurance. Only Lloyd's will underwrite war risk policies.

When these matters have been arranged, they will fly across Europe to Athens and from there will embark for their respective areas of action on the Dark Continent. Mr. Granata is already in Africa. He sailed from Genoa with a division of Italian soldiers for Italian Eritrea.

In Africa, Laurence Stallings will establish headquarters at Djibouti, on the Gulf of Aden, in French Somaliland. It is from Djibouti that the only railroad penetrates the landlocked Ethiopian Empire. A scraggly line runs from this city to Addis Ababa, the capital city, in the heart of Ethiopia. Georges Mejat will work in from Mogadiscio, on the Indian Ocean, in Italian Somaliland. Nassaua, the only port of consequence in Eritrea, will be Mr. Granata's base.

Kent Joins in Preparations

For months Mr. Talley and Mr. Stallings have been planning and preparing. At times when apparently insurmountable obstacles blocked their progress Sidney Kent, Fox Film president, participated with them.

Nations preparing for war move with extreme caution in issuing the necessary permits and credentials. The United States Government, desirous of avoiding any chance of becoming involved through the actions of any of its nationals, acted with careful deliberation.

Special equipment, automotive and other, had to be bought, built or contrived to overcome the jungle's torrential rains, damp rot and destructive heat in one of the hottest, dampest, most pestilential zones in the world. Specially-built motor trucks with protective equipment of all kinds and description were purchased. A fleet of sidecar equipped motorcyles were shipped. Raw stock, specially treated, and safes to preserve it after exposure, had to be obtained. And miniature laboratories for making tests on the battlelines were built. There's no getting replacements where the American newsreel expeditions will work.

Paramount Films Chiefs

Paramount News on Friday will release what are claimed to be the first sound motion pictures of Emperor Selassie since the trouble in Abyssinia. The pictures, explained A. J. Richard, editor, show a meeting at the palace of primitive tribal chiefs taking a pledge of loyalty to their Emperor. At the time Paramount had the only newsreel cameraman on the scene. Since then a March of Time photographer has arrived.

Mr. Richard went overseas in April when war clouds were blackening the skies of virtually all of Europe, and before returning in June, he had organized camera contingents and prepared them for war in numerous strategic locations.

The company has a second cameraman en route from Djibouti to Addis Ababa, a third on his way into Eritrea to cover the Italian side, and others stationed at Port Said and Alexandria to arrange for reshipment of film via airplane relays.

John Dored in Command

John Dored, who is on the scene at Addis Ababa, will be in command for Paramount. He has long been known as chief "trouble shooter" on the newsreel staff and during the World War made motion pictures for the Czar, later covering the Polish fighting. Returning to Russia to attend the funeral of Lenin, the Bolsheviks captured him and only the intercession of the British Embassy saved him from the firing squad.

Since then he has covered fighting with the Riffs in Africa, the Spanish revolution, mob disorders in France, Germany and Austria, and the Greek revolution.

Like the others assigned to the Ethiopian frontier, Mr. Dored was inoculated with four different kinds of vaccine. He, too, had special camera equipment designed which was both light and suitable for tropical use, and had shipped 40,000 feet of negative stock in welded cans.

Gas masks, helmets, field kits, guns, "puppy" tents and special clothing are included in the equipment of all.

Until war actually breaks out, if and when it does, the newsreel photographers will take pictures of the various incidents transpiring almost daily, showing the friction between the pledged opponents, so that when the declaration is made for hostilities, "war" pictures may have arrived in New York.

Italian Personnel Increased

The personnel of Paramount News' Italian bureau also has been increased in view of the critical situation. Under the general management of Bixio Alberini, the Rome division is said to be the largest of any in Italy. Moreover, Paramount News is associated with Luce, the official Italian motion picture bureau.

Expressing the viewpoints of other newsreel chiefs, Mr. Richard explained that the big problem at the moment is getting the film out of the war country. Too, they must first become acquainted with the strategies of African fighting before they can hope for even near perfect participation.

The newsreels probably will ship their film to Port Said and thence to Alexandria, using the airways to Marseilles and from there the steamer to New York. Motorcycles and trucks, all boldly described as property of a neutral so as to avoid attack, probably will carry the film from the inland frontiers. As many as ten cameras will be manned by some of the companies. It is the most extensive and expensive preparation for the filming of a news event since the World War.

Mexican Company Sets Big Program

by JAMES LOCKHART

Mexico City Correspondent

If each of the other 19 Mexican companies maintains an output standard equal to that decided upon by the Compañia Cinematografica Latino Americana, S. A., the newest native motion picture enterprise—six features and 12 shorts—next year should be the greatest in point of production for this country's cinematographic industry. Latino Americana starts work this month on the construction of a studio at Tlalpan, Federal District, some ten miles south of Mexico City, and proposes to launch its production program late this year.

The features are all to be of Mexican themes—dramas, comedy dramas and tragedies. They will include such thrillers as "Vamonos con Pancho Villa" ("Let's Go with Pancho Villa") and "Los Bandidos de Rio Frio" ("The Bandits of Gold River"). Contracts for next year have been made with 23 leading native stage and screen players and two directors—Fernando de Fuentes, former manager of the largest Mexico City cinema when it was Paramount's show window in this country, and Juan Bustillo Oro. Each will direct three features. The short subjects are to be mostly two reelers—comedies, travelogues and scenics.

The enterprise is backed by Mexican capitalists. Its principal officers are Alberto Ricardo Pani, a son of Engineer Alberto J. Pani, former minister of finance, president and managing director; Carlos Arguelles, general supervisor; Alejandro Michel, administrator, and Carlos Puga, studio manager.

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Death has removed one of the pioneers of the Mexican motion picture industry, German Camus y Camus, an early producer who later concentrated upon exhibition and distribution. He died from a heart ailment in his home in Mexico City, aged 49 years. He was president of German Camus & Co., distributors of European pictures, and chairman of the board of a company that operates a large first-run cinema and eight neighborhoods in the Mexican capital. Sr. Camus was born in Spain and came to Mexico in 1899. He is survived by a young daughter and his parents.

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Production of Spanish animated cartoons is being considered by Alfredo Ximenez, a Mexican artist on the Max Fleisher staff since 1931, who is in Mexico City interviewing native companies. If Mr. Ximenez goes through with his plans it will be the first time animated cartoons have been made in Mexico.

Dr. Ernst Schwarz New Agfa Head

Dr. Ernst Schwarz, chairman of the executive committee of Agfa Ansco Corporation, has been elected president to fill the vacancy which has existed for a year.

Dr. Schwarz, who maintains offices both in New York and in Binghamton, N. Y., will continue as chairman of the executive committee. Herman A. Metz was the last president of Agfa Ansco.

BUYING COMBINES SPREAD FROM N.Y. TO PHILADELPHIA AND SOUTH

40 Independents in Philadelphia Meet to Consider Plan; Ten in New Orleans Organizing in the Southern Territory

Seventy-two Launch New York Cooperative Circuit; Each Owner Will Receive Shares in Company, Pooling Properties

Organization by independent exhibitors of cooperative buying groups as a protective measure answering both the socalled "aggression" of affiliated circuits and the alleged discrimination by large distributors spread this week from New York to the south and Philadelphia.

Following the birth in New York last Wednesday of the Independent Theatre Circuit, Inc., embracing some 72 theatres at the start, with 60 additional as candidates, 10 motion picture owners organized Allied, Inc., in New Orleans, to establish an exchange of their own as a source of supply for all indepedents in Louisiana, Mississippi and Alabama. Some 40 Philadelphia independents met for the same purpose and heard outlined a definite plan for the establishment within a month of a buying "combine" in that territory.

Whether the large distributors will continue their past policy of refusing to make concessions to such buying groups, or, as on occasion, of declining even to supply product, is at the moment a matter for speculation. It would seem, however, that the strength of the individual group's purchasing power might have some influence.

Other Independents Interested

The sentiment of independents elsewhere, particularly in Minneapolis and New Jersey, has been veering toward the formation of such buying agencies, and together with the steps already taken in New York, Philadelphia and the south, the movement even now has progressed further than at any one time in years.

Definite culmination of the plans of New York's independents with the formulation of corporate procedure and the establishment of the Independent Theatre Owners Association climaxed weeks of effort by a committee and Milton C. Weisman, local attorney. Louis Shiffman, Maurice Fleischman, Dave Davis and Al Cooper comprise the committee. They decided to arrange for an election of officers and directors within the week.

To Start with 75 Theatres

Three additional memberships will be sought in order to bring the total to 75 theatres before actual operations are started.

Mr. Weisman is said to have turned down the presidential post at a salary reputed to be $1,000 weekly. Harry Brandt later was mentioned in this connection. However, his 42 theatres in New York and Brooklyn have not been enlisted. Some $100,000 is understood to have been pledged by the 72 owners who joined at the start. Obviously this chest would be swelled considerably as the 60 owners who requested application blanks participate.

The move has been attributed by the sponsors to the alleged aggressiveness of the circuits of Loew's, RKO and Warner.

Owners to Receive Stock

In return for the money they invest each owner will receive stock in the new company. Literally the owners pool their properties. Each theatre is to receive an income for the next three years equal to the average year's earnings for the last two years. The circuit takes an option to continue the arrangement for an additional four years on a guarantee of paying four times the previous average income.

It will take some three weeks to acquire all of the properties pledged so far, and where a house has been losing money a three months' trial will determine whether it has possibilities of successful operation. At that time a special committee will decide whether to retain or cancel the agreement held on the three months' basis with the losing owner.

Payments of income to participants will be made monthly. Managements will not be disturbed, the present managers, in effect, working for the circuit. However, the board of directors later will have the right to remove a management.

Originally sponsored by New York's Independent Theatre Owners Association, it is intended to develop the combine to a membership of 200 with an annual buying power in product, accessories, equipment and the like approximating $3,500,000. Exhibitors lining up with the group are compelled to continue, or enlist as members of the ITOA, which, explained Mr. Weisman, will act as "guardian" of the circuit because of its "manpower."

Prominently identified with the combine are Maurice Fleischman, John Benas, Maurice Brown, Bernard Barr, David Davis, Bernard Pear, Rudolph Sanders, Edmund Mantell and Louis Schiffman.

Activities will not be limited to a New York membership. There will be an extension to embrace New Jersey owners, many of whom have been considering a similar organization.

New Southern Group

The new southern buying combine was started and chartered by Renry Lazarus, Wonderland theatre; I. J. Harrelson, Bijou; Lyall G. Shiell, Bell; W. A. Weingrum, Avenue; Louis A. Hempstreet, Queen; Harry Schulman, Plaza; Anthony Demharter, Peacock; Robert E. Harmon, Casino and S. E. Mortimer, St. Maurice, all subsequent-run theatres in New Orleans.

Their Allied, Inc., was incorporated with the nominal capital of $5,000, $1,000 of which was paid in. Its organization was to secure "a suitable" product supply for theatres of the organizers and other independents. They charge that the established exchanges are discriminating against them in making suitable films available and that the United Theatres, which has control of the section in buying, has the "pick of the crop."

An exchange will be immediately erected to serve all members. Operations, according to Mr. Lazarus, president, will be extended outside New Orleans, to Louisiana, Mississippi and parts of Alabama. Al Yoemans, of Meridian, Miss., is vice-president and to him has been assigned the task of opening that state for membership.

The charter members each hold one share of $100 par value. Their plan, it is said, not only involves the creation of a new product supply, but also embraces the use of collective buying power to force reductions in clearance, to effect rezoning and for other concessions.

Huey Long is understood to have received telegrams from the sponsors in which they protested the conditions imposed upon independents by large circuits.

Philadelphia Plan Advanced

Reporting on the move of independents in Philadelphia to effect a similar position for more favorable dealings with distributors, the bulletin of the Independent Exhibitors Association in that city said the plan would definitely be in effect within four to six weeks.

"Despite their efforts to 'pooh pooh' the independents' combined buying plan, the major producers are known to view the situation in Philadelphia with apprehension," said the IEA. "Through their propaganda mediums," the IEA continued, "they have implied that they will not deal with any buying combinations, but they are doing so in other territories and could ill afford to reject the large volume of business offered by a substantial number of independents.

"The determination of Philadelphia's independent exhibitors to evolve some practical buying group plan was evidenced at a meeting of 40 theatremen held at IEA headquarters.

"Non-partisan, the confab was attended by such MPTO stalwarts as Charles Segall, George Aarons, Morris Gerson and Luke Gring.

Committees for Six Zones

Morris Wax, president of the IEA, explained that the city would be divided into six sections—Kensington, North Philadelphia, West Philadelphia, Germantown, South Philadelphia and Southwest Philadelphia—and that a committee will be named for each zone to bring independents to a zone meeting. These sessions will be followed by a general meeting at which all plans will be detailed.

Basically the idea is to form a corporation, having the exhibitors as stockholders. Each member will pay a percentage of film rentals for servicing charges.

"Organized buying will give them (independents) the power to bargain, to force fair terms in major film contracts; it will place them on vantage ground in competing against the producer-owned chains." Thus does the IEA explain its reasons for the move.

70 OWNERS TO CANCEL ADS UNLESS PAPERS ADVERTISE ON SCREENS

Unique St. Louis Situation Follows Exhibitors' Refusal to Accept Ad Rate Raise Caused by Press Screen Withdrawal

Causes in the past for controversies between exhibitors and newspapers have been many and varied, frequently reaching boycott proportions, and involving advertising rates, free publicity, editorial attacks and even the exposes of columnists, but, for the first time on record the unique situation has developed, in St. Louis, where 70 subsequent-run theatres threaten an advertising boycott of the three daily newspapers unless the papers buy advertising space on their screens. At the "zero hour" Wednesday the *Star-Times* appeared without the advertising of the 19 theatres of St. Louis Amusement Company.

The papers have been advertising on the screens of the 70 complaining theatres, but last week they decided to withdraw the ads. At the rate of $4 per week charged the papers by exhibitors, elimination of the ads on the screens would mean that the net cost of the newspaper advertising space taken by the neighborhood and suburban theatres would jump some 50 per cent.

The exhibitors, apparently collectively, decided that they will not stand for this "boost" in their ad costs and accordingly served notice on the advertising departments of the local press that if the papers don't advertise in the theatres the theatres will not advertise in the newspapers. The climax was due hourly.

Some Advertising Withdrawn

Already some of the theatres have taken their advertising out of the *Globe-Democrat*, the city's lone daily morning newspaper. That paper had been featuring a special Sunday co-operative ad in which various theatres exploited all of the film listings for the week. This arrangement had a big play among the exhibitors, but some months ago when the *Globe-Democrat* ran as a daily feature "Hollywood Unvarnished," an uncomplimentary film expose, many of the theatres withdrew their advertising patronage from the paper. Included in those withdrawing at that time was the St. Louis Amusement Company, which has some 20 theatres.

However, the *Globe-Democrat* never had the play from an advertising standpoint from the neighborhood and suburban houses as did the two afternoon newspapers, the *Star-Times* and the *Post-Dispatch*. It was the *Star-Times*, then the *St. Louis Star* that first conceived the co-operative plan of reducing advertising costs to the outlying theatres. Because a neighborhood house can not hope to draw patronage outside its own immediate section of the city the newspapers agreed that it probably would not be fair to expect them to pay the full card rates for advertising. So the *Star* worked out the plan of running a screen ad in each house advertising in its paper.

The *Star-Times* has no Sunday paper. Its advertising rate for theatres is 26 cents per line. The *Post-Dispatch* and the *Globe-Democrat* charge 40 cents per line on week days and 45 cents on Sundays.

The average weekly cost to a theatre in each of the papers is $8.50, but in return it has received $4 for running the newspapers' slides. So, the elimination of the slide advertising would raise the net cost to the theatres of the newspaper ads from $4.50 to $8.50.

Would Use Neighborhood Press

If it becomes necessary for the theatres to eliminate their ads in the daily press, some of the houses plan to utilize the advertising columns of a number of neighborhood weekly publications. In the south end of St. Louis the theatres are surfeited with a number of such papers, including the *Carondelet News*, which has a wide circulation. The other publications are distributed from door to door under an arrangement with the advertising merchants. The theatres will also return to the program method of advertising and make wider use of hand bills, circulars and radio.

Odd Situation in Kansas City

Oddly, in Missouri's other large city, Kansas City, a newspaper advertising situation exists which is said by film men to hold true nowhere else in the country. It has a definite relation to competitive practices and to the competition itself between the large downtown first runs and subsequent and neighborhood operations.

Into practically every home in Kansas City, it is claimed—and into most of those within a radius of 100 miles—the Kansas City *Star* goes twice a day with a complete directory of motion picture houses and their picture offerings.

The makeup is much the same from day to day, and year to year, and the residents of Kansas City and its environs habitually turn to the *Star's* film page as a guide. Theatres are listed, "East Side," "South Side," "Downtown," etc., and practically every Kansas City house advertises. Suburbans and subsequent runs carry two-column space twice a day, running from less to more than an inch. This is sufficient to carry the name of the theatre, address, whether air conditioned or not, admission, free parking, the giveaway for that particular night, stars and name of picture—or stars and names of two pictures—shorts, and in some cases a blurb line.

Zoning Problem a Factor

This situation has had an important bearing on the fact that zoning is a less practical procedure there than in other cities, and on the resistance of independent exhibitors to zoning.

The situation also is one of the big reasons downtown first-runs want more protection. They claim to do the heavy selling of a picture, yet the public has been taught almost entirely by the unusual advertising arrangements in the Kansas City *Star*—that in a few weeks they can see the same picture at their neighborhood theatre.

Kansas City Situation Opposite, with Star Going to Homes with Complete Directory of Theatres and Programs

In sound, seats, refrigeration and program, suburbans now claim to offer as much as do first-run theatres, and suburbans have the additional advantage that they can, with very little expense, offer free parking facilities, among other advantages.

Were circulation and reader interest of the two Kansas City newspapers anywhere near equal, first runs would have a chance to dominate the movie page with their advertising. As it is, occasionally first runs with large display space are relegated to another page because of the large amount of advertising by subsequent runs.

Says Stage Talks Itself to Death

That the American theatre is "talking itself to death" was the warning laid down before Broadway this week by Margaret Mayo, theatre pioneer who wrote "Polly of the Circus," "Under Two Flags," "Twin Beds," and "Baby Mine."

"No wonder the speaking stage is dying a lingering death," said the veteran playwright. "The movies aren't the murderer. The screen is not administering slow poison. The theatre is electing to die!

"I became positively round-shouldered going to plays in the season just closed. I didn't see plays. All I got was continuous conversation!

"The present trend seems to be toward talking the audience out of the theatre. Obviously, we need dialogue. But, after all, drama should have its dramatic action for its base. Modern playwrights are trying to mix a brandy and soda by throwing away the brandy!

"People used to go to the theatre seeking drama in order to forget for a while their workaday troubles. But when they are gorged with tired-of-it-all dialogue across the footlights, they lean back and sigh, and begin a mental review of their own personal little heartaches."

Miss Mayo predicted that the "road" will come back, with "strolling players."

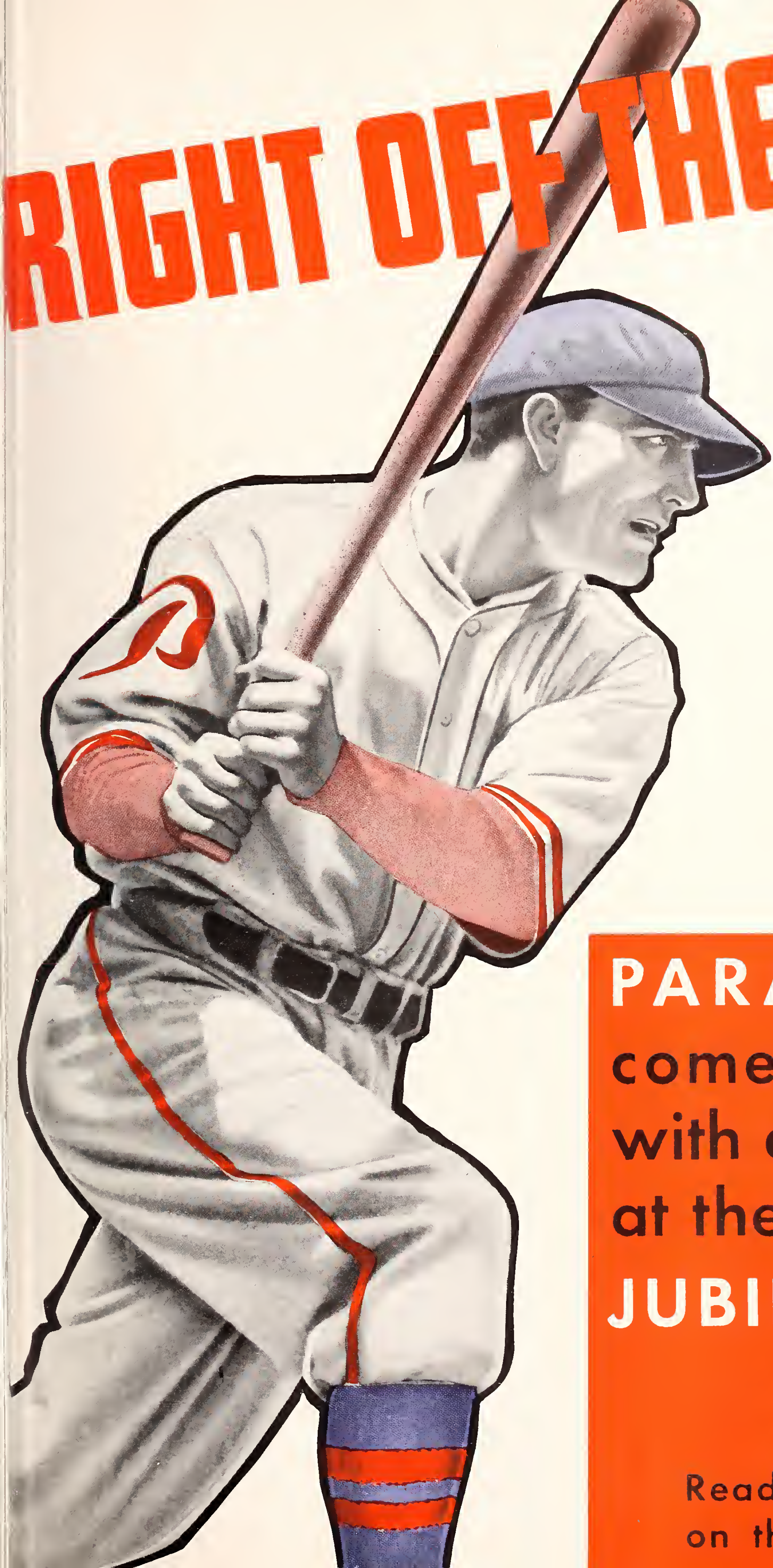
"The speaking stage will never die a real, stark death," she said. "I'll shock a lot of experts, but I'll predict a return of the road. Yes, I know the road is stiff in rigor mortis right now. But it's only sleeping, a case of suspended animation, and it's due for a brilliant reincarnation!

"It won't be the old road, pitching one-night stands in windy old hulks of opera houses.

"It will be a road in the manner of the strolling players of Shakespeare's time, playing outdoor theatres, but with tremendous mobile and productive possibilities.

"Entirely motorized, I see these modern strollers touring the country, playing open-air auditoriums, bowls and stadia, with electrical stage apparatus making for a complete performance."

RIGHT OFF THE BAT!



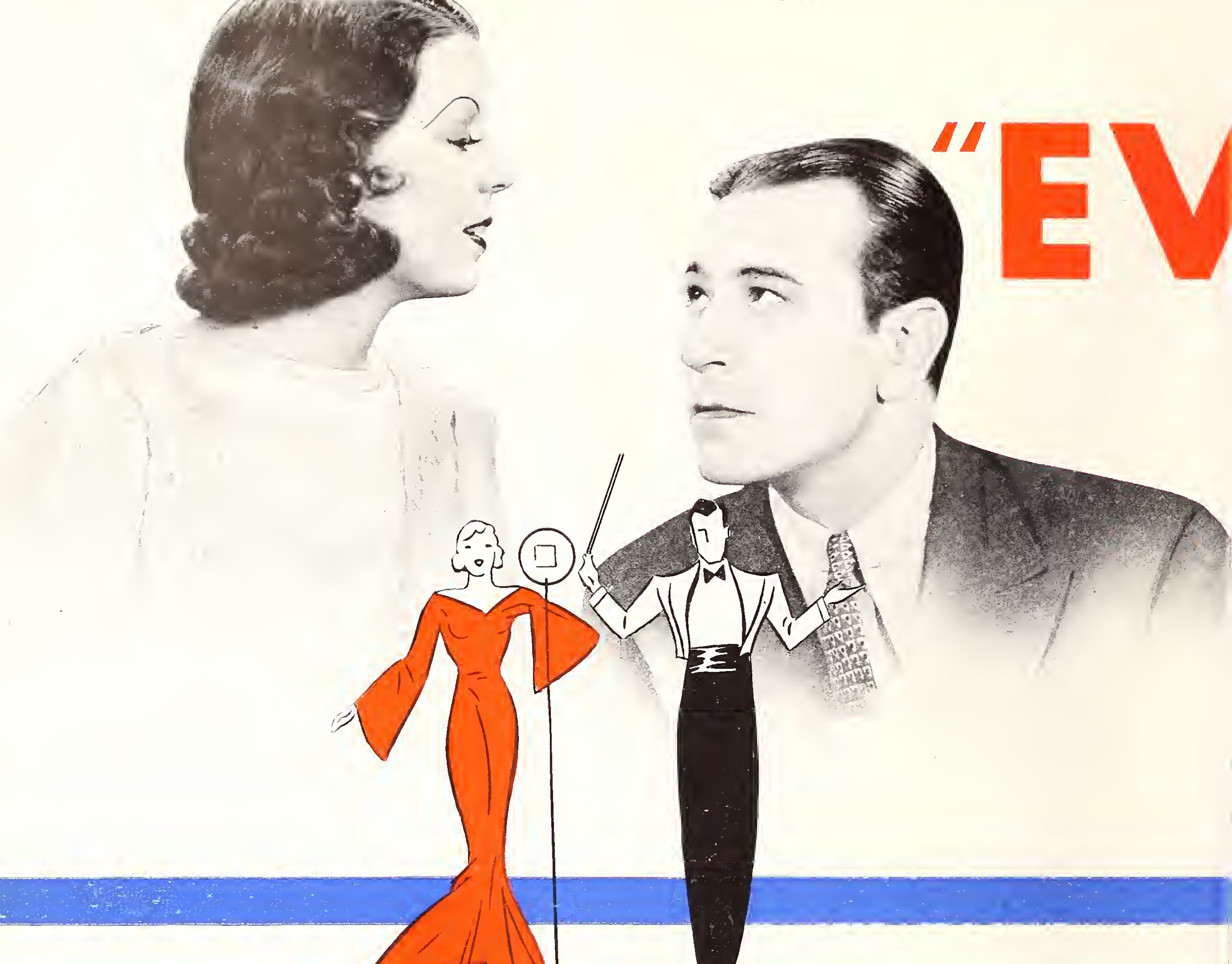
PARAMOUNT
comes through
with a smash hit
at the start of its
JUBILEE YEAR

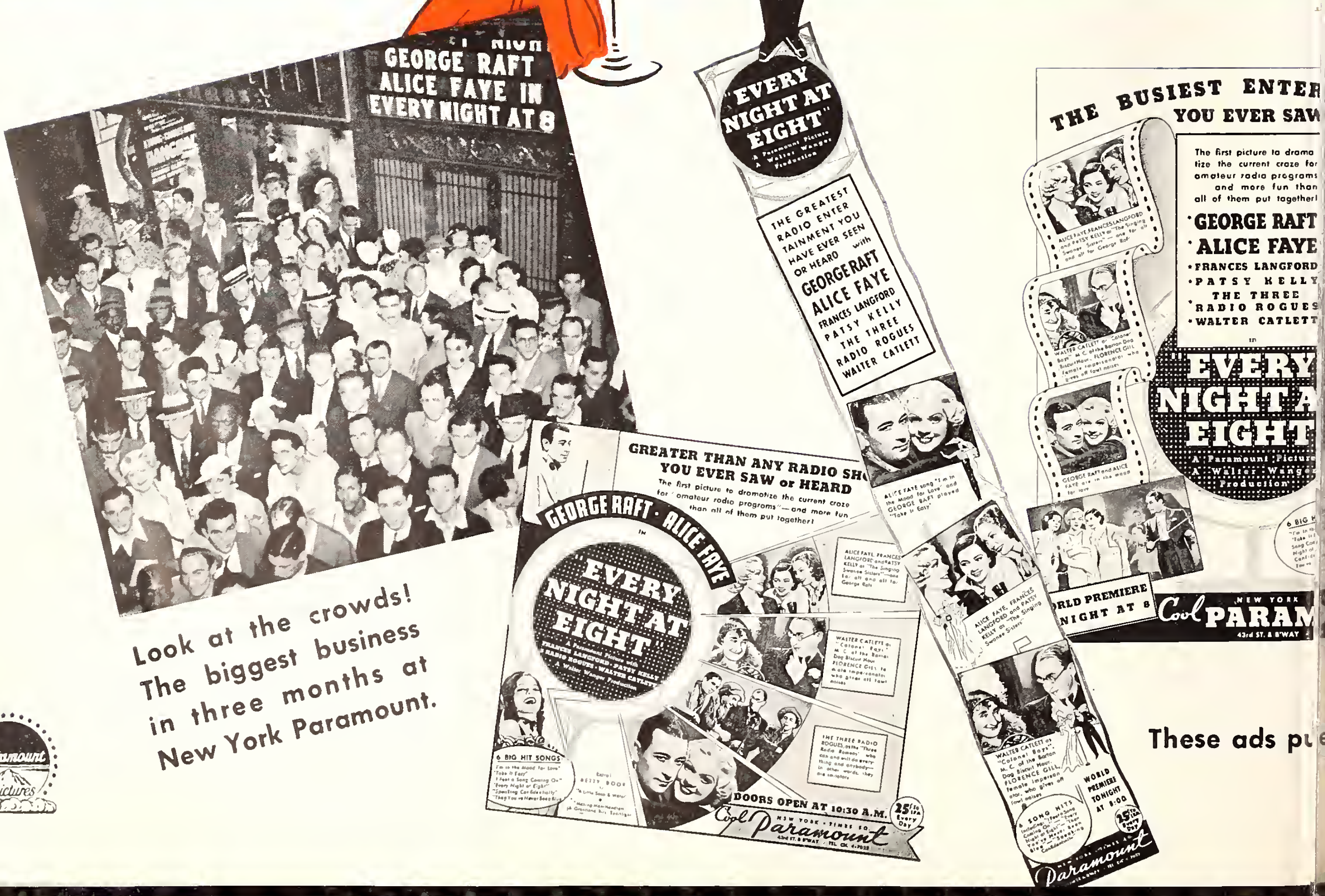
Paramount Pictures

Read all about it
on the next page . . .

The first picture to dramatiz

"EV





"EVERY NIGHT AT EIGHT"
A Paramount Picture
A Walter Wanger Production

THE GREATEST RADIO ENTERTAINMENT YOU HAVE EVER SEEN OR HEARD with

GEORGE RAFT
ALICE FAYE
FRANCES LANGFORD
PATSY KELLY
THE THREE RADIO ROGUES
WALTER CATLETT

ALICE FAYE sang "I'm in the Mood for Love" and GEORGE RAFT played "Take It Easy"

ALICE FAYE, FRANCES LANGFORD and PATSY KELLY as "The Singing Swanee Sisters"

WALTER CATLETT as "Colonel Boys", M. C. of the Barton Dog Biscuit Hour. FLORENCE GILL, female imperson ator, who gives off fowl noises

WORLD PREMIERE TONIGHT AT 8:00

6 SONG HITS including "I Feel a Song Coming On"—"Every Night at Eight"—"Then You've Never Been Blue"—"Speaking Confidentially"

25¢ To 1 P.M. Every Day

NEW YORK · TIMES SQ.
Paramount

GREATER THAN ANY RADIO SH
YOU EVER SAW or HEARD

The first picture to dramatize the current craze for "amateur radio programs"—and more fun than all of them put together!

GEORGE RAFT · ALICE FAYE

IN

"EVERY NIGHT AT EIGHT"
A Paramount Picture with
FRANCES LANGFORD · PATSY KELLY
3 RADIO ROGUES · WALTER CATLETT
A Walter Wanger Production

ALICE FAYE, FRANCES LANGFORD and PATSY KELLY as "The Singing Swanee Sisters"—one for all and all for George Raft

WALTER CATLETT as "Colonel Boys" M. C. of the Barton Dog Biscuit Hour. FLORENCE GILL, female impersonator who gives off fowl noises

THE THREE RADIO ROGUES, as the "Three Radio Romeos" who can and will do everything and anybody—in other words, they are imitators

6 BIG HIT SONGS
"I'm in the Mood for Love"
"Take It Easy"
"I Feel a Song Coming On"
"Every Night at Eight"
"Speaking Confidentially"
"Then You've Never Been Blue"

Extra!
BETTY BOOP
in
"A Little Soap & Water"
"Making Man-Handlers"
Greenland Ice Spectacle

DOORS OPEN AT 10:30 A.M.

25¢ To 1 P.M. Every Day

Cool Paramount
NEW YORK · TIMES SQ.
43rd ST. & B'WAY · TEL. CK 4-7022

THE BUSIEST ENTER
YOU EVER SAW

The first picture to drama tize the current craze for amateur radio programs and more fun than all of them put together!

- GEORGE RAFT
- ALICE FAYE
- FRANCES LANGFORD
- PATSY KELLY
- THE THREE RADIO ROGUES
- WALTER CATLETT

in

"EVERY NIGHT A
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WALTER CATLETT as "Colonel Boys" M. C. of the Barton Dog Biscuit Hour. FLORENCE GILL female impersonator who gives off fowl noises

GEORGE RAFT and ALICE FAYE are in the mood for love

6 BIG H

ORLD PREMIERE
NIGHT AT 8

Cool NEW YORK PARAM
43rd ST. & B'WAY

Look at the crowds!
The biggest business
in three months at
New York Paramount.

These ads pu

Paramount Pictures

ne current craze for "amateur" radio programs . . .

PARAMOUNT'S

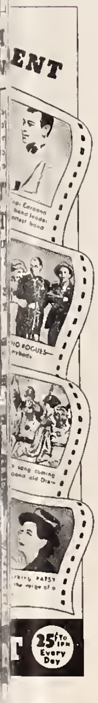
ERY NIGHT AT EIGHT"

starring

GEORGE RAFT · ALICE FAYE

with Frances Langford · Patsy Kelly · The Three Radio Rogues
Walter Catlett · Directed by Raoul Walsh · A Walter Wanger Production

This stunt got 'em! "An Amateur Hour" broadcast "every night at eight" from the lobby of N. Y. Paramount Theatre



Read These Reviews:

"'Every Night at 8' Wow! Has everything for heavy box-office. 100% entertainment and is so full of goodies it'll sell itself without any effort whatsoever. It's a money-maker and one that will make the customers glad they paid to see it."
—*Hollywood Reporter*

"Mark this down as real entertainment. It should do excellent business at the box office and is worthy of much exploitation. It is a credit to Walter Wanger and everyone connected with the picture."
—*Film Daily*

"Top-notch entertainment. Walter Wanger can take bows on this piece of entertainment which should be a very satisfactory grosser everywhere. Ably directed, expertly cast, well written, picture is top-notch entertainment from start to finish. There isn't a contribution in the picture that is not meritorious."
—*Hollywood Variety*

"Clever dialogue, smart musical numbers and good direction make this picture satisfactory from every angle."
—*Motion Picture Daily*

m in!

"EVERY NIGHT AT 8," Paramount's No. 1 smash hit, is followed by No. 2 . . . Read all about it on next page

The first of a great new

Clarence

"HOP-A-LON

with **WILLIAM BOYD · JIMMY ELLISON**

Directed by Howard Bretherton

Hopalong Cassidy
Clarence E. Mulford
A. L. Burt Company
Hopalong Cassidy's Protege
Clarence E. Mulford
A. L. Burt Company
Hopalong Cassidy Returns
Mulford
A. L. Burt Company
Hopalong Cassidy
Clarence E. Mulford
HOPALO
CASSIDY
THE EAGLE'S BR
CLARENCE E. MULFORD
A. L. BURT COMPANY

The No. 2 Western fiction. Clarence Mulford's famous novels have sold over 3,000,000 copies and have been read by 20,000,000. A great audience awaits these pictures . . . .

Paramount Pictures

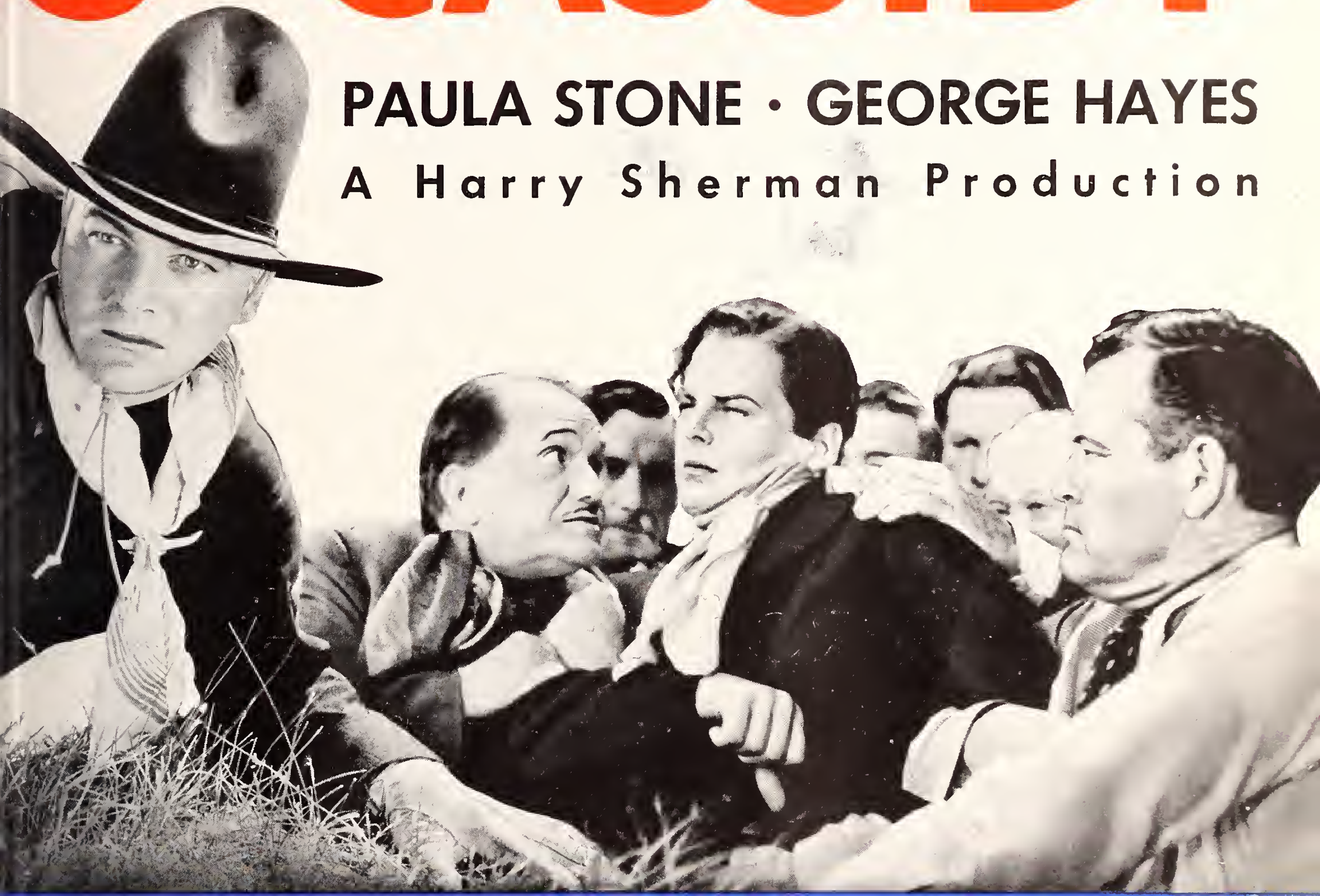
es of Western pictures . . .

Mulford's

G CASSIDY"

PAULA STONE · GEORGE HAYES

A Harry Sherman Production



Read these rave reviews:

"'Hop-A-Long Cassidy' will hit. Boyd rings the bell as Western star. **This is a grand opening number for Paramount's new series of westerns.** Everything a western should have has gone into the making of 'Hop-A-Long Cassidy' and has been handled in the shrewdest manner by experienced brains who know their westerns and their showmanship." —*Hollywood Reporter*

"Smart casting and a showmanlike production give this an edge as an unusual action type of picture. The story for the first of the series moves rapidly and ends on a note which leaves the audience anticipating adventures to be produced later." —*Motion Picture Daily*

"**Ace Entertainment!** First of the 'Hop-A-Long Cassidy stories by Clarence E. Mulford to be transferred to the screen by Harry Sherman is a fast-moving, ably enacted action yarn that stacks up as ace entertainment. Particularly in the spots where western pictures have a strong appeal this one will have little trouble standing up nicely." —*Hollywood Variety*

"**Every exhibitor** who can possibly run a Western **will want to play this.** This well-produced, interesting yarn has plenty of action, beautiful scenery that you don't see in every outdoor picture, a nice smattering of comedy, some romance and a cast that handles its work very well." —*Film Daily*

And here comes PARAMOUNT'S third smash hit .

The "Bengal Lancers" o

PARAM

"ANNAPOLIS

wi

SIR GUY STANDING · ROSALIND KEIT

Directed by

Oh! To be a sailor on Prom Night at Annapolis, when the moon is on the Severn...and the prettiest gals in the Southland join the Navy!

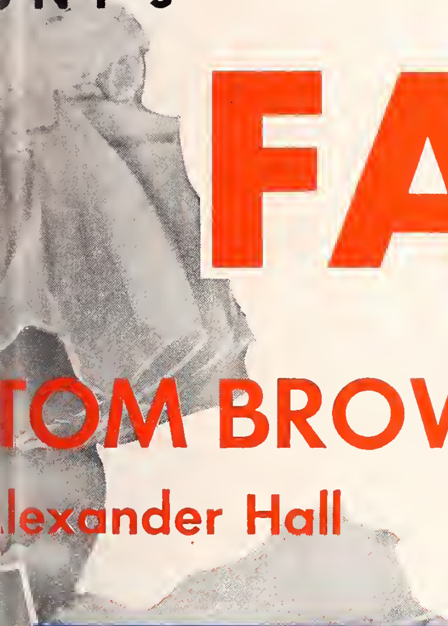
When a Washington blonde hits Annapolis . . . hold 'em Navy!

ANCHORS AWEIGH FOR GLORY!
The first big Navy pic ture ever filmed with t active cooperation the U.S. Naval Acade and the entire Regim of Midshipmen!

Paramount Pictures

he United States Navy

NT'S



FAREWELL"

TOM BROWN · RICHARD CROMWELL

lexander Hall

WORLD PREMIERE
ANNAPOLIS FARE
A PARAMOUNT PICTURE

WATCH FOR THE JOINT WORLD PREMIERES!

. . . in Washington, D. C. and San Diego

Two smashing exploitation premieres that will be attended by some of the most important figures in Government and Navy circles . . . with attendant publicity that will get nation-wide breaks!

"DON'T GIVE UP THE SHIP"
A storm of shot and shell swept around that gallant figure as he stuck to his ship to the last.

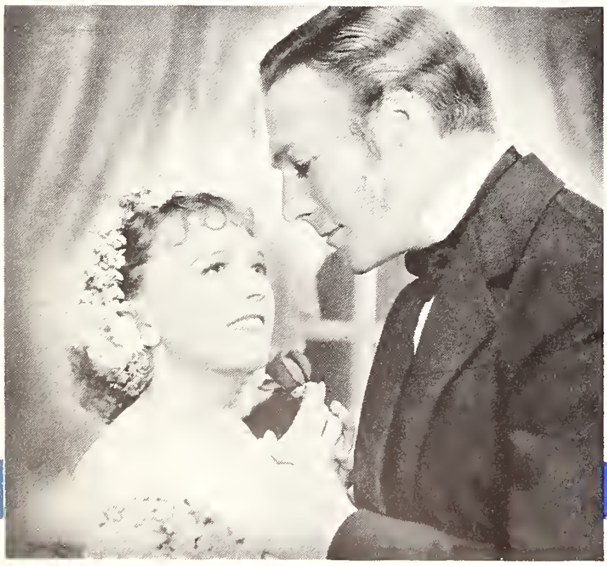
Read on . . . more hits to come . . .

"TWO FOR TONIGHT"

with **BING CROSBY** · **JOAN BENNETT**
Mary Boland · Lynne Overman · Thelma Todd
Directed by Frank Tuttle

"ROSE of the RANCHO"

with **JOHN BOLES** · **GLADYS SWARTHOUT**
Charles Bickford · Willie Howard · Herb Williams
Grace Bradley · H. B. Warner · Directed by Marion Gering



"SO RED THE ROSE"

Starring
MARGARET SULLAVAN · **WALTER CONNOLLY**
Randolph Scott · Elizabeth Patterson · Janet Beecher
Harry Ellerbe · Dickie Moore · From Stark Young's novel
Directed by King Vidor

THIS IS *Paramount's* JUBILEE YEAR

DOUBLE PAY DEMAND NULLIFIES VOTE FOR SUNDAY STAGE SHOWS

Broadway Producers and Managers Regard Ballot Result As Virtual Veto of Law Passed by N. Y. State Legislature

While the councils of the Actors' Equity and Chorus Equity Associations Tuesday night ratified the nationwide vote of the membership favoring Sunday stage performances in New York state by a large majority, motion picture theatres, especially those in the larger centers, have no need to fear competition from this source on what is usually the largest show day of the week.

The approval was given on condition that the actors and choruses receive double pay for Sunday shows, in addition to one day of rest in the week. Under these conditions, it was considered extremely doubtful among Broadway stage producers and managers that they would accept the plan. They regarded it, in fact, as a virtual veto of the proposal for Sabbath performances, for which the legitimate managers conducted a successful fight in the New York state legislature.

Upwards of 1,000 ballots of Equity members in good standing are reported to have been tabulated in the balloting, which required several weeks. The innovation is to be for a trial period of one year, beginning September 1, when the new Equity contracts become effective.

The ballots for outright refusal to play on Sundays was second only to the conditional approval.

The referendum showed the following percentage variance of opinion among the voting members:

Approval for one year with the double pay provision, 49.28 per cent.

Flat refusal to play on Sundays under any circumstances, 38.21 per cent.

Approval for one year with no other conditions or restrictions, 7.33 per cent.

Flat acceptance with no conditions, 2.16 per cent.

Voluntary suggestions from members, 3.02 per cent.

The result of the referendum, which was limited to Equity's senior paid-up membership of 1,500, was considered by virtually every branch of the Broadway theatre as an outright rejection of the proposal by the actors in view of the double-pay provision. Though a few managers were optimistic that the Equity decision was "a step forward," the majority considered it a repudiation of the legislative enactment in New York, for which theatrical groups, with the exception of Equity, fought for many years. The New York City board of aldermen in June passed an enabling ordinance legalizing Sunday stage performances after 2 p. m.

Max Gordon, producer of "The Great Waltz," revived this week at the Center theatre in New York's Radio City, said the ruling would prohibit the offering of Sunday performances of the attraction. Brock Pemberton, another producer, said the ruling might possibly benefit weak attractions, but that no successful show would be put on Sundays.

Through its executive advisor, Dr. Henry Moskowitz, the League of New York Theatres, organization of the producers, charged the actors' association with conducting a "devious referendum" and with inconsistency in its attitude. The printed referendum, he said, virtually recommended the alternative which subsequently was approved.

"It is the belief of many managers," Dr. Moskowitz said, "that the council of Equity could not win in a fair fight and resorted to a devious referendum to pluck from the theatre the fruits of the legislative victory.

"Apparently double pay seems to be the criterion and not the question of which day shall be a day of rest."

Gillmore Doubts Showings

Frank Gillmore, president of the two Equity associations, frankly admitted he did not expect the producers would offer Sunday performances under the circumstances.

It is believed the stagehands will oppose Sunday shows or demand conditions which will additionally make them prohibitive. James J. Brennan, president of Theatrical Protective Union No. 1, the stagehands' group, said the matter would be discussed with the managers league, and added: "We are with the managers 100 per cent, but if we were in a position to kill Sunday shows we would ask double pay."

The relations between the actors and the managers were further strained this week by the dispute over pay for rehearsals, which Equity has ordered effective a day after the Sunday show provision.

A statement by the managers' league accused Equity, a monopoly in its field, of hastening the doom of the commercial theatre in America through "non-operative rulings" which leave the industry in a state of continued uncertainty. In a bitter attack, the league demanded a basic agreement from Equity "in order to maintain and increase production in the theatre," and asked that the rehearsal pay rule be reconsidered. Mr. Gillmore commented that these demands were "something in the future."

H. M. Warner Reduces Holdings in Stock

H. M. Warner, according to a report to the Securities and Exchange Commission, has reduced his holdings in Warner Brothers Pictures, Inc., by 33,333 shares. He retains 67,450 shares. Other holdings include 10,618 shares of $3.85 preferred and $778,667 six per cent optional debentures. Through a holding company Mr. Warner holds 2,115 shares of common and 4,786 shares of $3.85 preferred and $823,667 of optional debentures.

The director of Technicolor, Inc., Thomas W. Slocum, has reduced his holdings by 1,500 shares. His stock now stands at 1.026 shares.

Exception Dropped To RKO Claim

RKO's trustee on Monday withdrew exceptions filed with the federal court last Friday objecting to allowance of a claim of $88,668 filed for the Hippodrome at Cleveland, for rent claimed due on a lease made with an RKO subsidiary. The claim as originally filed was for $888,666.

The trustee opposed allowance at $467,500 of the $3,123,450 claim of Walter Reade's Broadway and 47th Street Corporation, recommended recently by Thomas D. Thatcher, special master. Attorneys for Mr. Reade had filed counter exceptions calling the allowance too small. The claim is based on RKO's former lease on the Mayfair theatre.

Exceptions were filed by both sides to allowance of the Fort Worth Properties claim of $197,168 at $17,595. Attorneys for W. Burnett and Mudd and Mooney entered exceptions to total disallowance of their $400,000 claim total.

No decisions are expected before September. On September 30th will be heard exceptions to the $8,207,000 Rockefeller Center claims and three large Hoblitzelle claims. It was reported that a four to five months' extension is being considered on the agreement under which RKO acts in an advisory capacity on operation of the Music Hall. The present one-year agreement ends August 31st.

New Studio Union Growing on Coast

The National Association of American Employees, new studio crafts labor organization on the Coast, has increased its membership in one week from 280 to 1,500, and producers, studio labor unions and the International Brotherhood of Electrical Workers are wondering what will follow.

Requirement that members take an oath of allegiance to the American flag was cited as the answer to rumors that the organization had a communistic tinge.

It was pointed out that two or three film companies now have 100 per cent representation in the new association, including numerous former IBEW and IATSE members. Several cameramen have joined, bringing them into a jurisdictional dispute.

Meetings still are being held secretly.

Ross Changes Branch Heads

Jack Krakin, former manager of the Philadelphia office of Ross Federal Service, has been appointed head of the branch in New York. He succeeds Walter Green, who will be transferred to the home office. Roy Ollinger, Washington manager, replaces Krakin in Philadelphia.

WORLD VOTE TO DECIDE STANDARD FOR 16MM. PROJECTORS AND FILM

International Association to Be Agent in Settling Fight of United States and Germany for Million Dollar Market

A world standard for manufacture of 16mm. projectors and film, over which America and Germany are at odds in a fight for the million-dollar export market, will be the aim of the International Standards Association, which has been designated as the agency through which an international referendum will be taken. The German standards organization will serve as the "secretariat" in conducting the ballot, for which a four-month period has been allotted. Member nations were urged to abide by a standard which the canvass will decide as uniform for the world.

See Atmosphere Clearing

Those, in substance, are the results of the congress of the International Standards Association and the International Congress of Scientific and Applied Photography, representative of 19 leading nations, held in Paris July 7 to 13. A comprehensive report on the meeting was submitted to the Society of Motion Picture Engineers and the American Standards Association by the ASA delegates, George Friedl of Electrical Research Products, Inc., and J. W. McNair of the ASA, and was made available in final form Wednesday. The report, largely confidential, covers 50 typewritten pages.

While the question, which is of first-rank importance to manufacturers, producers, technicians and even governments, will not be definitely settled for several months, the American groups feel that much has been accomplished in lifting it out of the acrid atmosphere of nationalistic jealousies and suspicions and placing it in the hands of the International Standards Association, an established and recognized arbiter.

It required considerable effort and maneuvering on the part of the American delegates to obtain agreement to the method of procedure. The week's sessions were argumentative and frequently stormy, and the interplay of national fidelities was greatly in evidence among the Europeans, chiefly the Germans and Italians. This, according to observers, is explicable considering that 16mm. projection and film is regarded on the Continent as an important adjunct in "educational activities," which there consist chiefly of campaigns of political propaganda. Particularly is this true in Germany, where the use of mobile narrow-gauge equipment in spreading the Nazi gospel has been developed to a high degree.

Italians Repudiate German Idea

As foreseen, the American SMPE standards were opposed by the Germans. Contrary to the conception held by the American delegates prior to their arrival in Paris, the Italians were not supporters of the German aims, and while the International Cinematographic Institute (ICE), which is affiliated with the League of Nations but directed in Italy, last year adopted the German specifications, the delegates representing the Italian industry refused to pull the German chestnuts out of the fire at the recent Congress. They went so far as to repudiate the German program and now are threatening to adopt a standard of their own, the specifications of which they did not reveal. However, general opinion is that Italy will be reconciled to embracing the projected world standard.

The matter finally was submitted to the International Standards Association, contrary to the hopes of those nationals who opposed the established American standards and despite some rather obvious diplomacy on the part of the French, who directed the proceedings and were unsympathetic to the procedure proposed by the Americans.

Goldsmith Sees Progress

American reaction to the Congress was expressed in New York by Dr. Alfred N. Goldsmith, past president of the SMPE and chairman of the Sectional Committee on Motion Pictures under the ASA, which committee was instrumental in initiating the steps leading to the adopted procedure. Dr. Goldsmith said this week he was gratified that the question had been divested of the arbitrary and casual treatment that had obtained in Europe in the past and it is now assured of being handled through regularly constituted channels.

The central impartial agent through which the standardization referendum will be cleared is Alfred Huber-Ruf, a Swiss, who is general secretary of the ISA, with headquarters at Basle, Switzerland.

Representing the SMPE were Walter Clark and Dr. S. E. Sheppard, both of Eastman Kodak Company, Rochester, N. Y. Neither was a delegate to the standards meeting and they concerned themselves chiefly with matters of the photography congress. Some sessions of both groups were held jointly.

Sheppard Heads Congress

Dr. Sheppard was named president of the next International Congress of Scientific and Applied Photography. Charles Fabry of France is the retiring president.

This group attempted to seize jurisdiction in the matter of 16mm. standardization when A. Lobel, vice-president of the French unit, presiding at a joint session with the standards organization, declared a resolution adopted which would create a European Committee on General Cinema Technique. Both the American and German delegates to the ISA protested, while the American delegates to the photography congress refused to support their national colleagues. The International Standards Association also entered a vigorous protest. Subsequently, the photography section unanimously adopted ISA proposals covering the international canvass.

The following are the important questions to be decided in the referendum to be undertaken by the ISA:

A—General

In order to arrive at a universal solution the It is considered of paramount importance:

1. That a single standard for 16mm. sound film should be adopted for the entire world with the least possible delay.

2. That the conclusions adopted (at the Paris conference) be presented by the International Congress of Scientific and Applied Photography to the International Federation of the National Standardizing Bodies (ISA).

American Groups Feel Much Accomplished Toward Lifting Problem Out of the Atmosphere of National Jealousies

ISA will continue to communicate with the International Institute of Educational Cinematography (ICE) in regard to the standard in the domain of the educational cinematography.

B—Sixteen Millimeter Sound Film Standardization

Point 1. The position of the sound track on the film.

Point 2. The distance between the sound and the corresponding picture.

This should be 26 pictures (frames). The existing standards of 25 and 27 pictures respectively should be changed to the standard of 26 as and when a revision becomes possible.

(American practice calls for 25 frames. Some Europeans favor 26. France is divided. This refers to the lead of the film prior to the start of the sound.)

Emulsion Position a Factor

Point 3. The position of the emulsion in the projector.

a. Film obtained by reversal: emulsion towards the lens.

b. 16mm. positive film obtained by contact printing from a 16mm. negative: emulsion towards the light source.

c. 16mm. positive film obtained by optical reduction from 35mm. films can be placed with the emulsion side either to the lens or to the light source.

d. In order to permit projection of 16mm. sound films whether obtained by the reversal process, optical reduction, contact printing or color processes, it is recommended that the sound head be provided with a device allowing refocusing of the sound objective according to whether the emulsion is on one side or the other.

Sound Track Position Up to Units

A resolution unanimously adopted explained that agreement on the position of the sound track, which is the major problem in the controversy, was not possible between the various nations "at the present time," and that at the delegates' request the question was left to the standards organization. The main disparity is that in the American standard the sound track is on the left of the film, whereas the Germans place it at the right.

In order to arrive at the facts relating to national claims for 16mm. development, the ISA will ask national organizations, including the American SMPE, to obtain "reliable information" regarding the commercial activity to date. The Germans contended their manufacture is as great or greater than the Americans', who claim to have between 2,000 and 3,000 projectors in use. Establishment of these claims may have a bearing in the direction of the vote.

"Although the attitude towards the ISA's taking over this work was at first only lukewarm, the favorable comments by the delegations of Great Britain, Germany, France, Italy, Holland and other countries before departing definitely indicated that all were well satisfied with the work accomplished and confident that future action would be along a better procedure than past meetings," the American standards delegates reported.

LEGAL REDRESS FIGHT THREATENED BY FOX MINORITY STOCKHOLDERS

Committee Awaits Reply From Kent to Questions on 20th Century-Fox Consolidation; Senator Hastings' Aid Asked

Ask Elimination of Preferential Treatment for Class B Shareholders; An Application to Register New Stock Is Filed

BULLETIN

Suit for $20,958,000 with interest and costs was filed Wednesday in New York by William Fox against Fox Film Corporation, Fox Theatres Corporation, General Theatres Equipment, Inc., Chase National Bank and Chase Securities Corporation, and directors and officers of each. The basic charge, which has many ramifications, is that the defendants failed to live up to the agreement made with Mr. Fox when he sold the Fox companies to the Chase interests.

Mr. Fox's newest maneuver in the legal tangle in which he has been both plaintiff and defendant since selling the control in 1930, follows the recent hearings before trial in a suit brought against him by stockholders and creditors of Fox Theatres Corporation, in which they asked for an accounting.

Continuing its fight against what it terms "insiders" for a more advantageous position in the reclassification of stock in the Twentieth Century-Fox Film reorganization, the committee of minority Fox Film stockholders through its counsel, Henry L. Sperling, announced in New York on Tuesday that it will seek "legal redress" in event the demands are not met.

Realizing that a proxy fight would be unavailing, the committee, of which L. T. Pidwell is chairman, is understood to be considering various moves in event it decides to make an attempt to block adoption of the proposed reorganization plan. Among these are possible actions in the state courts. It is also possible that an inquiry by federal or state investigators may be requested.

As preparations were being made to ratify the plan at a stockholders' meeting next Thursday, there were these additional developments:

1. The committee was awaiting a reply from Sidney R. Kent, president of Fox Film, to a questionnaire posing a number of questions in regard to the consolidation.
2. U. S. Senator Daniel O. Hastings, acting as receiver for General Theatres Equipment, Inc., controlling Fox Film voting trust certificates, was appealed to by the committee to oppose the merger.
3. The committee asked Fox Film to eliminate the feature giving Class B shareholders preferential treatment.
4. Application for permanent registration on the New York stock exchange of the new stock of the consolidated companies was filed with the Securities and Exchange Commission.
5. The consolidated protective committee for General Theatres Equipment, Inc., also applied for stock registration.

Many Phases under Fire

Numerous phases of the reorganization and merger are under fire by the stockholder's committee. A partial explanation was given by Fox Film at a conference last week between Mr. Kent and representatives of Hughes, Schurman & Dwight, counsel for the company and for Chase National Bank, which is heavily interested in Fox, with seven members of the committee and their counsel.

The committee was informed that the provision of the merger giving Fox Class B stock twive the value of the Class A in the exchange for stock in the new company is fair because the B stock is relinquishing its voting preference.

Among the provisions questioned is the option made available to Mr. Kent for 60,000 share of new stock. The committee, however, did not go into that at the conference with Fox officials.

The measures to be taken to obtain an adjustment satisfactory to the small stockholders depends on the outcome of the present negotiations, said Mr. Sperling this week. It was learned that representations may be made to the Securities and Exchange Commission.

Following the discussion with the Fox officials, the committee issued a statement declaring the reasons advanced by the company for the "discrimination" in favor of the Class B stock in the merger plan is "without merit at this time." The statement continued:

"Counsel for the committee was told by officials and attorneys for the corporation that the double value given the Class B shares in the plan of merger was one of the considerations of the voting preference of these shares. That this preference would be eliminated under the exchange plan seemed to be the justification for doubling the value of one class of shares over another class, each of which are given equal value in the charter of the corporation.

Cites "Invisible Government"

"It is true that the Class B shares have the controlling voting power of the corporation under certain conditions. For these shares, however, to re-acquire the voting control of the company, it would be necessary that $9,745,636 be distributed in the form of dividends in the course of a single year. The course of the corporation since the present invisible government of it assumed control of its management has been such as to convince the committee that such dividends are a very remote possibility. Therefore, the justification advanced by the company for the discrimination in favor of Class B stock is regarded as being without merit."

After a preliminary report by its accountants late Wednesday, the committee attacked the accounting practices of Twentieth Century as disclosed in its balance sheet. Mr. Sperling said the accountants, whom he refused to identify, had been unable to obtain requested information from Twentieth to determine the value of its assets in the merger. According to the company's statement, Twentieth is contributing approximately 8 per cent of the combined assets of the two companies while receiving more than 16 per cent of the capital stock.

It was reported William Fox would oppose the merger at the General Theatres Equipment hearing in federal court in Wilmington, Del., Monday. The GTE receiver favors the merger.

Failing to receive a reply from Mr. Kent to a letter sent him last week, the committee addressed a questionnaire to the president of Fox.

The questionnaire called attention to the fact that the total current assets of Twentieth Century Pictures, Inc., as of May 4, last, amounted to $3,489,535.54 and as against these there were current liabilities, exclusive of notes of $500,000 which had matured since that time, of $1,497,127.77.

The questionnaire, listing seven items for an answer, reads:

"1. What was the actual cost price including salaries to Mr. Schenck and Mr. Zanuck of each of the eighteen pictures listed in Schedule '1' of the Twentieth Century Pictures, Inc., as published in the notice of special meeting of stockholders to be held August 15?

"2. Are all of these pictures subject to contractual relations covering their distribution by United Artists Corporation? If so, for how long a period are they the contracted property of the distribution corporation and has any revision been negotiated in regard to such contracts so that the name Tentieth Century, as applied to motion pictures, will become the exclusive property of the Fox Film Corporation when and if the proposed merger is consummated?

"3. Ten of these pictures contained in the aforementioned Schedule '1' are described in the balance sheet of Twentieth Century Pictures, Inc., as released and cost recovered. What was the gross income of each one of these pictures and what was the net return to Twentieth Century Pictures, Inc.?

Gross Collection Data Asked

"4. Seven of the pictures listed in Schedule '1' are described in the aforementioned balance sheet as released but cost not fully recovered. What were the gross collections on each of these pictures up to the date of the balance sheet (May 4, 1935); what have been the gross collections as reported to the producer since that time and what was the total amount of the contracts outstanding on each of these pictures on the date of the last report of collections?

"5. One picture listed in the aforementioned schedule is described in the aforementioned balance sheet as completed but not released. Have any gross collections been made on this picture since the date of the balance sheet, and if so, how much? What is the total of outstanding contracts on this picture and what is your personal opinion as to the expectations of this production to show a profit of over and above the cost as given as an asset in the aforementioned balance sheet of $765,632?

"6. In your printed address to stockholders of Fox Film Corporation as contained in the notice of special meeting of stockholders to be held August 15, you state: 'It is believed that the acquisition of the assets of Twentieth Century Pictures, Inc., by your corporation will result in additional working capital to your corporation of approximately $4,000,000.' The aforementioned balance sheet gives the total current assets of Twentieth Century Pictures, Inc., as $3,489,535, which are offset as of May 4, 1935, with total current liabilities of $1,497,127. Excluded from these current liabilities are notes payable for $500,000 which have matured

(Continued on following page)

MAY CARRY FIGHT TO STATE COURT

(Continued from preceding page)

since the date of the balance sheet and which, our accountants state, should now properly be included in current liabilities. Subtracting these listed liabilities from these listed assets, the amount available for Fox Film Corporation to be used as working capital is $1,492,407. What was the basis of your belief on July 24, the date of your letter to stockholders, that the merger would make approximately $4,000,000 available to the Fox Film Corporation as additional working capital?

"7. United Artists Corporation has advertised one of the pictures listed in the aforementioned schedule as being available for exhibition on hire from them. This fact has led the committee to believe that the other seven pictures listed as assets in the aforementioned schedule are also being sold through the same corporation. If this statement be correct, have any steps been taken to impound the receipts from the amortization of the listed assets so that they may be available as working capital for Fox Film Corporation when and if the merger is consummated?"

Appeal to Hastings

In appealing to U. S. Senator Hastings to go on record as opposed to the merger, "as a protest against the further dilution of the small stockholder's equity in Fox Film Corporation," the committee pointed out that in his position as receiver for General Theatres Equipment he controls 8 per cent of the Class A stock and 86 per cent of the Class B stock of Fox Film. Senator Hastings has pending in the court of chancery at Wilmington, Del., an application for permission to instruct the voting trustees of General Theatres Equipment to vote for the merger plan.

"The situation in regard to this stock has changed materially from what it was at the time when the last dilution of the stock of the Fox Film Corporation took place," Mr. Pidwell, chairman of the committee, informed Senator Hastings. "At that time, General Theatres Equipment, Inc., held the majority of all of the outstanding stock. For some reason, not obvious to the stockholders who were not on the inside, the General Theatres Equipment stock was voted in favor of resolutions making changes in the capital structure of the corporation, which reduced the General Theatres Equipment, Inc., to its present comparatively minority holdings. At that time the manner in which the stock was voted was of great moment to the progress of the corporation.

"Those in present control of the company have enough stock to put through the merger plan, without assistance of the stockholders of the General Theatres Equipment, Inc., The Fox Film Corporation stockholder had five-sixth of his equity taken away from him two years ago, and is now confronted with a proposition which will whittle down his equity at least another 25 per cent. In the minds of the public, these actions, rightly or wrongly, are attributed directly or indirectly to the will of one of the most outstanding financial institutions in the United States."

The letter indicated the last reference was to the Chase National bank.

A hearing on Senator Hastings' petition will be held next Monday before Chancellor Josiah O. Wolcott at Wilmington. The chancellor directed that in the meantime the details of the merger plan be open for inspection at the offices of Hughes, Schurman & Dwight, 100 Broadway, New York City.

Harley L. Clarke, former president of Fox, Albert H. Wiggin and Frank O. Watts are the voting trustees. Senator Hastings' petition said they wished to be directed to vote for the consolidation and that the receiver believed it to be to the best interests of the company.

The committee this week also announced it had requested Mr. Kent to provide it with a report on how far the merger has been advanced up to the present time—without waiting for approval of the stockholders' meeting. It reiterated that it was not soliciting and did not want either Fox stock deposits or proxies for voting at the meeting of stockholders scheduled for next Thursday.

In its recent application to the New York stock exchange for listing of new stock Fox Film said it had been advised by counsel that no registration statement would be required for the Securities and Exchange Commission, except as to the issuance of the shares of Twentieth Century Pictures, which are being acquired for investment by the company and the stockholders, of which there are three in number.

However, application for registration of the stock of the consolidated company has been filed with the Securities and Exchange Commission, together with many of the details of the reorganization and executives' salaries. Outlined were seven-year contracts to be made with Mr. Kent as president, Joseph M. Schenck as executive head of production and Darryl F. Zanuck as head of production.

In anticipation that the merger plan will be ratified and of the listing of stock, traders have been active in over-the-counter deals in Twentieth Century-Fox stock.

KENT'S CASH PAY SET AT $180,000 MINIMUM

Contingent on ratification of the Twentieth Century-Fox Film reorganization plan, Sidney R. Kent, as president of the company, is to receive $2,500 a week as salary, and on December 31 of each year $50,000 additional. On November 1, this year, Mr. Kent will receive the further sum of $75,000.

He is to receive $200 a week for entertainment and the like, and in the event he does not receive $25,000 a year as president of National Theatres Corporation, the company is to compensate him for this amount. The company is to execute a modification and extension of his existing employment contract, dated Nov. 1, 1934, extending his services for seven years from the date of the merger. Mr. Kent's cash compensation is to be at the rate of a minimum of $180,000 a year.

Mr. Kent also is to have an option annually on 10,000 shares of the new common stock until a total of 60,000 shares is reached, at not less than $10 a share.

Joseph M. Schenck, as chairman of the board, is to receive $2,500 a week and Darryl Zanuck, as vice-president in charge of production, $5,000 a week, plus expenses while away on business.

Paramount Stock Issue on 'change

Action was taken this week on Paramount's application for listing of its new securities on the New York Stock Exchange. The application was granted by the Exchange. The new securities include $27,500,000 of 20 year 6 per cent sinking fund debentures, due Jan. 1, 1955; 275,000 shares of first preferred stock, at $100 par; 644,181 shares of second preferred, at $10 par, and 4,115,214 shares of common at $1 par value.

Net earnings of Paramount Publix for the three months ended March 31, after depreciation, federal taxes and amortization, were reported as $1,472,000 by the corporation, and operating profit was $2,482,000 for the period. The report was made in connection with the filing of the application for listing of the new securities.

A hearing on exceptions to the report of John E. Joyce, special master, recommending disallowance of Sam Katz's $281,000 claim against Paramount, was set tentatively for September 18th after having been referred to Judge Alfred C. Coxe of U. S. district court in New York last week. Mr. Joyce held that Paramount could not be held liable for the unexpired part of its contract with Mr. Katz. The outcome of this ruling is expected to have a bearing on similar claims of Jesse L. Lasky and Sidney R. Kent.

No decision will be made until after Labor Day by the federal court on the 53 applications for $3,222,000 of fees for services in the Paramount reorganization. Judge Coxe began a month's vacation Saturday.

UA Picture Budget Set at 18 Millions

United Artists will release pictures of eight producers this new season at a combined production cost of $18,000,000, the home office announced this week.

The two first Samuel Goldwyn pictures, "The Dark Angel" and "Barbary Coast," being completed this week, were called million dollar investments, and the cost of two starting, "Splendor" and "Shoot the Chutes," was placed just below that mark.

Reliance is making final plans for "The Last of the Mohicans," following "Red Salute" and "The Melody Lingers On."

Charles Chaplin's "Modern Times" is now being edited and scored.

There will also be five from David O. Selznick, at least two from Mary Pickford, five from Alexander Korda, 18 Mickey Mouse and Silly Symphonies from Walt Disney, and "Call of the Wild" from 20th Century.

An extensive advertising campaign in 19 fan publications with combined circulation of eight millions will start with the October issues.

INDUSTRY'S ANNUAL TAX BILL IS $100,000,000

120 Millions Estimated Product Cost For New Season in Producers' Survey

Combined expenditures of industry in taxes annually	$100,000,000
Amount spent in construction of new theatres, July 1, 1934 to May 1, 1935	13,500,000
Amount spent by theatres in same period for accessories and replacements	22,500,000
Percentage of world's films supplied by United States	75
Cost of 1935-36 programs (estimated)	120,000,000
Advertising expenditure, annually, for all branches:	
Newspapers, magazines, etc.	55,000,000
Billboards	7,500,000
Accessories	5,000,000
Miscellaneous	2,500,000
Number of motion picture advertisements placed daily	15,000
Industry's combined annual insurance expenditure	30,000,000
Estimated daily attendance at theatres in the United States	6,400,000
Average weekly attendance (for 1934) in the United States	70,000,000
Approximate world attendance weekly	200,000,000
Estimated attendance at theatres in the United States for 1934	3,640,000,000
Estimated attendance at theatres in the world for 1934	10,400,000,000
Hollywood's annual payroll	76,500,000
Estimated expenditures in Hollywood for 1935-36 program:	
Actual production costs	120,000,000
Supplies (including lumber, cement, etc.) and studio maintenance	45,000,000
Number of different industries, arts and crafts involved in making a single motion picture	276
Approximate amount of negative and positive raw stock manufactured and used annually (in linear feet)	6,000,000,000
Approximate tonnage of cotton consumed in manufacture of raw stock annually (in tons)	4,000
Total volume of air express in film shipments originating in Hollywood and Los Angeles now comprises	78%
Personnel roster of the industry:	
Exhibition	234,000
Distribution	8,000
Production	28,000
Approximate number of extra players given employment daily	750
Combined investment in the industry in the United States	2,000,000,000
Additional investment of American companies abroad	500,000,000
Total annual exports of American negative and positive (sound and silent) (in linear feet)	194,033,984
Percentage of Hollywood's production dollar spent in Los Angeles and vicinity for supplies	28%

Weekly Film Payment Plan for Features

Several New York exchanges have adopted the plan of selling features on a weekly payment plan, that is, pay or play each week, which was inaugurated some time ago for short product. One distributor is reported to have refused to sell an important circuit because it opposed the plan. Distributors say the system is being furthered because a number of exhibitors after signing contracts have either closed their theatres or changed corporate names, thus nullifying the agreements.

Musicians Would License All Booking Agents

The American Federation of Musicians is considering a plan to license all booking agents, according to President Joseph N. Weber. Seven hundred agencies in the United States and Canada would be affected.

The objective, said Mr. Weber, is to protect poor musicians from "racketeers," who have underscaled wages and exploited the player in other ways. Licenses would be issued without charge, but if a booker was found to violate Federation rules his license would be withdrawn.

Producers' Association, in First Survey in Five Years, Finds $13,500,000 Building Cost of New Houses in 10 Months

The motion picture industry is now burdened with an annual tax bill of $100,000,000.

Some $30,000,000 is expended every year for insurance.

Theatres alone spend $22,500,000 annually for accessories and replacement parts.

It costs $70,000,000 a year to advertise and exploit motion pictures.

These conclusions have been drawn by the Association of Motion Picture Producers, California production affiliate of the Motion Picture Producers and Distributors of America, Inc., in the first comprehensive official and comprehensive statistical survey of the whole industry in some five years, as disclosed in Hollywood this week.

It was learned that, with the return last year of new theatre-building activity, after a virtual standstill spanning the depression, $13,500,000 were invested in new show houses during 1934. Additional millions were spent in remodeling, and from other sources it is known that this year's bill for both items will be considerably higher.

There were many interesting observations made from the study, some for the first time, as in the case of the total volume of air express in film shipments originating in Hollywood-Los Angeles, one of the country's great air shipping centers, from which there now emanates from studios and laboratories positive and negative film representing 78 per cent of all shipments from that point.

The United States produces 75 per cent of the world's motion pictures, and in 1935-36 will spend $120,000,000 on production alone, with raw supplies and studio maintenance totaling another $45,000,000.

Theatre attendance is running at 70,000,000 weekly in the United States and 200,000,000 per week throughout the world. Highlights of the Producers' Association statistical report are in the next column.

Center Returning to Films in October

Return of the Center theatre in New York's Radio City to a film policy is scheduled for October, it is understood. "The Great Waltz," which occupied the Center nine months last season during which it grossed $750,000, was revived last Monday, to stay a month or longer, then go on tour.

At the termination of the run of the play, Max Gordon, the producer, will transfer his affiliation from the Rockefeller interests and he and Sam Harris will be partners of Metro-Goldwyn-Mayer in Broadway productions next season.

The Center will be devoted to extended runs of photoplays, and it is reported that W. G. Van Schmus, managing director of RKO Music Hall, will direct the smaller Radio City house as well.

BOX OFFICE CHAMPIONS

for first six months of 1935

¶ Thirteen becomes a symbol of good fortune with the determination of the productions meriting the name of Box Office Champion for the first half of 1935. Thirteen is the number of feature pictures so appointed by the nation's key theatre box offices. Examination of these lucky thirteen shows that four principal types were sufficient for their classification. Comedy-drama led with five titles. There were three musicals, and a like number of straight dramatic type. Of melodramas there were two, including one of a new cycle of crime stories based on the activities of the federal department of investigation. Each of the three dramas were based on long established literary classics—one English, one French, one American. The thirteen pictures were produced by six American companies and one British.

● (1) ROBERTA: Producer, Pandro S. Berman. Directed by William A. Seiter. Screen play by Jane Murfin, Sam Mintz and Allan Scott. Music by Jerome Kern. Books and lyrics by Otto Harbach. Additional lyrics by Dorothy Fields and Jimmy McHugh. Musical director, Max Steiner. Production associate, Zion Myers. From play "Roberta." Cast: Irene Dunne, Fred Astaire, Ginger Rogers, Randolph Scott, Helen Westley, Claire Dodd. Released March 8, 1935.

● (2) DAVID COPPERFIELD: Produced by David O. Selznick. Directed by George Cukor. Based on the novel by Charles Dickens. Adaptation by Hugh Walpole. Screen play by Howard Estabrook. Photographed by Oliver T. Marsh. Art director, Cedric Gibbons. Film editor, Robert J. Kern. Cast: W. C. Fields, Lionel Barrymore, Maureen O'Sullivan, Madge Evans, Edna May Oliver, Lewis Stone, Frank Lawton, Freddie Bartholomew, Elizabeth Allan, Roland Young, Basil Rathbone, Elsa Lanchester. Released January 18, 1935.

● (3) LES MISERABLES: Produced by Twentieth Century. Darryl Zanuck, producer. Directed by Richard Boleslawski. Associate producers, William Goetz, Raymond Griffith. Screen play by W. P. Lipscomb. Photographed by Gregg Toland. Film editor, Barbara McLean. Art director, Richard Day. Assistant director, Eric Stacey. Cast: Fredric March, Charles Laughton, Sir Cedric Hardwicke, Rochelle Hudson, Frances Drake, John Beal, Florence Eldridge, Jessie Ralph, Mary Forbes, Florence Roberts. Released April 21, 1935.

● (3) LIVES OF A BENGAL LANCER: Produced by Louis D. Lighton. Directed by Henry Hathaway. Original, Francis Yeats-Brown. Adaptation, Grover Jones and William Slavens McNutt. Screen play by Waldemar Young, John L. Balderston and Achmed Abdullah. Art directors, Hans Dreier and Roland Anderson. Photographed by Charles Lang. Cast: Gary Cooper, Franchot Tone, Richard Cromwell, Sir Guy Standing, C. Aubrey Smith, Monte Blue, Kathleen Burke, Colin Tapley, Douglas Dumbrille, Akim Tamiroff, Jameson Thomas. Released January 18, 1935.

● (4) FORSAKING ALL OTHERS: Producer, Bernard H. Hyman. Assistant to the producer, Frank Davis. Directed by W. S. Van Dyke. Screen play by Joseph L. Mankiewicz. From the play by Frank Morgan Cavett and Edward Barry Roberts. Art director, Cedric Gibbons. Photographers: Gregg Toland, George Folsey. Film editor, Tom Held. Cast: Joan Crawford, Robert Montgomery, Clark Gable, Billie Burke, Charles Butterworth, Frances Drake, Rosalind Russell, Ted Healy. Released December 28, 1934.

● (4) NAUGHTY MARIETTA: Produced by Hunt Stromberg. Directed by W. S. Van Dyke. Book and lyrics by Rita Johnson Young. Screen play by John Lee Mahin, Frances Goodrich and Albert Hackett. Music by Victor Herbert. Added lyrics by Gus Kahn. Photographed by William Daniels. Cast: Jeanette MacDonald, Nelson Eddy, Frank Morgan, Elsa Lanchester, Douglas Dumbrille, Joseph Cawthorne, Cecilia Parker, Walter Kingsford, Greta Meyer. Released March 29, 1935.

● (5) BROADWAY BILL: Produced by Harry Cohn. Directed by Frank Capra. Original story by Mark Hellinger. Screen play by Robert Riskin. Photographed by Joseph Walker. Cast: Warner Baxter, Myrna Loy, Walter Connolly, Lynne Overman, Raymond Walburn, Margaret Hamilton, Helen Vinson, George Meeker, Jason Robards, Helen Flint, Helen Millard, Harry Holman, Charles Levinson, Ward Bond, Edmund Breese, Harry Todd, George Cooper, Charles Wilson, Paul Harvey, Edward Tucker, Frankie Darro. Released December 27, 1934.

● (5) LIFE BEGINS AT 40: Produced by Sol M. Wurtzel. Directed by George Marshall. Screen play by Lamar Trotti. Suggested by the book by Walter B. Pitkin. Photographed by Harry Jackson. Art directors, Duncan Cramer and Albert Hogsett. Contributing dialogue by Robert Quillen. Cast: Will Rogers, Richard Cromwell, George Barbier, Rochelle Hudson, Jane Darwell, Slim Summerville, Sterling Holloway, Thomas Beck, Roger Imhof, Charles Sellon, John Bradford, Ruth Gillette. Released March 22, 1935.

Roberta: RKO Radio

Forsaking All Others: MGM

Life Begins at 40: Fox

Goin' to Town: Paramount

vid Copperfield: M G M

ughty Marietta: M G M

Men: First National

e Little Minister: RKO Radio

Les Miserables: United Artists

Broadway Bill: Columbia

Ruggles of Red Gap: Paramount

My Heart Is Calling: Gaumont-British

Lives of a Bengal Lancer: Paramount

● (6) G-MEN: Directed by William Keighley. Screen play by Seton I. Miller. Story by Gregory Rogers. Photographed by Sol Polito. Film editor, Jack Killifer. Supervisor, Lou Edelman. Art director, John Hughes. Cast: James Cagney, Margaret Lindsay, Barton MacLane, Russell Hopton, William Harrigan, Monte Blue, Raymond Hatton, Harold Huber, Ann Dvorak, Robert Armstrong, Lloyd Nolan, Edward Pawley, Noel Madison, Addison Richards, Regis Toomey. Released May 4, 1935.

● (6) RUGGLES OF RED GAP: Produced by Arthur Hornblow, Jr. Directed by Leo McCarey. Original, Harry Leon Wilson. Screen play, Walter DeLeon and Harlan Thompson. Adaptation, Humphrey Pearson. Film editor, Edward Dmytryk. Art director, Hans Dreier and Robert Odell. Photographed by Alfred Gilks. Cast: Charles Laughton, Mary Boland, Charlie Ruggles, Zasu Pitts, Roland Young, Leila Hyams, Lucien Littlefield. Released March 8, 1935.

● (6) GOIN' TO TOWN: Produced by William LeBaron. Directed by Alexander Hall. Assistant director, James Dugan. Original, Marion Morgan and George B. Dowell. Screen play and dialogue by Mae West. Film editor, LeRoy Stone. Photographed by Karl Struss. Art directors, Hans Dreier and Robert Usher. Cast: Mae West, Paul Cavanagh, Ivan Lebedeff, Tito Coral, Marjorie Gateson, Fred Kohler, Sr., Monroe Owsley, Grant Withers, Gilbert Emery, Louis Alberni, Lucio Villegas, Mona Riso, Paul Harvey, Adrienne D'Ambricourt, Wade Boteler, Bert Roach. Released May 17, 1935.

● (6) THE LITTLE MINISTER: Produced by Pandro S. Berman. Directed by Richard Wallace. Screen play by Jane Murfin, Sarah Y. Mason and Victor Heerman. Photographed by Henry Gerrard. Art directors, Van Nest Polglase and Carroll Clark. Edited by William Hamilton. Cast: Katharine Hepburn, John Beal, Alan Hale, Donald Crisp, Lumsden Hare, Andy Clyde, Beryl Mercer, Billy Watson. Released December 28, 1934.

● (6) MY HEART IS CALLING: Adapted from the Cine-Alliance production. Directed by Carmine Gallone. Associate producer, Ivor Montagu. Story by Ernst Marischka. Adaptation, Sidney Gilliat. Photographed by Glen MacWilliams. Cast: Jan Kiepura, Marta Eggerth, Sonnie Hale, Hugh Wakefield, Ernest Thesiger, Marie Lohr, Jeanne Stuart, John Singer, Rosee Opera Company. Released May 1, 1935.

STRIKE AT 150 HOUSES IS VOTED IN NEW YORK

Operators Decide to Walk Out Unless Loew's, RKO and Skouras Rescind Pay Cut Order

Projectionists of Local 306 of the International Alliance, affiliated with the American Federation of Labor, voted on Wednesday to effect a walkout in the 150 New York theatres of Loew's, RKO and Skouras unless these circuits rescind their order to reduce wage scales, in some cases as much as 41 per cent, to $1.25 an hour. The cut is supposed to go into effect on Saturday, and the walkout would become effective then, it was assumed, unless the deadlock is broken in the meantime.

The local's officials said the operators in 150 more theatres in New York would act similarly if 12 smaller and independent circuit owners cut wages, as reported they would.

Meeting for the strike vote in Brooklyn, where 1,500 members of the local's 1,800 membership agreed to the walkout, officials declared they had a war chest of $500,000 with which to carry on the fight.

Eleven other theatrical unions, with 20,000 members, were said to have pledged their support to Local 306, including Local 802, Musicians' Union; Theatrical Agents and Managers; Local 1, Stagehands; Grand Opera Artists' Association; Grand Opera Choral Alliance; Local 829, Scenic Artists; American Federation of Actors; Local 95, Building Service Employes; Local 230, Sign Writers; Local 30, Stationary Engineers.

Charged Discrimination

The circuits had notified Local 306 operators of the cut on August 1st, charging discrimination because competitive theatres in the area had lower scales for members of the same union than those enforced at theatres of the three complaining circuits. The new rate, it was said, would permit RKO, Loew's and Skouras houses to "compete with comparable houses."

Joseph Basson, new president of Local 306, was leading the fight, which started after notices were handed individually to the operators by the circuits and the local's officials were ignored. The proposal would reduce wages from $2.12 to $1.25 an hour.

Immediately the union communicated with Mayor Fiorello LaGuardia, and with Frank Tichenor, the Mayor's representative in the recent dispute of New York's competitive unions.

Peace Conference Fails

An unsuccessful peace conference was held Tuesday with Charles C. Moskowitz, of Loew's; Major L. E. Thompson, RKO; Robert Weitman, Paramount; Al Reade, Fabian Theatres; Louis Frisch, Randforce Circuit; Gus Eyssell, of the RKO Music Hall, and a committee from Local 306, comprising President Basson, Frank Ruddock, Jack Kieley and Joe Kelvan.

The 11 theatrical unions which expressed their sympathy toward 306 members later in the week organized the Associated Theatrical Bodies of Greater New York.

Harry Brandt, president of the Independent Theatre Owners Association, New York, called a special meeting of owner members to discuss the situation as it might relate to their agreements with the unions. Evidently they decided to await the outcome of the circuits' problem before acting.

Neither side had given ground up to press time, the unions refusing to negotiate a new agreement unless the circuits rescinded their original order, which the theatre affiliates refused to do.

Local 306 is the dominant American Federation of Labor union in the field. While it has engaged in recurrent strikes in New York, accompanied by spectacular picketing, especially in the Times Square area, these were directed at the independents, and in most cases were effected in opposition to the employment of members of the competitive Empire State and Allied Projectionists unions.

Relations with the national circuits have been peaceful for many years. But at strike headquarters private opinions were expressed that the fight might be extended nationally to theatres of the three circuits unless an amicable adjustment is made.

Eastman Earns $7,048,951; Votes Extra Dividend

Eastman Kodak increased dividend payments to stockholders this week by declaration of an extra 25 cents in addition to the regular quarterly $1.25 on the common stock.

The regular quarterly dividend of $1.50 a share also was declared on the preferred stock. Both dividends are payable October 1 to stockholders of record September 5.

The company earned a net of $7,048,951 for 24 weeks ended June 15, equal to $3.05 per share common. This compares with a net of $6,745,676, equal to $2.91 a share common, for the corresponding 1934 period.

Justin McCloskey Dies; In Industry 25 Years

Justin McCloskey, engaged in the motion picture business for 25 years, died last week in Hollywood.

Mr. McCloskey was a native of Orange, N. J., and spent his earlier years in the box office of Broadway theatres, Weber's theatre, the Grand Opera House and elsewhere. He became associated with Edison Pictures about 25 years ago, thus beginning a career which extended through the studios of many of the large producers. At his death he was associated with George O'Brien in the making of the latter's screen vehicles.

Act on Hecht-MacArthur Contract

Directors of Paramount Prod., Inc., were to meet Thursday in Jersey City to pass on contracts. One contract to be voted upon is that of Ben Hecht and Charles MacArthur for two pictures at $250,000 each and an option on a third.

Casey Loses New Fight; Will Renew Pathe Attack

Justice Lauer in supreme court in New York on Saturday for the second time denied applications by Pat Casey for injunctions to restrain Pathe Exchange officials from placing the company's reorganization plan in effect and to prohibit sale by the company of a part of its DuPont Film Manufacturing Company stock. Reargument was made by Martin King, attorney for Mr. Casey.

Both applications had been denied earlier by the court, but Mr. Casey had applied for reargument, which was granted, but without change from the court's original rulings.

Mr. Casey's motion for an order staying Pathe from taking action in either instance, pending application to a higher court for permission to appeal, also was turned down by Justice Lauer.

However, Mr. Casey will renew his efforts to obtain an injunction to restrain Pathe from putting into effect the company's plan of reorganization on the grounds that the plan has been changed through the recent sale by Pathe of 1,400 shares of its Du Pont Film Manufacturing Company stock, Mr. King said. He contends in papers now being drawn for presentation to court in support of his application for an injunction that Pathe's assets have been materially altered by the sale and other developments since the reorganization plan was approved by an extraordinary meeting of Pathe stockholders last March.

RCA Net Income Increases $517,500 in Six Months

The statement of income and surplus of the Radio Corporation of America and subsidiaries for the second quarter of 1935 and the first six months of the year shows a net income of $671,111 for the second quarter, representing an increase of approximately $135,200 over the corresponding quarter of last year, while the net income of $2,289,135 for the first six months of 1935 represents an increase of approximately $517,500 over the corresponding period of 1934.

RCA's holdings in the motion picture industry are contained in the various RKO producing, distributing and theatre companies. It also controls National Broadcasting Company.

Maxson Judell Plans To Produce on Coast

Maxson F. Judell has resigned as director of advertising and public relations of Herbert J. Yates Enterprises, to go to Hollywood and enter production. In Yates Enterprises he handled the Brunswick, Columbia and American records accounts. Previously he had done publicity at the Biograph studios. He supervised the campaign on "Frankie and Johnnie."

Warner Sells Lineup to Paramount New England

Warner's entire product for the new year, including Cosmopolitan, has been sold to the theatres of the Paramount group in New England, operated by Marty Mullin and Samuel Pinansky. The deal affects 84 theatres.

RKO-RADIO'S FIRST
ATTRACTION OF THE
NEW SEASON...
THE LAST WORD
IN MUSICAL SHOWS!

America's favorite dancing stars in their gay, glad, glorious show! . . . Written by the king of rhythm! . . . Staged in a paradise of lavish splendor! . . . Dedicated to carefree life, love and laughter!

TOP HAT

FRED
ASTAIRE
GINGER
ROGERS

with
EDWARD EVERETT HORTON
HELEN BRODERICK
ERIK RHODES—ERIC BLORE

MUSIC AND LYRICS BY
IRVING
BERLIN

Directed by Mark Sandrich
Pandro S. Berman Production

RKO-RADIO
PICTURE

BIG RADIO BROADCAST BLANKETS NATION THIS SATURDAY NIGHT!

"Top Hat"-Lucky Strike Tie-up Puts Fred Astaire on Cigarette Hour Over Gigantic NBC Network For Four Weeks!... Radio Promotion of Picture Backed by $250,000 Campaign in Newspapers, Car Cards, Window Displays, Posters, Direct Mail, Etc.

THAT'S pre-selling a show to the nation's millions! ... THAT'S movie merchandising—FOR YOU! ... Listen in Saturday night, August 10th, at 8 P. M. (E. D. S. T.) on any one of the scores of big N B C stations in the WEAF network ... You and millions of others will hear, for the first time, the new Irving Berlin songs from "Top Hat" ... introduced by Fred Astaire and the Lucky Strike Orchestra under the direction of Lenny Hayton.

Astaire will also appear on the succeeding Lucky Strike Broadcasts of August 17th, 24th and 31st.

Starting immediately, Lucky Strike will launch a nationwide big-space advertising campaign tying up to "Top Hat" in newspapers, street cars, busses, store windows, counters, railway stations, etc., and will distribute booklets to millions of radio listeners.

THERE YOU ARE!... Right smack in your lap!... one of the biggest tie-ups ever consummated to sell seats for you!

See them dance and hear them sing "Top Hat, White Tie and Tails" —"No Strings"—"Isn't This a Lovely Day"—"Cheek to Cheek" and the stunning
"PICCOLINO"
which soon will be America's newest ballroom adventure!

CONGRESS TO PAVE THE WAY FOR NEW VOLUNTARY CODE AGREEMENTS

General Revision of Trade Commission Act May Be Launched This Session by Message to Congress from the President

40 Trade Pacts Submitted; Independents at Kansas City See Zoning as Definite Possibility for the New Season

by FRANCIS L. BURT
Herald Washington Bureau

General revision of the Trade Commission Act, to permit development of voluntary trade agreements more comparable to the outlawed recovery codes, with federal regulatory powers provided, is expected to be taken up by Congress and may be initiated before the end of the present session by a message from President Roosevelt asking for action.

The law under which the Federal Trade Commission operates has not been altered for more than 20 years and advisers to the President are said to have suggested that an internal reorganization of the commission and the granting of greater powers are advisable to enable that body properly to handle trade practice agreements as established voluntarily by industries.

Business executives are represented in Washington as feeling that greater scope should be given the socalled Group I rules—those which the Commission can enforce at law—so as to permit the inclusion of prohibitions on trade practices which, while definitely harmful to industry, never before have been outlawed by court decision.

At the same time, labor would welcome the grant of authority to the Commission to enforce wage and hour agreements included in voluntary codes. While continued observance of the former NRA code labor provisions may be included in the new agreements, as was done in the case of that proposed by the wholesale tobacco trade which now is pending, such a rule comes under Group II, which the Commission is powerless to enforce.

40 Agreements Submitted

More than 40 trade agreements have been submitted for consideration, including a proposed draft of a voluntary film code, and for the guidance of business groups which plan voluntary codes, the Commission this week made public an explanation of the types of rules included in each of the two groups, the first of which may be legally enforced and the second representing the views of the industry but enforceable only where a violation of law is involved.

"The unfair trade practices which are embraced in Group I rules are considered to be unfair methods of competition within the decisions of the Federal Trade Commission and the courts, "it was stated" and appropriate proceedings in the public interest will be taken by the Commission to prevent the use of such unlawful practices in or directly affecting interstate commerce.

"The trade practices embraced in Group II do not, per se, constitute violations of law. They are considered by the industry either to be unethical, uneconomical or otherwise objectionable; or to be conductive to sound business methods which the industry desires to encourage and promote.

"Such rules, when they conform to the above specifications and are not violative of law, will be received by the Commission, but the observance of said rules must depend upon and be accomplished through the cooperation of the members of the industry concerned, exercised in accordance with existing law. Where, however, such practices are used in such manner as to become unfair methods of competition in commerce or a violation of any law over which the Commission has jurisdiction, appropriate proceedings will be instituted by the Commission as in the case of violation of Group I rules."

$7,784,000 *ALLOTTED FOR TRADE CENSUS*

Definite assurance that the government will conduct a census of American business in order to ascertain its condition before and after the NRA and other New Deal landmarks came over the weekend with the allotment by the President of $7,784,000 World Relief funds for this purpose, the largest "white collar" project yet approved.

Thomas McGuire, former Detroit exhibitor and more recently with the Consumers' Advisory Board of the NRA at Washington, was selected as one of the experts to aid in the study of the film business.

The canvass will start January 2nd, although preliminaries are already under way, and will cover all business activities, excepting agriculture and manufacturing. It will be concentrated on the gathering of basic information on the number of individual operating units, employment, payrolls, receipts and such.

The Census Bureau earlier this year conducted such a survey, which admittedly was far from being accurate, including that part given on exhibition.

See Control Law Alternative

Failure of industry generally to take advantage of the voluntary trade agreement plan during the next few months would result in the making of plans for a new drive for control legislation in Congress next winter, it is thought at the Capital.

Several avenues of control already have been explored and there are pending in Congress measures under which the Government would regain its authority over labor conditions in those industries engaged at all in interstate commerce.

However, in the event of a general improvement in employment conditions next fall, there will be little sympathy in Congress with any move which might tend to reverse the upward trend.

No effort is anticipated during the remainder of the current session to put through any of the labor control bills pending.

Having a possible relation to any action taken by Congress in rejuvenating the Trade Commission Act so as to permit the development of voluntary code agreements is a bill introduced by Senator O'Mahoney, Wyoming, providing for the licensing and regulation of all business enterprises engaged in interstate commerce, which measure would be administered by the Federal Trade Commission. Basically the proposal would protect labor and maintain fair standards of competition. Also, capital surpluses and distribution of excess surpluses to stockholders would be restricted to allow inauguration of a profit-sharing plan for employees.

Because the bill requires the licensing of all business in any way connected with interstate commerce, it would include all producers and distributors and possibly exhibitors.

Meanwhile, from Kansas City, came word that zoning is considered by independent exhibitors to be a definite possibility there for the coming season.

Distributors, who usually start contacting independents about now, have not yet done so this year.

It is general talk among Kansas City independents that E. C. Rhoden, Fox Midwest Theatres head, is buying zoned protection, and distributors will make no move to sell independents until Fox closes its product deals. Mr. Rhoden will go to New York shortly to complete these together with his own contract arrangements with National Theatres.

Had Zoning 10 Years Ago

The latest system of zoning in Kansas City existed about 10 years ago. Under that system theatres that could buy protection got it in their zone.

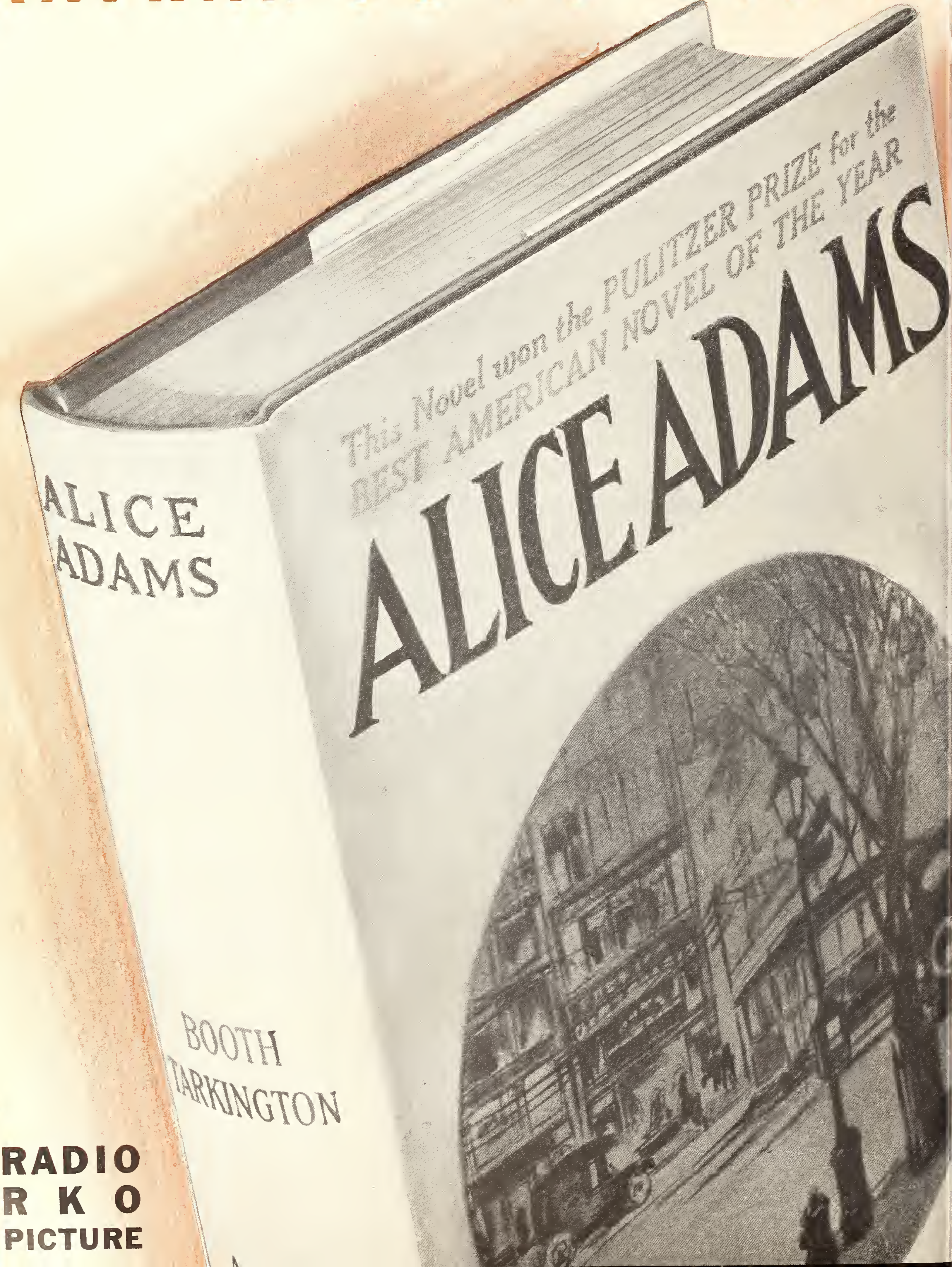
M. B. Shanberg attempted to set up zones there the year before he left Kansas City theatre operation. At that time local independent exhibitors prepared to take the matter into court on a monopoly charge, it is understood, and Mr. Shanberg dropped the effort to zone.

Since then the procedure roughly has been as follows: Representatives of various types of houses would get together at the beginning of each season and determine the clearance schedule—so many days after downtown, so many back for each five-cent drop in admission, and so on—and then suggest the plan to distributors. This last season 20-cent houses were 14 days back of 25-cent houses, 15-cent, 21 to 35 days; 10-cent houses, 44 days.

There are no court precedents which would indicate that it would be illegal for Mr. Rhoden to zone the city. Through his buying deal, he could do so, so that 15-cent Fox houses would be able to buy protection over 20-cent house competition. However, such competition there could be expected to go immediately into court for relief, probably on a monopoly charge.

Independent exhibitors, though not at all in agreement among themselves, generally feel that admission price should be the basis of clearance. This would be all right if there were a true admission price effective in Kansas City. But with all but two or three suburban houses giving away prizes or something or other, many of them five and six nights a week, with double billings, and whatnot, such a true admission price no longer exists in Kansas City, all of which gives more weight to reports that buying of 1935-36 product will be by zones.

KATHARINE HEPBURN'S


This Novel won the PULITZER PRIZE for the BEST AMERICAN NOVEL OF THE YEAR
ALICE ADAMS
ALICE ADAMS
BOOTH TARKINGTON

**RADIO
R K O
PICTURE**

GREATEST PERFORMANCE!

The preview critics are raving! ...The big circuit buyers are all excited, asking for immediate dates! Showmen everywhere are anxious to get hold of "Alice Adams"... For the word has spread like wildfire that it's a hit!... a smash!... a money picture of the very first water!... Motion Picture Daily says Hepburn tops "Morning Glory"... Other critics shout she's even better than in "Little Women" ... EVERYBODY who has seen the picture is singing its praises!

★

BOOTH TARKINGTON'S PULITZER PRIZE NOVEL

with

FRED MACMURRAY
FRED STONE
EVELYN VENABLE

Directed by GEORGE STEVENS
A Pandro S. Berman Productio

TWO WIVES UNDER ON

Brother against brother and bride against bride ...The family skeleton shakes its bones as the young wife comes to stay!... and the curious thing we call "the family" becomes the flaming crucible of love and jealousy...of tragedy and triumph...behind the life-worn walls of rugged "Jalna"...homestead of the Whiteoaks clan

RKO-RADIO BRINGS TO THE SCREEN ONE OF THE GREATEST STORY SUCCESSES OF RECENT YEARS...MAZO DE LA ROCHE'S $10,000 PRIZE NOVEL!

DIRECTED BY JOHN CROMWELL

JALNA

KAY JOHNSON

As Alayne, Eden Whiteoaks' sensitive bride from the city... A "stranger" at Jalna...loved by her husband's brother.

IAN HUNTER

As Renny, younger master of the Whiteoaks family... Counsellor and guide... whose loyalty and honor battle with his love for his

C. AUBREY SMITH

As Nicholas, bachelor son of Jalna's founder ...A fussbody deep in the memory of past escapades... Meddlesome and senti-

NIGEL BRUCE

As Maurice; lovable, lazy ne'er-do-well. Past suitor of Meg, only girl in Whiteoaks family. Father of the madcap Meg, who married

DAVID MANNERS

as Eden, the handsome young family pet, whose poems started him toward success and his hasty marriage with Alayne.

ROOF ! . . .

JALNA
JALNA
MAZO DE LA ROCHE

PEGGY WOOD
as Meg, spinster. The lone Whiteoaks' daughter, who ate her heart out over a fancied jilting by Maurice years before.

JESSIE RALPH
as Gran, ninety-year-old matriarch of the Whiteoaks clan. Wife of the original owner. A merry martinet with whims of steel.

MOLLY LAMONT
as Pheasant, wild daughter of Maurice, who became the bride of Piers Whiteoaks, only to fall in love with Eden.

FRENCH EXHIBITORS WIN LONG FIGHT FOR LOWER STATE AND PAUPER TAX

Town Councils Receive Authority to Cut Pauper Assessment in Half; Provision to Bar Blind Booking Signed

Two Judiciary Directors Named to Supervise Pathe-Natan Activities; Three New Directors for GFFA (Gaumont)

by PIERRE AUTRE
Paris Representative

The proposed reduction of taxes on French motion picture theatres is now an accomplished fact. The decree lowering assessments on entertainments, which had been promised for long weeks by the finance ministry, was signed July 25th at a meeting of the ministries, with the president of the Republic attending. Film theatres chiefly are affected, and the decree is effective at once.

The state tax is reduced as was shown in the Herald issue of July 13th. Percentage is pared as well as the monthly scales according to net receipts. Provincial cinemas will continue to pay half as much state tax as the Paris Cinemas except that in theatres with net monthly receipts up to 10,000 francs the percentage cannot go below 2 per cent.

Here are the new state tax rates:

Net Monthly Receipts	State Tax Percentage Paris	State Tax Percentage Outside Paris
Up to 10,000 Francs....	%2	%2
10,000 to 30,000.......	5	2.5
30,000 to 50,000.......	10	5.0
50,000 to 100,000......	15	7.5
Over 100,000 Francs....	20	10.0

Article 2 of the decree reduces by 50 per cent, for the provinces, the state tax for *motion picture theatres*, bicycle races and dances; music halls, variety shows and café-concerts win a 50 per cent reduction of state tax regardless of location.

The pauper tax, which was 10 per cent on all kinds of entertainments, may be reduced. That is left to the town councils. If they trim the pauper tax they will have to find other means of raising the same funds.

Under Article 4 of the decree, all contracts concerning public projection of a motion picture will not be available until three full days after the trade show or the first public showing. This is for the purpose of halting blind booking.

Pauper Tax Cut Awaited

It is considered almost certain that the Town Council of Paris will reduce the pauper tax by 50 per cent.

In the case where the pauper tax would stay the same—10 per cent on net receipts—an exhibitor of Paris would pay on 200,000 francs of monthly net receipts 50,700 francs for all taxes instead of 60,250 francs, which would mean a reduction of nearly 17 per cent.

If the pauper tax is reduced by 50 per cent, that is, becomes 5 per cent on net receipts, a Paris Exhibitor would pay on 200,000 francs receipts 40,700 francs instead of 60,250, a reduction of 33 per cent on the whole previous tax.

In some provincial towns exhibitors will have to fight the councils to win a lower pauper tax, but it is believed that they will be successful in many places.

The decree as a whole is a victory for the trade organizations, which have fought so long and so hard for an easing of the tax burden.

▽

The Paris Trade Court has appointed a second judiciary director to join Mr. Pioton in taking over control and attending the board meetings of Pathé Natan. These two directors, who represent the interests of the shareholders, have decided to drop all departments not showing a profit. The Natan brothers have retained their offices but of course have little power now. The company has stopped nearly all its activities. Only the studios and the printing and developing laboratories and factories at Joinville are operating. Productions made at Joinville are by independents who rent the studios.

Edouard Worms, the French financier who at first promised to help Mr. Natan and later refused to continue, has been instructed by the Trade Court to stay in the companies and carry out his pledges.

Many employees have been dismissed and a number of offices and departments closed. Pathé Natan is not under receivership. The situation was caused largely by the depression, and large expenses.

Three of the best houses of Pathé Natan in Paris are closed: The Empire (Variety-Cinema), Moulin Rouge and the Victor Hugo.

GFFA Directors Named

While Pathé Natan is seeking to avoid receivership, the GFFA organization (Gaumont) is trying to emerge from its ten months receivership.

Paul Keim, president of GFFA resigned a few days ago. At the suggestion of the minister of finances, the Board of GFFA has appointed three new directors: General Targe to be president of the board, Georges Ricou as company president and Paul Devinat as director.

These new appointments show that the Government is going forward with its plan to take entirely in its hands the GFFA concern. The three new directors are mainly political men. Mr. Devinat four years ago was general secretary of GFFA. General Targe has always been a political officer and is sustained by the Left parties. So is Mr. Ricou, who for a short time was general manager of the Opera-Comique. General Targe, who is a personal friend of Marcel Regnier, minister of finances, will represent that ministry. Georges Ricou represents the ministry of national education and Mr. Devinat the ministry of trade.

The Parisian independent press, and especially the National one, protests these appointments, calling it just one more investigation by the State into private affairs.

GFFA Production Halts

The GFFA case is unusual. Five years ago André Vincent, president of the Board of the Banque National de Credit (BNC) aided the GFFA concern. Germain Martin, also a part of the NBC and formerly minister of finances, also had big interests in GFFA. The BNC placed 300 million francs ($20,000,000) in the company. Later the BNC had to close its doors. Mr. Martin got the Government to set afloat the BNC under the name Banque Nationale pour le Commerce et l'Industrie. BNC came under receivership.

A group, headed by the publications editor, Charles Fasquelle, has tried to get control of the company in association with Thomson Houston. It was reported that Metro-Goldwyn-Mayer sought to take over Gaumont but that the Government had refused because it was a foreign company.

In the six first months of 1935 GFFA released only one feature, the dubbed French version of "Nell Gwyn." The company still has its studios in Paris and Nice and its cinema theatres. The studios are rented to independent producers. GFFA production has been stopped for one year and it has no more pictures to distribute.

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News Notes

The first French picture in color "Jeune Filles a Marier" ("Girls to be Married") is now showing first-run at the Aubert-Palace where, four and a half years ago "The Jazz Singer" was exhibited. The new production was made with the French additive process, Francita-Realita. Colors are rather good but with blue predominant. The producers of this picture, which includes some beautiful effects, specially outdoor scenes on the French Riviera, erred in choosing as the story a vulgar comedy with bedrooms and half dressed girls. Color adds nothing in such a picture.

* * *

Louis Lumière has been honored by promotion to Grand Officer de la Legion d'Honneur. In October a special festival will be organized to celebrate the 40th anniversary of his invention. The French postoffice department will issue a special stamp.

* * *

The first full length stereoscopic picture made with the Lumière process, which obliges patrons to wear special glasses, is now shooting on the French Riviera. This picture will have four reels and will be shown in October at the Lumière festival.

* * *

Harold L. Smith, representative in France of the Motion Picture Producers and Distributors of America, has been appointed president of the French Section of the American Legion. Mr. Smith was commander of the Paris Post.

To Start Group Insurance

Expected to be put into operation shortly, under the sponsorship of the Kansas-Missouri Theatres Association, is a group insurance plan, worked out by Finton Jones of the Travelers Company, which is expected to save exhibitors from 25 to 35 per cent in insurance costs.

George Schott Dies

George F. Schott, 57, president and general manager of Coney Island, Cincinnati amusement resort, died recently following a heart attack. His widow, a son and a daughter survive.

Dickinson Takes GB Product

GB Pictures has closed a deal with the Glenn W. Dickinson circuit in Kansas, Missouri and Iowa, for the entire GB 1935-36 lineup. The deal was closed by Russell Borg, Kansas City branch manager.

Mrs. Martha Gill Dies

Mrs. Martha Gill, 59, who owned film theatres in Milford Center and Walnut Beach, Conn., died at Milford last week.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

From the lips of Susan Flippen, of Lexington, Kentucky, John Chapman encountered the story about several of Lexington's youngsters who had been out on a party from which one of their number, Woody, had developed the hiccups. The kids had a grand time trying to get Woody cured, stopping men on the street and saying, "Please, mister, Woody has the hiccups. Will you please scare him?"

With true southern courtesy the strangers would always agree, and turning to Woody would say, "Boo!"

But Woody's hiccups remained. The party even stood in front of a department store and begged the dummies in the window to please scare Woody. And he still went "hic!" three times a minute.

The gang finally wandered into a hotel lobby and encountered there a man. "Please," they begged, "Woody has the hiccups. Will you scare him?"

"Certainly," said the stranger. And he went "Boo!" to Woody. Miraculously, Woody's hiccups stopped on the spot. The youngsters went on their way, unaware that the stranger who so effectively scared Woody was Theodore Dreiser!

▽

The "A" hypenated in front of the name of Mike (Managers' Round Table) Vogel has occasioned some speculation on the part of the curious. Imagine our surprise then as we sauntered leisurely down Broadway the other day when an old, and loud, acquaintance of Vogel's, whom he had not seen in 15 years, rushed up to him in the noon crowds and bellowed: "Why, Hello OTTO!"

▽

An about-town citizen of Kansas City is looking with blood in his eyes these days for Barney Jaffee, local Tower theatre manager.

One hot day recently the citizen received a bulky package from Hollywood. It was awkward to handle, but he scented a fine gift and carted the load everywhere over the weekend, clear out into the country, in fact, and back home.

Arrived home with his burden, he started unwrapping—and unwrapped and unwrapped. Wading through yards of cord, tinfoil, tissue paper, holly ribbon and such, he at last unfolded—a 10-pound lollipop. What a sucker!

▽

Headline in a New York newspaper:

BEARD FAILS
BARRYMORE

▽

"I ain't talking about nothin'," bellowed Senator Huey P. Long, of Louisiana, visiting New York, in refusing comment on the newly enacted censor law sponsored by him in his state.

"Nothin' doin,' he reiterated as he emerged with a husky bodyguard from the Hotel New Yorker's bar, where he had just sampled a Ramos gin fizz. But he did call in the reporters to demonstrate how a genuwyne Ramos gin fizz should be concocted. He told them his grandpappy down in Louisiana in 1851 invented the drink, and the New York papers and wire services duly recorded this newest claim of the Kingfish.

Not long after came a wire from the Senator's brother down south to the effect that their granddad never invented anything, much less a Ramos gin fizz.

▽

Dolores Del Rio is a nudist, says RKO's press department. But, they hastily explain, she admits no one to her house when she's waltzing around in the altogether.

THE SMALLEST ROLLER SKATES in the world; the Lord's Prayer engraved on the head of a pin; a tiny grain of rice that serves as the landing field for a tiny airplane; a sewing machine so small you can hardly see it. . . .

These are some of the interesting things Jules Charbneau, world traveler, is exhibiting publicly in the grand lounge of Radio City Music Hall in New York—the largest collection of tiniest things in the largest movie theatre in the world.

Mr. Charbneau, a scholarly man with twinkling eyes, has been collecting these "smallest" things for 35 years. If it ever seemed that a nit on a gnat's wing was pretty small, you ought to see the tiny objects he's assembled.

He has a hazelnut shell containing 3,000 silver spoons, and a willy-nilly nut from India—it looks like and is the size of a cheery pit—inside of which are 33 ivory elephants. There were 36 elephants but three were spilled on a rug in the home of Bombay's Mayor and were lost in the piling.

Mr. Charbneau will write his autograph for you with the smallest fountain pen in the world, one and one-half inches long, and he'll show you the smallest pistol—the size of a tiny sliver, using cartridges so small that they can hardly be seen. He has the smallest watch in the world, costing $10,000. It took him 20 years to consummate the purchase of the little pin on the head of which the Lord's Prayer is engraved. There are 24,000 objects in the collection, gathered from all corners of the world.

▽

Lawrence Lehman, manager of Kansas City's Mainstreet theatre, drove nearly 4,000 miles to New York and home while holidaying without even so much as a blowout. Just nine miles from Kansas City on his homeward trip a motorist driving recklessly on the wrong side of the highway, caused an accident which all but demolished the car.

▽

The height of inconsistency is reached by the Paramount theatre at Hamilton, Ohio, in its newspaper advertising, which says:

CAREFULLY COOLED
HOTTEST SHOW IN TOWN
Gary Cooper
Anna Sten
TOGETHER FOR THE FIRST TIME
The Wedding Night

▽

Buddy Rogers and his father, "Marrying Judge" Bert Rogers, have turned their little home town of Olathe, Kansas, into a haven of romance. Buddy's frequent visits to the old homestead sends Cupid's victims scurrying to the family doorstep, because Buddy always obliges by acting as a witness and affixing his signature to the certificate. In June alone the whispered vows of 200 couples were heard by Rogers the elder, as big poster pictures of Buddy the film star gazed silently from the living room walls. Gross receipts for the month: $650, at $3.50 per whispered vow.

▽

Young and tiny Joe Priori took his summer holiday away from reportorial duties on Red Kann's *Motion Picture Daily* and trained northward to Utica to visit his best girl, causing the Utica *Trumpet* to bellow the following note in its social column:

> Winnie Cooper, who does her scribing for the Observer-Dispatch, is displaying her diminutive Gotham newshawk boy friend to the folks. You could almost wear him for a watch charm.

No history about the beginnings of the motion picture would be complete without a chapter about Commodore James Stuart Blackton. Sketchily it starts in 1896, when he met Thomas A. Edison and drew cartoons before the Kinetoscope camera, which was one of the very first pictures made by Edison. Then he wrote the story for the New York World of the first public showing of Vitascope at Koster and Bial's Music Hall in New York on April 20, 1896. The following year he bought a projection machine from Mr. Edison and toured on the road. He took the first pictures of the Spanish-American War; photographed and showed the first newsreel for William A. Brady and Proctor's Theatres, in 1898, and then fitted up the first movie studio on the roof of the Morse Building, Nassau Street, in New York.

Pioneering in the production of some of the first two, three and five-reel pictures led him to the general directorship of production for the Vitagraph Company of America, which company he headed for a quarter of a century, until Warner Brothers bought the property, in 1926, in order to acquire a national distributing system. Too, he organized and was the first president of the Motion Picture Board of Trade, a trade association ancestor of the present day Hays organization of Motion Picture Producers and Distributors of America.

The other day, after having been on relief rolls for some time, Commodore James Stuart Blackton was given a job on a Federal Work Relief project—and in Hollywood, California; the heart of motion picture production!

▽

Immediately after the merger of Twentieth Century with Fox, so Read Kendall writes in the Los Angeles "Times," the report went around Hollywood that all of the studio policemen would be fired. All of which gave an idea to one of them. He had never seen Darryl Zanuck, the new Fox production general, and had no idea what he looked like. So he got a picture of the producer and stuck it on the wall of his tiny booth at the auto gate entrance to study it. He waited three days to spy Mr. Zanuck. The big moment came and he recognized the new boss as a big car stopped. "Good morning, good morning Mr. Zanuck," was his polite salutation. "Nice day, eh?" Mr. Zanuck was somewhat taken back by this recognition on strange grounds but returned the greeting, remarking later that the officers on the lot were pretty smart fellows after all.

▽

N. E. Morrison, of St. James, Mo., wrote to Mayor James Owen, of Branson, Mo., asking for his support and advice in connection with a proposal to erect a new and modern theatre in Mayor Owen's town. "I have been informed that there is a real need of a good showhouse in Branson," Mr Morrison wrote His Honor the Mayor. Mr. Morrison did not know, of course, that in writing to Branson's Mayor he was at the same time writing to the owner of Branson's Owen motion picture theatre, of Branson's Owen Drug Company, Owen Boat Company and just about everything else in the town. We take it that there will be no new theatre in Branson during the Owen administration.

▽

Nailed to the gate of a farm near Santa Cruz where Fox's "Way Down East" is on location, Russell Simpson, of the cast, discovered the following hand lettered message:

"Warning! — Anyone found near my chicken house at night will be found there next morning."

CALLS FOR FIRST-RUNS BRING FAINT ECHOES

One Jersey City Top Theatre Joins "Journal's" Demand for Day and Date Film Showing

Amid the clamor of the *Jersey Journal* in Jersey City, N. J., for day and date showings with New York, only one of the three first-run theatres in that city is willing to adopt the demanded policy, and that, the State, operated by Skouras, is helpless in the matter.

George P. Skouras has informed the JOURNAL that it is impossible to obtain the "new deal in films" that the newspaper is campaigning for because of the protection demands of the Broadway theatres. Other circuit executives agree with Mr. Skouras that the demands are impossible to meet, but their explanations are different. Warner's Stanley and Loew's Jersey City are the other first-runs on the Jersey side of the Hudson river.

A. D. Mackie, dramatic editor and motion picture critic of the *Journal,* this week charged a "conspiracy" on the part of the large distributors. He said the public and city officials are enlisting in the fight.

Threatens Other Procedure

"If we cannot do it by persuasion, we will use other means," he said. "We can make the public anti-theatre conscious. However, we will not urge boycott."

Mr. Mackie pointed out that Jersey City formerly had day and date runs with New York, and that not long ago the Warner house played "Flirtation Walk" and "Go Into Your Dance" in advance of Manhattan. However, the circuit maintains this did not prove the best business policy.

The Jersey *Journal* conducted a similar campaign two years ago, but unsuccessfully, and has revived the agitation at this time because new season product contracts are about to be signed. The basis on which the paper protests the city's second-run status was detailed in the HERALD for July 27.

The only question in the fight, said Mr. Mackie, is: "Will Jersey City get motion pictures for showing in the ace playhouses of the city at the same time that these films are offered in New York City?"

Direct Reply to Plea Asked

In a follow-up questionnaire, film executives and distributors are asked to make a direct reply to the plea. This questionnaire inquiries if any action has been taken on the appeal, whether the recipient is in favor of "a new deal in films for Jersey City" or has done anything to bring it about, and "is it impossible to get this new deal, and if so, why?"

It adds: "Your reply is awaited in order to determine the next step as Jersey City people are insisting on a new deal in films. Of course, you understand that the entire city is backing this movement for the breaking down of the so-called New York protection clause. Mayor Frank Hague, the Chamber of Commerce, city organizations and residents of the city are all united in this movement."

Up to the middle of this week only three replies had been received. Mr. Skouras, as noted, declared himself in favor of the move, saying that he has been attempting for the last four years to obtain first runs independently of New York City, and adding that because of the demands of the Broadway theatres the film companies have no recourse in the matter. Most of the companies and executives queried are ignoring the campaign.

Republic Film Exchanges, Inc., replied: "You will be pleased to learn that we are laying our plans for the coming season in a manner to give Jersey City first run pictures. We will do everything within our power to obtain the privilege from New York theatres to limit the protection against Jersey City."

Clark Statement Challenged

John D. Clark, general manager of distribution for Fox Film Corporation, however, did not see the possibility of realizing the Jersey City demands. He gave as his reasons the scarcity of prints, the established practice of larger communities obtaining prior run and protection clauses in existing contracts with New York theatres, according to a report by Mr. Mackie.

Mr. Mackie said that in an open letter to Mr. Clark published in the Jersey *Journal* it was shown that Fox did play films in Jersey City day and date with New York. That was in 1931 when the old Roxy was a Fox house.

It was pointed out that it would be to the advantage of the Skouras circuit to obtain day and date availability with New York City since besides the State there are five Skouras-operated subsequent houses in Jersey City. The large circuits explain that the Skouras circuit has no affiliated Broadway houses to protect.

New York protection over Jersey City usually is a maximum of two weeks, but it varies in accordance with booking arrangements. In the case of the Skouras house, however, the clearance is 10 days after the RKO Music Hall, seven days after the Roxy and an equal period following the Paramount.

While Warner and Loew's both contend that prior or simultaneous run with New York would be disadvantageous because the advertising force of the Manhattan showing would be lost, in the Skouras camp it is maintained that New York advertising and exploitation is of little effect in Jersey and, furthermore, adequate coverage can be obtained through the local daily and weekly papers as well as newspapers in the adjacent towns in Hudson county. The Jersey City theatres use some of the outlying papers now. On the other hand, managers of the Loew's and Warner houses point out that the New York papers have a large circulation throughout the Jersey area.

First-Runs Within 500 Yards

In the matter of coverage, the Jersey *Journal,* an evening daily, has a circulation of almost 39,000, according to the latest audit, while the city has a population of more than 300,000, with over 650,000 in the thickly populated county, a total population of about a million in the area from which Jersey City theatres draw their patronage.

The three first-runs, incidentally, are grouped within 500 yards of each other on Journal Square. Seating capacities are: Warners' Stanley, 4,400; Loew's Jersey City, 3,200; Skouras' State, 2,200. Warner has one subsequent run in the city, while Loew's have none. The clearance between first runs and first subsequent run and between the subsequents in each price classification is 14 days.

Oscar Doob, advertising and publicity director for Loew's theatres, pointed out the situation is no different from that existing with respect to similarly situated large and small centers, such as in Philadelphia and Chicago, and as typified in the protection held by Kansas City, Missouri, over Kansas City, Kan., where the downtown sections of the two cities are separated by only a short ride.

Mr. Doob insisted it was a "physical impossibility" to grant the Jersey City demands, and said that in fact the protection is less than the usual between first and subsequent run situations. To the argument that large cities have day and date or even prior run with New York, Mr. Doob replied these do not impinge on New York and that there is no comparison. Mr. Mackie and Mr. Skouras contended that Jersey City should have the same treatment as Brooklyn, which often has showings simultaneously with New York.

Proposal Called Impracticable

Mr. Doob asserted that the Capitol, Loew's Broadway show window, has 14 days protection over Jersey City, and that frequently a picture in its second week at the Capitol is in its first week at the Jersey City outlet.

Mort Blumenstock, advertising and publicity head for Warner theatres, also held the proposal impracticable from a business point of view, and said that the protection situation affects not only Jersey City but all of east Jersey.

"We have found day and date runs in communities adjacent to New York suffer because of the lack of buildup which they normally obtain from the New York showings," he said. "We spend a lot of money setting up a picture in New York City with the thought in mind that a large surrounding area will benefit by the exploitation."

Mr. Blumenstock agreed that there have been prior showings of Warner films in Jersey City, but only to "plug a hole" in bookings. He said legally there is no protection over Jersey and simultaneous or even prior runs are permissible, but it is not a desirable business practice chiefly because of the advertising angle. When the Jersey City Warner house shows a picture depends on booking conditions, he said, sometimes three or four weeks after New York. A logical clearance, he believes, would be 10 days or two weeks.

Local Pride, Says Van Schmus

W. G. Van Schmus, managing director of New York's Radio City Music Hall, saw the demand as purely a matter of local pride. He said the Music Hall maintains protection over communities as distant as 150 miles away, and that its contracts provide for showings prior to Trenton, N. J., and some towns in Connecticut.

It was pointed out that since many films are held two or three weeks in New York and even longer, if Jersey City had day and date booking there would be a shortage of first run product for that city and numerous films would have to be spotted in ahead of New York. It is said this is not advisable because of the proximity of the two situations. While some circuit executives admit that Jersey City has a logical argument in that it should receive a treatment equal with other cities of its size, at the same time they insist that the large Broadway investments must be protected. It is pointed out generally that thousands from adjacent territory seek their entertainment in New York.

Not infrequently Broadway houses waive their protection and Jersey City gets first run films immediately after the close of the New York showing, it was said by a circuit manager.

Meanwhile, the Jersey *Journal,* cognizant of the power of the press, is determined to push the campaign until some results are achieved.

Masters Assistant to Kelly

Haskell M. Masters, newly appointed assistant to Arthur W. Kelly, vice-president in charge of foreign distribution for United Artists, will make his headquarters in New York. Mr. Masters, who continues also as general manager of United Artists Corporation, Ltd., formerly had offices in Toronto.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Crusades

(Paramount—DeMille)

Spectacle Romance

"The Crusades" is one of the finest things ever presented to the exhibitor by the production branch of the moving picture industry.

Synonymous always with all that the name Cecil B. DeMille stands for in relation to mighty, colorful pageantry and spectacle, massive settings and accoutrements, it tells a story that never will die. It is the composite story of several of the early Crusades. It's an inspiring martial story, powerful, but humanly understandable, that transcends all racial or religious prejudices. The kings and princes of medieval Europe, their Christian fervor aroused by the simple pleas of The Hermit, a holy man, combining their armed forces to wrest dominion of Jerusalem and the Holy Sepulchre from the Saracens.

With that to accommodate the requirements of stirring spectacle, there is a love story as modern in concept as could be desired, yet as beautiful and eternal as love itself.

Both resolve themselves into a welter of seething turmoil, with a triumphant climax for each. The gates of Jerusalem are opened for all time to come to all the Christians of the world who come in peace. Yet not by force of arms is this Christian dream realized. Only through the tolerance and sympathetic understanding of the infidel, Saladin, is access granted followers of Christ to the infinite symbol of their faith.

But one man is forever barred; Richard the Lion Hearted, King of England, whose vow that he would rest his conquering sword on the Holy Sepulchre could not prevail over Saladin's oath to Allah that conquest never would gain the Christian king's objective. Richard's reward, the love story of the picture, is Berengaria, who, married to his sword, crowned with his own crown, captured by Saladin, is surrendered to him to return to England as his beloved queen.

Epic stories but simple moving stories, endowed with a majestic and poetic dignity, they are drama that should not fail to leave an unforgettable impression upon those who witness the picture. It would be a difficult task in limited space to list all they offer to engage patron and showmanship attention. Yet a few of the highlights are illustrative: the voice of the Hermit crying his holy cause through the kingdoms of Christian civilization; the assembly of the armored hosts and all their ponderous fighting paraphernalia; the menace to the cause of conflicting political ambitions, fears and jealousies; Richard spurning the hand of Alice, daughter of the powerful Phillip of France; the Crusaders on march across Central Europe; Richard, in command, facing rebellion, bargaining with the King of Navarre for food for the famished soldiers, accepting betrothal to the unseen Berengaria in return for subsistence and marrying her to his sword; the fierce crash of armored legions beneath the walls of Acre; the inhuman butchery of hell's fury let loose when fanatics clash in siege; then man's humanity to man and the glorious triumph of each cause and the consummation of Richard's love for Berengaria.

DeMille and Paramount have done their part of the job. They have placed the obligation of bringing the entertainment worth of their production to public attention—intelligently—in the hands of exhibitors. Give "The Crusades" the best thought and best effort at command. It deserves and needs both. Essentially it is that kind of valuable screen merchandise that requires one to work his head off to make the public believe the truth.

The materials are there with which to work with dignity, intelligence and inspiration. While there are names to conjure with, the production is the thing to sell.—McCarthy, Hollywood.

Distributed by Paramount. A Cecil B. DeMille production. Directed by Cecil B. DeMille. Screen play by Harold Lamb, Waldemar Young and Dudley Nichols. Music by Rudolph Kopp. Lyrics by Harold Lamb. Costumes of Miss Young and Miss DeMille designed by Travis Banton. Technical effects by Gordon Jennings. Photographed by Victor Milner. P.C.A. Certificate No. 859. Running time, when seen in Hollywood, 125 minutes. Release date, August 21, 1935. General audience classification.

CAST

Berengaria	Loretta Young
Richard	Henry Wilcoxon
Saladin	Ian Keith
Alice	Katharine DeMille
The Hermit	C. Aubrey Smith
Conrad of Montferrat	Joseph Schildkraut
Blondel	Alan Hale
Philip of France	C. Henry Gordon
Sancho, King of Navarre	George Barbier
The Blacksmith	Montagu Love
Robert, Earl of Leicester	Lumsden Hare
Hugo, Duke of Burgundy	William Farnum
Frederick, Duke of the Germans	Hobart Bosworth
Karakush	Pedro de Cordoba
John, Prince of England	Ramsay Hill
Monk	Mischa Auer
Alan, Richard's Squire	Maurice Murphy
Leopold, Duke of Austria	Albert Conti
Sverre, The Norse King	Sven-Hugo Borg
Michael, Prince of Russia	Paul Satoff
William, King of Sicily	Fred Malatesta
Nicholas, Count of Hungary	Hans Von Twardowski
Duenna	Anna Demetrio
Soldier	Perry Askam
Ship's Master	Edwin Maxwell
Archbishop	Winter Hall
Mother of Alan	Emma Dunn
Amir	Jason Robards
Slave in Saladin's Garden	Jason Robards
Nun	Georgia Caine
Arab Slave-Seller	J. Carroll Naish
English Chamberlain	Robert Adair
Phillip's Squire	Oscar Rudolph
Leicester's Squire	Pat Moore
Christian Girl	Ann Sheridan
Buyer	Joseph Swickard
Christian Girl	Jean Fenwick
Cart Man	Edgar Dearing
Priest	Alphonz Ethier
1st Lady-in-Waiting to Alice	Gilda Oliva
2nd Lady-in-Waiting to Alice	Mildred Van Buren
Knight	John Rutherford
Stranger (Messenger)	Colin Tapley
Amir	Harry Cording
Amir	Stanley Andrews
Sentry	Addison Richards
Amir	Maurice Black
Amir	William B. Davidson
Grey Beard	Guy Usher
Templar	Boyd Irwin
Captain of English-Men-at-Arms	Kenneth Gibson
Templar	Gordon Griffith
Templar	Guy Usher
Chanting Monk	Vallejo Gantner
Captain of Templars	George MacQuarrie
Captain of Hospitalers	Sam Flint
Wounded Man	Harold Goodwin

Alice Adams

(RKO Radio)

Romantic Drama

Not since "Morning Glory" has the screen seen such a Katharine Hepburn or such a story for her. In that dual fact are concentrated the show's showmanship value and promise of audience entertainment to charm the theatregoing public. Not that there are not other assets. There are many; found in the fine and intelligent direction, the inspired efforts of the supporting cast and the heart-warming character of the Booth Tarkington original.

"Alice Adams" is the story, as modern as today, of millions of girls, shop girls, laundry workers, stay-at-home ugly ducklings who dream grand dreams and while dreaming are continually face to face with all the numbing practical actualities of life as they really live it. It possesses that quality of honesty and realism which, reaching right down from the screen, will convince many of those girls who see it that Alice is living their lives. They'll know the same disappointments that she did; they'll suffer as she suffers and probably in the same self-satisfied way; they'll imagine her tragedies theirs, her romantic triumph theirs.

Natural in every phase, its human interest becoming more tender in emotional appeal with each succeeding sequence, "Alice Adams" is the story of a grand romance, told against the background of a turbulent domestic drama. Poor Alice, daughter of an ailing father and a nagging mother, plans to attend a party. Passed up by every boy in town, but knowing that somewhere her Prince Charming awaits, she goes with brother Frank, to become a deserted wall-flower as he prefers to shoot crap with washroom attendants. Arthur Russell comes along; her heart skips a beat or two as the man of her dreams dances with her. Then comes the beauty of a shy courtship.

The dinner party for Mr. Russell, played exactly in the manner that a world of mothers and daughters anxious to make an impression prepare it, as often happens turns into a seriocomic tragedy which only the gentility of good breeding can excuse. Adams quits his old employer Lamb, goes into the glue-making business, under the prodding of his wife, on a shoestring. Brother Walter, a modern slicker in a small town, is in trouble and falsifies his books in Lamb's company. There is a clash between Adams and Lamb, Alice making Lamb understand that anything her father or brother might have done was only done for her. Lamb understands, reinstates Adams. Russell, waiting outside and understanding more than anyone else, takes Alice into his arms.

Showmen have only one thing to do in connection with the presentation of this attraction: that is to convince their clientele they are offering an attraction more than worthy of their time and money. Every means at hand to do this, either in publicity or exploitation, should be exerted. It does not seem otherwise than that those who see the picture will constitute themselves enthusiastic press agents in its behalf.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. A Pandro S. Berman production. Directed by George Stevens. Novel by Booth Tarkington. Screen play by Dorothy Yost, Mortimer Offner and Jane Murfin. Photographed by Robert de Grasse. Musical director, Roy Webb. Art director, Van Nest Polglase. Associate, Perry Ferguson. Costumes by Walter Plunkett. Recorded by D. A. Cutler. Assistant director, Eddie Killy. Running time, when seen in Hollywood, 93 minutes. Release date, August 23, 1935. General audience classification.

CAST

Alice Adams	Katharine Hepburn
Arthur Russell	Fred MacMurray
Mr. Adams	Fred Stone
Mildred Palmer	Evelyn Venable
Walter Adams	Frank Albertson
Mrs. Adams	Ann Shoemaker
Mr. Lamb	Charley Grapewin
Frank Dowling	Grady Sutton
Mrs. Palmer	Hedda Hopper
Mr. Palmer	Jonathan Hale
Malena	Hattie McDaniels

THE *Big* NEWS ON THE WORLD'S

DANTE'S INFERNO
THE VARSITY CASINO
DANTE'S INFERNO
DANTE'S INFERNO

DANTE'S

SPENCER TRACY
HENRY B. WALTHALL
Produced by Sol M. Wurtzel
Directed by Harry Lachman
Screen play by Philip Klein and
Robert M. Yost

THE *Big* STREET OF *Biggest* CITY

S. R. O. Waiting lines a block long . . . braving the blistering sun of New York's heat wave. As the showmanship drama of a decade . . . backed by a showman's campaign . . . proves that great pictures pull em' . . . weather or no!

THE *Film* DAILY

• • • IT LOOKS like a pippo for the ole Exploitation Stuff........this Fox special, "Dante's Inferno"........for it has everything in the way of the Sensational and Spectacular and the Novel for any showman to go to work on........and that's about all a real showman needs to put it over........IF the pix backs him up........and you can take it from us that this modern version of Hell as Dante visualized it centuries ago will more than justify any ballyhoo you want to launch on it......

MOTION PICTURE DAILY

▼

The first concrete results of the fruits of much laboring at the Waldorf a few weeks ago are on display at the Rivoli, where Wednesday's box-office returns indicate the decision reached was the proper one.

▼

The Rivoli is the opening testing ground. Facts in the incident: Attendance up to one o'clock on Wednesday, the opening day, established a five-year record

INFERNO

CLAIRE TREVOR
ALAN DINEHART
and a Cast of 2500

YOU HAVEN'T A SHOW WITHOUT FOX

THEY'RE KNOCKING

BALTIMORE: 2nd smash week indicates 3rd week hold-over; **SEATTLE:** Twice as big as last Temple...biggest opening in history of house; **PROVIDENCE:** Biggest in town...hold over assured; **BIRMINGHAM:** Socko...hailed as Temple's best yet; **OMAHA:** Hitting toward record despite record heat; **WASHINGTON:** Cops town's top honors; **INDIANAPOLIS:** Sizzling toward holdover; **DENVER:** Biggest Temple yet ... headed for record; **BUFFALO:** Town standout; **ATLANTIC CITY:** Biggest business in four years; **NEW YORK:** SRO at Radio City Music Hall!

SHIRLEY TEMPLE

in *'Curly Top'*

with JOHN BOLES
ROCHELLE HUDSON
JANE DARWELL
Produced by Winfield Sheehan

Directed by Irving Cummings. Screen play by Patterson McNutt and Arthur Beckhard. Music by Ray Henderson. Lyrics by Ted Koehler, Edward Heyman and Irving Caesar.

YOU HAVEN'T A SHOW WITHOUT FOX

THE HOT SPELL COLD!

Pre-release run in Philadelphia more than justified critic's ecstatic raves. Despite an almost incessant rain and Turkish-bath temperature which played havoc with all other grosses, "Farmer Takes a Wife" smashed through to a tremendous gross necessitating an extended run . . . Just the beginning of a parade of highs that will stretch from coast to coast!

JANET GAYNOR and HENRY FONDA

IN

"The FARMER TAKES a WIFE"

Charles Bickford • Jane Withers
Slim Summerville • Andy Devine
Roger Imhof • Margaret Hamilton

Produced by Winfield Sheehan. *Directed by* Victor Fleming. *Screen Play by* Edwin Burke

From Max Gordon's Stage Play. Authors, Frank B. Elser and Marc Connelly. Based on the novel "Rome Haul" by Walter D. Edmonds

YOU HAVEN'T A SHOW WITHOUT FOX

She Gets Her Man

(Universal)

Comedy

Dyed in the wool farcical foolish nonsense, this picture holds much to intrigue the interest of audiences who like to laugh and don't care much how the laughs are precipitated. It also holds much to engage showmanship-exploitation minds. In essence the picture is a satirical burlesquing of the G-men and gangster type of picture. Played entirely for comedy, with plenty to tickle anybody's risibilities in dialogue, action and situations, there is never a serious moment in it. As such it's a laugh fest moving at a hectic and ridiculous tempo from start to finish.

Esmeralda and Elmer run a little country hot dog stand. Innocently involved in an attempted bank robbery, Esmeralda foils the bandits as in a fainting she falls upon buttons that let off tear gas bombs and all sorts of alarms. Her exploit is picked up by wire services and Esmeralda becomes a sort of national hero. Publicity agent Windy, sitting in his office without a client and not much to do, contrives to take over the destinies of the mousy little woman and establishes her. She rounds the country on lecture tours as a super apostle of law and order.

Her activities play hob with the business of Flash, racketeer, and he causes his henchmen to kidnap her. With the nation in a fury of excitement, Flash proposes to Esmeralda that, inasmuch as she has been such a thorn in the gangsters' sides, she can make oddles of dough by joining up with them as the brains of the gang. All the mobsters are gathered to meet their new chief. But instead of delivering the talk that Flash prepared for her she reverts to the speech Windy taught her on crime does not pay, with the result that all the thugs tearfully march to the police station to surrender.

Crime wiped out, Esmeralda returns to her Elmer and wayside hash house.

Sell this with the promise that it will make anybody laugh either at the foolishness of the story, the acting of the principals, or the way in which it is played. Opportunities for unique exploitation are almost unlimited.—McCarthy, Hollywood.

Produced and distributed by Universal. Associate producer, David Diamond. Directed by William Nigh. Original story by Aben Kandel and David Diamond. Adaptation and screen play, Aben Kandel. Assistant director, Phil Karlstein. Photographed by Norbert Brodine. Art director, Al D'Agostino. Film editor, Bernard W. Burton. Editorial supervision, Maurice Pivar. Sound supervision, Gilbert Kurland. Musical director, Bakaleinikoff. P. C. A. Certificate No. 1071. Running time, when seen in Hollywood, 65 minutes. Release date, August 19, 1935. General audience classification.

CAST

Esmeralda	Zasu Pitts
Windy (Richard Wiley)	Hugh O'Connell
Francine	Helen Twelvetrees
Elmer	Lucien Littlefield
Flash	Eddie Brophy
Spike	Warren Hymer
Goofy	Bert Gordon
Chick	Ward Bond
Bartin	Richard Alexander

Also King Baggot, Gertrude Astor, Charles Regan, Leo Dillon, George de Norman, Jack Perry, Freddie Welch, Marion Schechter, Sailor Vincent, Johnny Indressino, Phil Bloom, Dave Wingrin, Dutch Hendrian, Jack Silver, Danny Sullivan, Puggy White, Virginia Grey.

The Man on the Flying Trapeze

(Paramount)

Comedy

Here is W. C. Fields' distinctive type of comedy at its best, and the exhibitor need feel no restrictions in promising a rollicking hour of fun. The timing of the laugh-provoking situations has been improved, too, so that while there is an abundance of comedy situations and lines, they are spaced sufficiently to make them available to everyone in the audience.

Exploitation of a Fields production concentrates logically upon emphasizing the highlights of his fun-making. He is the star, the entire firmament, of Fields' pictures. Other stars there may be—Mary Brian as his sympathizing daughter, is the feminine lead in this film, and Kathleen Howard has considerably more to do as the nagging wife—but the comedy rests almost solely in Fields' own antics. And the highlight of this comedy is his encounter with an ever-increasing host of traffic cops, a situation that piles up laugh after laugh.

The title has nothing to do, literally, with the picture. It is not a circus picture. There is no trapeze in it. It is a labeling of Fields' non-stop dizziness and that is all.

It's all about Fields' attempt to get to a wrestling match. He's a bookkeeper, with his own unique filing system, which consists of piling one letter upon another with no favoritism—and then trusting to a good memory. Besides his forever-scolding wife, there's a rasping mother-in-law and her shiftless son, and then there's his own daughter. The ne'er-do-well steals his ticket to the wrestling match, but he goes anyway, after getting clear of the office with the good old mother-in-law-died fabrication, which sends wreaths and condolences to a surprised family. On the way to the stadium his troubles begin when he crosses the intersection line at a red light. The cop orders him over to the curb, takes out his book. It's a "no-parking" curb and a motorcycle takes the count as Fields pulls up. It's another cop's bike. That's the beginning of a richly comical situation. Finally, after a puncture and a chase after an escaping wheel, he gets to the door of the stadium, just in time to be bowled over by one of the wrestlers who has been thrown out of the hall by the champion.

It's a picture for all the family.—Rovelstad, New York.

Produced and distributed by Paramount. Produced by William LeBaron. Directed by Clyde Bruckman. From an original story by Charles Bogle and Sam Hardy, and the screen play by Ray Harris and Sam Hardy. Photographed by Al Gilks. Art directors, Hans Dreier and Earl Hedrick. Film editor, Richard Currier. P.C.A. Certificate No. 945. Running time, 66 minutes. Release date, July 26, 1935. General audience classification.

CAST

Ambrose Wolfinger	W. C. Fields
Hope Wolfinger	Mary Brian
Leona Wolfinger	Kathleen Howard
Claude Neselrode	Grady Sutton
Mrs. Neselrode	Vera Lewis
Mr. Peabody	Lucien Littlefield
President Malloy	Oscar Apfel
Adolph Berg	Lew Kelly
Judge	Arthur Aylesworth
Willie, the Weasel	Tammany Young
Legs Garnett	Walter Brennan
Mishabbob	Harry Ekezian
Tosoff	Torr Johnson
T. P. Wallaby	David Clyde

The Student's Romance

(Associated British)

Musical Romance

German student life in 1725, against the legendary background of Heidelberg, is the basis of this musical. There is very fair story value of the conventional "bohemian" type, many of the song numbers are tuneful, and it will probably go down well enough with audiences to whom a conventional sentimental appeal means more than polish of production. The technique is definitely inferior to that which audiences expect nowadays.

The story is that Max Brandt, a student of music at the university, rescues a pretty girl from a drifting punt and falls in love with her. Actually she is the Princess Helene but he does not guess her identity. Max lives with his friend Karl at the inn kept by the pretty Veronika. Out of a mixture of good nature and affection, she pays Max's debts without his knowledge.

Helene accompanies her father, the Grand Duke, on a formal visit to the university. Max recognizes the girl whom he secretly loves. He persuades her to preside at a students' "Bierabend." The Grand Duke, learning of his daughter's infatuation, tells her of the scandal stories that Max is living on Veronika's money. Seeking her sweetheart, Helene finds him kissing Veronika, whom he is congratulating on her betrothal to Karl. She consents to a marriage of convenience arranged by her father, but when Veronika's engagement to Karl is announced, runs from the Palace and joins Max in a procession of singing students.

It must be sold as a romance of student life in the famous German university town. The promise of tuneful numbers is justified. It is a program item and cannot be put forward as anything better. Carol Goodner is the best of the cast. Allan, London.

Produced by British International Pictures. Distrbiuted by Associated British Pictures. Directed by Otto Kantureck. Adapted from the Operetta "I Lost My Heart in Heidelberg." Adaptation and Scenario by Clifford Grey, Richard Hutter and Norman Watson. Camera, Bryan Langley. Sound, Albert Ross. Running time 78 minutes. General audience classification.

CAST

Helene	Grete Natzler
Max	Patrick Knowles
Pedell	W. H. Berry
Veronika	Carol Goodner
Karl	Mackenzie Ward
Desiree	Iris Ashley
Mickey	Steve Geray
Bruno	Hugh Dempster
The Grand Duke	Ivan Samson
Karl's Uncle	Robery Nainby
Wife	Norma Varden
Sportsman	Wallace Lupino
Hans & Otto	Haver & Lee

Every Night at Eight

(Paramount-Wanger)

Comedy Drama

Anyway this is looked at, either as an audience entertainment feature or an exploitation vehicle in which showman honestly can sink their teeth, it has all that is required. The title, first, can be made to mean something concrete; it is one in which alert showman easily can find almost no end of business stimulating stunts, gags and clever catchlines. There are good screen names, in the principal parts, all so cast that their most appealing talents are continually on display. Supporting names are of more than ordinary value, with the inclusion of quite a few widely known specialists such as The Radio Rogues, Harry Barris, Dillon Ober and his drums and Florence Gill. Production values, in all the picture's phases, accentuate the worth of story and personnel assets. To keep all this moving is a story that everybody can understand and appreciate inasmuch as it has something particular for all classes and ages. It's a story intensely interesting, in which none of the accepted standards have been ignored, and there is romance, drama, comedy, surprise, music, suspense and colorful thrill.

Put together in workmanlike fashion, the picture places ordinary human beings, subject to all the human ambitions and shortcomings, into an understandable situation. To get the yarn underway, it makes use of the topical radio broadcast idea, which is lead up to in a natural way. Dixie, Susan and Daphne are three entertainers, the pride of their employers' entertainment programs. They get so good that they believe what their friends say about them, and then they're fired.

Comes the amateur radio tryout. As the Radio Rogues, Barris and Chicken Lady do their stuff, there is a fun packed and liberal insight into just how such programs are produced. One of the girls, Susan, passes out from hunger, and the trio are prevented from appearing, but in the person of Tops Cardona, a good samaritan who wins the contest, she is fed. Romance between the two is born. Tops, a smart guy in the ways of showmanship, decides to train and teach the girls so that they will be big numbers. Held to rigid discipline, the three musketeers, who have the one for all and all for one complex, get themselves in a dither about Tops' loving Susan.

But on standing on their own, they play hookey and go on a swank yachting party. Fearfully, as they return to a night club, they hear the master of ceremonies announcing their number. Almost panic stricken they dash to the studio to become sensations, and very glad that Tops loves Susan.

The picture is fast moving, gay and buoyant. Though George Raft is the top name and he delivers in a more than pleasing manner, audiences probably will acclaim Patsy Kelly as the star of the show. Her comedy is the kind that just dares anyone not to laugh. While that and the other specialty material keep the show going at a speedy pace, the romantic angle is so inserted that everything is held together in convincing style.—McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Walter Wanger. Directed by Raoul Walsh. Screen original by Stanley Garvey. Screen play by Gene Towne and Graham Baker. Additional dialogue by Bert Hanlon. Art director, Alexander Toluboff. Photographed by James Van Trees. Recorded by Hugo Grenzbach. Film editor, W. Don Hayes. Musical director, Sam Wincland. Vocal arrangements, Paul Mertz. Music and lyrics by Ted Fio Rito, Dorothy Fields and James McHugh and lyrics by Joe Young and Frances Langford. P. C. A. Certificate No. 1091. Running time, when seen in Hollywood, 75 minutes. Release date, August 2, 1935. General audience classification.

CAST

"Tops" Cardona	George Raft
Dixie Dean	Alice Faye
Susan Moore	Frances Langford
Daphne O'Connor	Patsy Kelly
Three Radio Rugues	Henry Taylor Jimmy Hollywood Eddie Bartel
Harry	Harry Barris
Master of Ceremonies	Walter Catlett
Trick Drummer	Dillon Ober
Italian Singer	Eddie Conrad
Chicken Lady	Florence Gill
Sound Effects Man	Charles Forsyth
Joe Schmidt	Herman Bing
Martin	Booth Howard
Huxley	John H. Dilson
New Employee	Louise Larabee
New Employee	Louise McNames
Piano Mover	Herb Ashley
Mrs. Snyder	Louise Carver
Fresh Sailor	Richard Powell
Mail Sorter	Lynton Brent
Telephone Operator	Phyllis Crane
Telephone Operator	Gertie Green
Chief Operator	Nina Gilbert

Dante's Inferno

(Fox)

Drama

Utilizing a long famous title, attaching it to a definitely modern story, Fox has produced a picture which takes the original Dante's Inferno idea in its significance, its implications, its pointing of a moral, and has applied it to the affairs of men and women of today. There is, at the same time, something of an attempt to picturize the Inferno as Dante pictured it in words, as he was guided through the lower regions by Virgil. That attempt lends a measure of spectacle, of the expected fantastic nature to the picture, rather as an interlude in the dramatic story of a man and his wife, and the conflict that ensues when he permits nothing to stand in the way of his acquisition of wealth and power.

There is novelty, and something for the exhibitor to sell, in the story phase which finds Dante's Inferno as a carnival concession, which is taken over by the ambitious wanderer, and becomes the first step in his rise to a power in the entertainment and gambling world which almost ends in disaster and points its all important lesson.

The picture has its novelty, its measure of spectacle, but basically it is a drama of human conduct, rather cut to a familiar screen pattern, only differing in what might be termed its surroundings, the unusual manner in which it points its conclusion, that there are other things in the world than money and power, more important and more lasting things.

The leading cast name, that of Spencer Tracy, is strong, to be emphasized in the selling. In support are Claire Trevor, Henry B. Walthall, as, in a sense, the figure which points the moral, and Alan Dinehart. The selling, of course, may well make the most of the picture's title, with, however, an indication that that title, and the idea it conveys, is rather a background for a wholly modern story.

Tracy, stoker aboard ship, is fired, lands on a Midway, and meets Walthall, who helps him. Walthall, with his niece, Miss Trevor, operates his Dante's Inferno, a concession in which he has built caverns and grottos as word-pictured by Dante. He is a devotee of the Italian poet, his mild-mannered hope that by pointing out what Dante meant to teach, he might aid others in guiding their lives. Tracy goes to work for him, revolutionizes his barking methods, and puts the Inferno on a real paying basis. He marries Miss Trevor, builds a bigger and better Inferno, and in so doing causes the suicide of a man who had stood in his way.

From then on his progress is rapid, but his affection for his wife and love for his small son remains undiminished. Finally, his huge gambling and entertainment pier is called unsafe. He bribes the building inspector, the place crashes and the inspector kills himself. Walthall is hurt, tells Tracy of the Dante poem, which is reenacted. On trial, Tracy denies the bribe, and his wife's testimony saves him. But she leaves him, considering their happiness ruined by his conduct. Tracy goes on, putting all his money in a floating gambling palace. Set to start, a strike would delay things, but Tracy orders an inexperienced crew hired.

Tracy's son had been brought to visit him, without his mother's knowledge. The wild party aboard turns into a frantic panic when fire breaks out. The crew deserts, and Tracy, going to the engine room, is able to assist in beaching the ship, saving those aboard. His lesson learned, a reconciliation follows.

It is material for adult audiences alone and may best be sold by concentration on the dramatic story, and the implications in the title. —Aaronson, New York.

Produced and distributed by Fox. Producer, Sol Wurtzel. Director, Harry Lachman. Screen play, Philip Klein, Robert M. Yost. Photography by Rudolph Mate. P. C. A. Certificate No. 683. Running time, 90 minutes. Release date, August 30, 1935. Adult audience classification.

CAST

Jim Carter	Spencer Tracy
Betty McWade	Claire Trevor
Pop McWade	Henry B. Walthall
Jonesy	Alan Dinehart
Alexander Carter	Scott Beckett
Dean	Robert Gleckler
Inspector Harris	Willard Robertson
Captain Morgan	Morgan Wallace
Dancers	Rita Casino, Gary Leon

Keystone Hotel

(Vitaphone)

Entertaining

The pie throwing era of the early silent comedy days is revived in this two-reel comedy reminiscent of the old Keystone days. It is replete with old-timers, among them Ben Turpin, Ford Sterling, Chester Conklin, Hank Mann, Marie Prevost, Vivien Oakland. Ben Turpin, in the role of a count, visits Keystone Hotel to judge a beauty contest. Intimidated on all sides, he chooses the gangster's sweetheart as the winner, but in presenting the cup to the victor he unwittingly hands it to a maid of the hotel, precipitating an avalanche of pies, in which the entire cast participates.—Running time, 15 minutes.

Excursions in Science No. 1

(Bondy)

Fair

Mildly interesting is this General Electric picture in a series aiming to bring the marvels of science before the public as entertainment and in a form readily understandable. In this last respect the film itself speaks the layman's language perhaps better than the narrator. Subjects showed reactions of mineral oil in water, under various treatments, the action of oil upon rotating machinery, and the effect of light upon objects under varying conditions, the principle of the photoelectric cell, the last-named perhaps most spectacular to the average patron.—Running time, 8 minutes.

Stranger Than Fiction No. 13

(Universal)

Good Travelogue

Several unusual bits of news oddities in pictures are presented in this issue. There's the machine that cracks 400 eggs a minute and separates yolks from whites, the Texan who owns an entire county and has his own kingdom, a one-man electric plant, a railroad tunnel that is put to bed each night with its own doors. Then there's the launch system that takes children to and from school in Oregon, a blood transfusion for a lion, a girl baseball star, an outboard motorboat on springs, wooden handkerchiefs, the woman manager of a zoo.—Running time, 10 minutes.

Phil Spitalny's All Girl Orchestra

(Vitaphone)

Tuneful

Entertaining and tuneful is this orchestral number, featuring Phil Spitalny and his all girl band. Opening with the melody, "Running Wild," the orchestra next plays the "Lullaby of Broadway" and "La Paloma." During the last-named number Maurine and Norva are seen doing the Bolero dance routine in silhouette. The subject on the whole is very entertaining.—Running time, 9 minutes.

The Foxy Fox

(Educational)

Amusing

A novel and amusing cartoon in the Paul Terry-Toon series, this burlesques the traditional fox hunt, notable in England. Derricks are used to hoist the corpulent riders on their horses, while the fox walks out to the mark after treatment in his dressing room. The gun goes off, the race is on, and the fox leads dogs and riders a merry chase, finally returning to the starting line a winner, to enjoy the plaudits of the crowd. A good cartoon.—Running time, 6 minutes.

Going Places No. 12

(Universal)

Fair

There is a fair amount of freshness to this Lowell Thomas travelogue. First are views of Mexico City, the temples, churches and sacrificial altars, then in contrast the modern city, its feminine beauty, and the market places. The various gardens of the nations in Radio City are next pictured. Finally there is the boy lion-tamer, Manuel King, a subject seen before in newsreel but here expanded to take in an introduction into his schoolroom and his play hours.—Running time, 9 minutes.

Armies of the World

(Fox)

Good

One of the excellent Adventures of the News Cameraman series, this is interesting material, detailing as it does something of the activities at the moment of various armies of the world. It would seem to indicate that the armies of the world are in a fine state of preparedness, ready for anything at any moment. An interesting subject, particularly in view of the critical state of affairs in certain quarters of Europe and elsewhere.—Running time, 10 minutes.

His Last Fling

(Universal)

Weak

Reminiscent of the slapstick of ancient silent days, weak because of age of theme and action and scarcely perceptibly enlivened by dialogue, here Sterling Holloway struggles in vain to extract some measure of fun from the story. It starts with ye olde tyme situation: a girl selling lingerie and Holloway seeing only what is revealed when her own skirt becomes caught on the desk. It continues on to some two-way dialogue provoked by mirrors, thence to the blind date night club party which brings his fiancee face to face with him, and finally some gallivanting around an apartment while his girl brandishes a pistol.—Running time, 20 minutes.

SUMMER CAMPS ENTER CHILD FILM MOVEMENT

Special Guides Supplied to Camp Counselors for Study Groups One Evening Weekly

The national trend in educational fields to develop in the juvenile mind a knowledge of motion picture values so that he may choose his motion picture recreation wisely, and to cultivate an appreciation of the socalled "better" motion picture, was carried outward from the classroom to the summer camp this year when the National Board of Review of Motion Pictures and affiliated Better Films groups in the field, together with educators and various women's organizations, instituted an eight-weeks motion picture study program for the millions of American children now on holiday at the hundreds of camps from coast to coast.

One Evening a Week

The method is simple, embracing discussion groups after supper one evening weekly, led by the camp counselor or a leader chosen by the children's group, until August 19th.

Special guides are supplied the camp counselor, starting with the topic: "What are your favorite movies?" On this subject there is a four-page bibliography of "Selected Reading" for the counselor's use. The participating students study in this connection from a 40-page printed pamphlet which catalogs all the best motion pictures of the past season, giving the principles of selection, audience suitability, and a short synopsis of each film.

The catalog is divided into: animal and travel films, costume and local color pictures, foreign language films, historical personages, light comedies and dramas, musical comedies and operettas, mysteries and melodramas, social problem films, sophisticated dramas and comedies, westerns and short subjects.

"Shopping for movies" will be the second discussion, based on the results of questionnaires circulated among the youngsters concerning their film shopping habits and the reasons for their cultivation.

Next will be a discussion to stimulate an interest in previews, to be followed by a discourse about "Distinguishing movie advertising from reviewing."

Talent To Be Studied

The camp groups will study motion picture directors and their work as taken from a list of "exceptional photoplays," and the work of actors and actresses, especially the value of the player to the motion picture.

In August the plan will be concluded with the subject of amateur motion pictures, on the 12th, and "Current Films," on the 19th.

The idea has the backing of Howard Braucher, secretary of the National Recreation Association; Clyde Fisher, former curator of visual instruction, American Museum of National History; Goodwin Watson, Teachers College, Columbia University, and Lee F. Hanmer, director, recreation department, Russell Sage Foundation.

Mr. Watson believes the plan will give the children "the principles for appreciating genuine merit." In this he has the support of Mr. Hanmer, who predicts that the general idea "should be helpful in developing the increasing number of discriminating motion picture patrons."

The Board will undertake to gather from the camps detailed reports on results at the end of the season.

Standard Density Tablets Prepared for Academy

A set of standard density tablets, to which instruments in all laboratories will be calibrated, is being prepared, with a thin coating of platinum sputtered on a glass base, at the Mount Wilson Observatory and the California Institute of Technology in Pasadena, a Research Council subcommittee on improvement in release print quality said this week in its annual report to the Academy of Motion Picture Arts and Sciences.

The Council plans to place release printing data on the negative film, in a space provided in the Academy Standard Release Print Leader, for availability to any laboratory in the world.

Sunday Shows, Censorship May Come Up in Virginia

As the result of a poll conducted recently in Virginia, it appears possible that the questions of Sunday opening and censorship will be brought up at the next session of the state legislature. Twenty-seven candidates have expressed themselves as favoring continuation of the Sunday closing law and censorship, while 13 have expressed opposition. Indicated is an increase in the strength of the opposition legislators.

Has Store Remodeling Films

In connection with the campaign of the Federal Housing Administration to "Modernize Main Street," relating to renovation of store windows and fronts, the Pittsburgh Plate Glass Company and Westinghouse have prepared four slide sound films on the subject. Each film runs 10 minutes and treats of a different phase of store renovation and lighting. They are available from any of the branches of either company, without charge.

To Dub "Becky Sharp"

RKO plans the dubbing of RKO-Pioneer's "Becky Sharp," Technicolor film, in Spanish at Barcelona, under the supervision of Roberto Trillo, manager of the RKO Spanish branch.

Borneo for Johnsons

Martin and Mrs. Johnson, recently in Chanute, Kan., for a visit, will sail on August 13 from New York to Borneo, scene of their next picture.

British Lion to Handle Republic

British Lion Film Corporation of London will distribute the entire Republic product, including serials, for four years throughout the United Kingdom, under a deal completed Friday between W. Ray Johnston, president of Republic, and Sam Smith, managing director of British Lion, who then returned to Europe.

The deal involves payment of approximately $5,000,000 to Republic by the English company, according to the Republic home office, and this will be the only American product handled by British Lion. Mr. Smith said his company will lay plans for new production to match the American.

In a planned recapitalization of British Lion Corporation it is understood that N. L. Nathanson of Toronto will have an interest.

Municipal Theatres Part Of Kansas City Auditorium

The new municipal auditorium being constructed in Kansas City will have a 3,000-seat theatre and a 1,500-seat "function room" which will be a theatre, in effect, as well. The auditorium, with a probable capacity of 20,000, will be compleed in three months, the theatres in six months. The larger of the two theatres will have a stage 45 feet deep, largest in the city, with a proscenium opening 50 feet wide. The house will have no columns and will be constructed of fireproofed wall materials. Indirect lighting will be used.

Experimental Theatre Discussed in the West

The experimental production of new plays in western theatres and plans for subsidizing theatres in western cities were discussed last week at Iowa City, Iowa, by Harry Hopkins, government relief head; Elmer Rice, Professor E. C. Mabie, head of the drama department of the University of Iowa, and George Middleton, playwright. Also attending the conference were representatives of the various cities in the area about Iowa University.

Goldwyn Changes Title

Samuel Goldwyn has changed the title of the film "Navy Born," written by Mildred Cram, to "Merrily We Marry." It will go into production shortly for release through United Artists. Miriam Hopkins and Joel McCrea are scheduled for the leading roles.

Lucas and Jenkins Take House

Lucas and Jenkins, Paramount partners in Atlanta, have signed to take over the Fox in Atlanta on a five-year arrangement at a straight annual rental of $30,000. The agreement is effective September 1. The house is dark at the moment.

Paramount Sets Title

The next Zane Grey picture to be produced by Paramount will be titled "Nevada," the story for which is being prepared by Eddie Moran and Milton Krims.

THE WHISPERING CAMPAIGN HAS BECOME A SHOUT!

"UNIVERSAL HAS THE LINE-UP!"

• • • • AND HERE AR
THEY'RE AL

THE OPENING GUN

EDWARD ARNOLD
in
"DIAMOND JIM"
With JEAN ARTHUR · BINNIE BARNES
Directed by Edward Sutherland
An Edmund Grainger Production

RELEASED SEPTEMBER 2nd

◆

TWO
MARGARET SULLAVAN
PRODUCTIONS
Universal's great star at her greatest!

◆

CAROLE LOMBARD
in
"SPINSTER DINNER"
Faith Baldwin's Cosmopolitan Magazine
Sensation . . . Directed by Walter Lang

◆

BINNIE BARNES
in
"HER EXCELLENCY,
THE GOVERNOR"
Nina Wilcox Putnam's Liberty Magazine
success . . . Directed by Stuart Walker

◆

EDMUND LOWE
in
"KING SOLOMON
OF BROADWAY"
With Dorothy Page and Pinky Tomlin
Directed by Alan Crosland . . . A
Julius Bernheim Production

◆

KARLOFF and LUGOSI
in
"THE INVISIBLE RAY"
Howard Higgin's and Douglas Hodges' weird story

JACK OAKIE
in
"FAST AND FURIOUS"
From the auto-racing romance by Paul
Sidney... Directed by Edward Laemmle

◆

EDWARD ARNOLD
in
"HANGOVER MURDERS"
With CONSTANCE CUMMINGS · ROBERT YOUN
SALLY EILERS · REGINALD DENNY · ROBT. ARMSTRON
From the novel by Adam Hobhouse . . . Directed b
James Whale . . . A Carl Laemmle, Jr. Productio

◆

CHARLES FARRELL
in **"OFF-SIDE"**
Stanley Meyer's sensational football stor
With JUNE MARTEL...Directed by Hamilton Macfadde

◆

MAY ROBSON
in
"THREE KIDS AND A QUEEN"
Directed by Edward Ludwig

◆

JACK HOLT
in
"STORM OVER THE ANDES"
With MONA BARRIE and ANTONIO MORENO
Directed by Christy Cabanne

◆

EDMUND LOWE
in
"THE GREAT IMPERSONATION"
E. Phillips Oppenheim's best-seller
Directed by Lloyd Corrigan

◆

MARTA EGGERTH
Universal's New Singing Venus
in a merry American musical romance
"SONG OF JOY"

THE PICTURES SHOUTING ABOUT:

CHARLES BICKFORD
in
"EAST OF JAVA"
Gouverneur Morris' famous story
Directed by George Melford

* * *

ASU PITTS-HUGH O'CONNELL
The Nation's Newest Scream-Mates
in
"ALONE TOGETHER"
Directed by Kurt Neumann

* * *

The Great KARLOFF
in
"BLUEBEARD"
Screenplay by Bayard Veiller, author of
"Within the Law" and "The Trial of Mary Dugan"

* * *

EDWARD EVERETT HORTON
in
"HIS NIGHT OUT"
Henry Irving Dodge's famous comedy

* * *

JANE WYATT
in
"STRANGERS AT THE FEAST"
From the best-seller by Beatrice Lubitz
Screenplay by Gladys Unger

* * *

ICTOR HUGO'S immortal masterpiece
HUNCHBACK OF NOTRE DAME"

* * *

NOAH BEERY, Jr. and JEAN ROGERS
in **"STORMY"**
herry Wilson's story of wild horses and wilder men!
Directed by Louis Friedlander

"DRACULA'S DAUGHTER"
By John L. Balderston...A Carl Laemmle, Jr. Production

* * *

"GIANT PLANE"
By James Warner Bellah...Directed by Ernst L. Frank

"AGENT 44"
The first story of the Government's woman-hunters!

* * *

Gaston Leroux's classic drama of all time
"PHANTOM OF THE OPERA"

* * *

JACK HOLT in
"RIVERBOAT GAMBLER"
Based on the famous stories by Bret Harte
Screenplay by Gouverneur Morris and Gerald Geraghty

* * *

"TROUBLE IN B FLAT"
A brand new kind of comedy with music by
James Edward Grant, author of "Whipsaw"

* * *

JACK HOLT in
"TALL TIMBER"
The drama of the last wilderness!

* * *

"YELLOWSTONE"
Arthur Phillips' stirring story
of America's natural wonder

* * *

"THE FLYING SQUADRON"
A romance of aerial daring!

* * *

SIX BUCK JONES FEATURES
The greatest Western star of all
in his biggest money-makers!

* * *

JACK HOLT in
"DESTROYER"
Samuel Johnson's gripping
story of a submarine pirate

AND DON'T FORGET WHAT WE PROMISED ABOUT WINDING UP THE CURRENT SEASON IN A BLAZE OF GLORY WITH

IRENE DUNNE

in John M. Stahl's production of

"MAGNIFICENT OBSESSION"

With ROBERT TAYLOR, Charles Butterworth, Betty Furness

[Now in Production]

●

MARGARET SULLAVAN

FRANCIS LEDERER

in **"NEXT TIME WE LOVE"**

From Ursula Parrott's newest novel!

●

WILLIAM POWELL

in **"MY MAN GODFREY"**

From the Liberty Magazine serial by Eric Hatch

●

"SUTTER'S GOLD"

A Howard Hawks Production...From the epic novel by Blaise Cendrars

●

IRENE DUNNE

in **"SHOW BOAT"**

Edna Ferber's Immortal Classic! . . . Music by Jerome Kern

A Carl Laemmle, Jr. Production . . . Directed by James Whale

Exhibitor Warns of Problem Coming When Giveaways Fade

Answer may lie in unusual pictures for specialized audiences, says B & K manager

by "BUNNY" BRYAN

Manager of the Pantheon, Chicago

The writer is operating a larger-than-average theatre in a key city. Competition is keen but we have been able to keep in the black in the face of it all. Houses all around us went to giveaways. We continued giving them what we felt were the three best pictures of the week (we are subsequent-run with three changes a week). Finally, out of self protection, we deemed it wise to adopt the gift idea. Not believing in doing anything halfway we made it a Monday-Wednesday-Saturday policy.

The first few weeks were simply tremendous. We were having to stop selling tickets, regardless of the picture we played. Then the smaller houses around us and one of the larger ones as well started a deluge of gift nights. We are still doing better than average business on handout nights and on the entire week, but we are beginning to wonder *just what will happen when this deluge of giveaways dies a natural death.*

Sure of "Value Received"

We feel that the instantaneous better-than-average results were due to several reasons: First, we have pretty well established a policy of giving value received and playing "the pick of the pictures." Our patrons *knew* they were going to see a good show and felt that the giveaway was an added attraction. Second, we are located in a neighborhood populated by many sporting people. Our so-called "family" trade is limited almost entirely to adults, meaning we are not open to criticisms of women's clubs and others. Third, we stressed the absolute fairness of our method of playing the giveaway game and, fourth, we sold the hell out of it at every opportunity. It just could not help clicking with the kind of sales efforts we used. In other words, we gave it the works from every angle—and then some.

Our giveaway night business already is dropping off, due in part, we believe to the many houses in our area using giveaways every night in the week, houses with an admission price so low *they cannot hope to make any money.*

We have listened very carefully to any patron comment and reaction concerning giveaways. While we have had many tell us they avoided the theatre on gift nights and others have been disgruntled because they have not won anything after coming to the theatre for weeks on those nights, we must in all fairness say that, for the time being the policy has been very profitable, *but*—and here comes the joker—the something that is real food for thought—*what are we going to do after the novelty of giveaways has worn off?*

Folks are not so dumb. They know when they plank their money down at the box office just about what they are going to see in these days of so much advance publicity. What are they going to say when we take away that extra added inducement, the give-away?

"Bunny" Bryan, who points the problem which will confront the exhibitor when the "deluge of giveaways dies a natural death," is manager and publicity director of the Pantheon, Balaban & Katz theatre in north Chicago. Mr. Bryan has managed and exploited theatres in various cities, among them Woonsocket, R. I., Boston and Asbury Park. He was "out in front" of Guy Lombardo's band for a short while before going to the Pantheon.

Frankly we do not know, and that's the why of this epistle to the HERALD. We believe it is about time some real thought was given to a real problem.

We must give them diversion of a different kind not once in a while but as a steady diet, just as we are now handing them give-aways on certain stipulated days or nights.

Different Type Films

Some time ago we made a booking that was very profitable. Remember, we need three pictures every week. Only two half-way box office pictures were available for a certain week. Something was needed to bolster a very ordinary programmer. We heard about Captain Craig and his "Sea Killers" film, the picture being a really good underseas and on top adventure film.

We set in Captain Craig and his "Sea Killers." The advance lobby had everything from diving suits to sawfish. We used extra newspaper space, heralds, a sound truck, a limited amount of billing and Captain Craig contacted schools and clubs. In the face of brutal weather, we obtained a considerably above average opening and closed the date with a nice profit, notwithstanding the added publicity costs.

Maybe that is what we need—films of a very different kind with a running time ot from 30 to 50 minutes and a personal appearance thrown in when practical. Campaigns and attractions can be made to fit special audiences, drawing many who may have remained away from the theatre. I'd like to hear what some of the other fellows think about this.

Society Names Leonidoff

Leon Leonidoff, stage producer at Radio City Music Hall in New York has been appointed a regent on the board of the Society of Arts and Sciences, in recognition of his services in the advancement of art in the theatre.

First High Court Decision Awaited

Labor Day will bring the first high court decision on the legality of "Bank Nights," employed by the theatres as a box office stimulant, the Court of Appeals at Cleveland, convening late this month to decide the bitterly contested action of the Fountain theatre in that city against the Haltnorth.

In Akron, Ohio, where John Romwebber, of the State, asked for a temporary injunction to stop Bank Nights in that area on the grounds of unfair competition, defendants were ordered to file an answer before August 25, the hearing in September.

While Milwaukee's district court, ruling in the case against Bert Nathan's Hollywood theatre, declared Bank Nights to be illegal as a lottery, and H. A. Cole, in Dallas, was fined $100 in county court for employing the stunt, theatres in Norwalk, Connecticut, abandoned the practice and New York's Police Department ordered all theatres to act similarly.

On the other hand, giveaways, including Bank Nights, were spreading throughout Ohio and from Des Moines came word that the number of Bank Night users in the midwest has increased to 850. Too, Screeno spread to the Comerford circuit in Pennsylvania.

Indiana Considers Dropping Doubles

Elimination of double featuring was discussed at an Indianapolis meeting of the Associated Theatre Owners of Indiana last week. Practically all the neighborhood and downtown subsequent-runs are using double features, said Charles R. Metzger, attorney and general manager. Two of the five first-runs, Loew's and the Circle, show them occasionally.

Double featuring has returned to five theartes at Lincoln, Neb. The Kiva reduces admissions to a dime whenever the Varsity, sister theatre, is open.

At Flint, Mich., exhibitors have extended their six months agreement on single featuring for another half year. Showmen said patrons come oftener when there are single bills, and overhead is lower.

Jack Goldstein Becomes UA Exploitation Manager

Jack Goldstein, publicity director for RKO New England theatres at Boston, takes over the position of exploitation manager for United Artists next Monday. Mr. Goldstein has been in the business 16 years. He fills the post formerly held by Monroe Greenthal, who was promoted to advertising and publicity director upon the recent resignation of Hal Horne.

Subsequents Put Dallas First-Runs On the Sidelines

[*By Dallas Correspondent*]

A traffic volume that leaves the first-runs on the sidelines has developed out of the rapid spread of the neighborhood theatre in Dallas, Texas, with its 275,000 population. The entire group of subsequent-runs, downtown as well as suburban, has produced a situation honeycombed with competition with the first-run theatre. In addition, there is a continuous criss-cross of trade from one suburban area to another.

Out of this complexity came an appeal from Interstate Theatres, Inc., that distributors make contract limitations on admission prices, restricting second-run exhibitions to at least 25 cent admissions to pictures showing first-run at 40 cents or more, as well as limitation of double featuring and the use of giveaways. Interstate application was general for all its larger cities and for all film companies.

Subsequent-run exhibitors in the lower ranges, however, declare that because of delayed availability of pictures, difficulties in booking, and because they tap a volume of trade at a low price level that otherwise would not be available, they are justified in using any practicable trade stimulator.

The accompanying breakdown of price and giveaway policies of 24 theatres of Dallas presents a picture of the competitive situation. Community theatres have initiated as well as benefited from the growth of neighborhood business areas and the community services obtainable in them.

Interests of the distributors overlap from the field of the first-runs into the sector of the subsequents in two particulars, and to make a conflict. The distributors are interested in a maximum return from the first-runs, whether obtained from high flat rates, which depend upon the house average, or from big takes on percentages. Any lessening of these grosses due to the draw of the subsequents makes for a lessening of these grosses makes for a lower yield from the initial showing. But the distributors want also the rentals from the subsequents, and that a portion of these rentals is justified without any interference with any other box-office intakes, is ascribed to a greater general gross from a multiplicity of theatres than from a few.

The first-run, with its heavy investments, big overhead and high film rentals, has a problem in Dallas, and the end is not yet.

Hanson Starts New Circuit

Oscar R. Hanson, general manager of Associated Theatres, Ltd., and Allied Exhibitors of Ontario and president of Empire Films, Ltd., Canadian distributor of Republic, British International, Educational and other product, has organized Hanson Theatres, Ltd., to own and operate theatres in Toronto. The company already has obtained houses in Toronto and St. Thomas and the Grand in Sudbury from W. E. Mason.

Price Range and Gift Night Policies Explain Sharp Competition at Dallas

DOWNTOWN

Class A—First-Runs

Palace ..... 50c top
No gifts.

Majestic .... 50c top
No gifts.

Melba .... 40c top
Screeno, 2 weekly.

Class B—First-Runs

Rialto (Old Mill)
Under remodeling.

Capitol .... 25c top
Screeno, 2 weekly. Bank Night, weekly.

Subsequent Runs

Mirror .... 25c top
No gifts.

Queen .... 15c top
No gifts.

NEIGHBORHOODS

North Side, Class A—DeLuxe Operation

Arcadia ...... 35c top
(Interstate)
Screeno, 2 weekly.
Bank Night, weekly.

Melrose .... 25c top
(Interstate)
Screeno, 2 weekly.
Bank Night, 2 weekly.

Varsity .... 25c top
(Paul Scott)
No gifts.

North Side—Class B Houses or Neighborhoods, or Both

East Grand 25c
(H. Jorgensen)
No gifts.

Knox St. 25c; Lawn 25c
(R. Z. Glass)
China, 2 weekly.
Cash Night, 1 weekly.
Double bills.

Columbia 25c
(Brown)
China, 2 weekly.
Cash Night.
Double bills.

South Side—Class A

White 25c
(M. S. White)
Cash Night, 1 weekly.
Double programs. Family Nights.

South Side—Class B Houses or Neighborhoods, or Both

Dalsec 15c
(M. S. White)
China, 2 weekly.
Double programs.

Forest 15c
(M. S. White)
China, 2 weekly.
Double programs.

Fair 25c
(R. Z. Glass)
China, 2 weekly.
Cash Night.
Double bills.

Oak Cliff (West Side)—Class A

Texas .... 35c top
(R & R Theatres)
Bank Night.
1 weekly automobile.

Oak Cliff—Class B Houses or Neighborhoods, or Both

Rosewin .... 25c top
(R & R Theatres)
Bank Night, 1 weekly.
Double bills.

Midway .... 25c top
(R & R Theatres)
Bank Night, 1 weekly.
Double bills.

Queen .... 15c top
(Dunbar)
No gift.
Double bills.

Trinity .... 25c top
(H. C. Houston)
Bank Night, 1 weekly.
Double bills.

Bison .... 25c top
Astor .... 25c top
(Chas. Hefley)
China, 2 weekly. Cash Night, 1 weekly.
Double bills.

Note: All neighborhood houses, except the Class A ones, listed with admission of 25 cents, posted this price as a result of the Inter-state Theatres, Inc., contract clause calling for restriction of subsequent-run exhibitions at not less than 25 cents for those pictures showing first-run for 40c or more. All of these houses previously posted 20 cents or less.

DeSylva Deal Renewed

Twentieth Century-Fox has exercised its option on Buddy DeSylva's contract and the producer will continue at the studio another year, working on "Captain January," and "The Littlest Rebel," both with Shirley Temple.

Theatre Mortgage Recorded

A mortgage was recorded in Salem, Mass., last week, for $400,000 from the Massachusetts Amusement Corporation for two years at four and one-half per cent to Warner Brothers Pictures, Inc. Covered are several theatres in Lynn and Lawrence.

WALL STREET AND PRESS HAILING RECOVERY WITHIN FILM INDUSTRY

Advances of Motion Picture Stocks and Bonds Are Cited in Emphasis on "Hurdling of Financial Difficulties"

Seldom has Wall Street and the financial and news press evidenced such collective enthusiasm for the financial recovery and future outlook of an industry as that expressed late last week for the motion picture.

Singling out film issues in a group as one of the star performers in a stock market that reached its highest level, pricewise, since September, 1931, the Street and the press both expressed the opinions that the upturn in film issues clearly mirrored "improved conditions in the motion picture industry," and that "most of the major motion picture producers have met and are now successfully hurdling their financial difficulties."

"This may be attributed," said the New York *Post,* in an expression typical of others, "largely to the fact that the industry, sensing business recovery in the offing, had decided to get a running start for the leap into profitable business activity."

Stocks and Bonds Advance

Their interest aroused by the sudden forward movement of leading issues of both film stocks and bonds, many closing at new high prices for the year, financial analysts of the New York *Times* pointed out that "increased earnings, a scaling down of costs and a general realignment within the producing units is held responsible for the general upward swing of the last few days."

The Hearst newspapers, reflecting their observations in the New York *Evening Journal,* said: "Betterment in financial and profits position for the industry in general is the prime factor in the current upswing in amusement obligations. In addition, "a record array of productions for next fall and spring is expected to spur theatre attendance." Thus a note of optimism was struck, too, for the so-called "little" exhibitor in the field.

Advances of 50 to 150 per cent or more have resulted in bonds and stocks of the large motion picture corporations this year, which, added the *Post,* have resulted in "lifting some of them from the basement 'bargain counter' to positions of respect in the investment field."

New Blood Cited

"New managements have replaced old through amicable arrangements under reorganization proceedings undertaken by the large units in the last year," the *Post* continued. "Thus, in the greatest alignment of forces in the history of the industry the new blood is hard at work on the job of rebuilding earning power and paying considerable attention to making pictures, recognized to be the basic division of the industry."

Likewise predicting a record array of productions for next fall and spring to spur theatre attendance, "supplementing the substantial drawing cards of current attractions," the *Post* expects the industry to effect a "moderate advance in box office prices when and where it seems feasible."

"Film profits have held up fairly well, but theatres, in which the bulk of amusement capital is tied up, have been lagging and a recovery would be of primary importance," it was said.

"Completion of certain plans for securing a reduction in real estate rentals and reorganization of theatre holding subsidiaries, and progress in this direction elsewhere, have paved the way for greater profits from this division of the business," the *Post* concluded.

The pre-weekend spurt caused the *Wall Street Journal* of Dow, Jones and Company to engage in a close study of the causes.

"The greatest realignment of forces in the history of the motion picture industry is apparently in progress," the Journal said. "This has been going on over the past year, coincident with the reorganization of a number of the leading companies and the upturn in earning power that has come with general business recovery.

"Reflecting the betterment in financial and profits positions, the bonds of various representative film companies have scored sweeping advances recently," continued the publication, explaining these advances as follows:

"Warner Brothers convertible 6s advanced four points, closing at 80, compared with the 1935 low of 48½. Radio-Keith-Orpheum 6s of 1941, which are in default, jumped five points to 50, against the year's low of 26½. Paramount Publix 5½s sold at 100, against a low of 58¾ earlier in the year, while the Paramount Famous Lasky 6s are currently selling at 98⅜, against a 1935 low of 59; the latter two issues are being exchanged for Paramount Pictures 6 per cent debentures, and 6 per cent first preferred."

Analyzing Five Companies

The *Wall Street Journal* concluded with an analysis of the present construction of the five largest corporations as follows:

"Fox Film Corp., the first of the big companies to meet financial difficulties, is now probably further along the road of reconstruction. Having put its financial house in order, the Fox management is adding to its film production facilities through a merger with Twentieth Century Pictures. Latter reported a net profit of $1,409,277 for the period from June 1, 1934, to May 4, 1935. Fox showed $1,273,069 net for the year ended December 29, 1934.

"The largest stockholder in Fox is still the Chase National Bank, which acquired its common stock through the conversion of its substantial holdings of Fox bonds in the reorganization a year or so ago. Other important stockholders are Atlas Corp. and a group of British investors.

"British capital is greatly interested in the U. S. amusement industry. In addition to holdings in Fox, England has a position in Paramount, with the Royal group of insurance companies holding a substantial amount of the bonds. The American representative of these insurance interests, H. A. Fortington, is one of the dominating factors in the Paramount management through his position as chairman of the executive committee.

"Lehman Brothers are represented by John Hertz as a director. Former banking interests identified with the company are no longer directly represented on the board. J. E. Otterson, president of Paramount, had previously long been American Telephone's chief executive in the sound film field through his former position as head of Electrical Research Products, a subsidiary of Western Electric.

"Paramount earned about $2,400,000 in the first quarter of this year, but this amount is subject to adjustments for taxes and other contingencies. Profits in the second quarter were not so good, but it is likely that earnings for the first six months will be over $3,000,000.

Newspaper Analysts Point to Increased Earnings, Reduction of Costs and General Realignment of Producing Units

Complex Problems Cited

"Due to the manifold accounting problems of a company as large as Paramount emerging from receivership, with many subsidiaries also in process of reorganization, even the best official estimates of earnings can only be approximate. These estimates, however, probably fairly reflect the earning power of the system.

"Radio-Keith-Orpheum Corp. is in process of reorganization, but no plan as yet has been proposed. The two principal stockholders of RKO are the Radio Corp. of America and the Rockefeller family through its interests in Rockefeller Center which received a block of RKO stock in consideration for rent reduction. RKO, after showing heavy losses for several years, reported a net profit of $388,003 for the 21 weeks ended May 25, after allowing for interest and other charges.

"Warner Bros. Pictures, which has not been through any reorganization, is also coming out of the red. Its report for the 39 weeks ended May 25 (August 31 fiscal year) showed a net profit of $371,592 after interest and charges, or more than sufficient to cover preferred dividends.

"Loew's, Inc., the only one of the big five that has kept in the black over the last five years, earned $5,841,351, or $3.50 a share, for the nine months ending May 25, a gain of about $100,000 over the corresponding 1934 period. The failure to show a larger gain in net was probably due to an off period in film releases.

Ruling Sets Precedent On Insurance Suits

That a liability insurance company issuing a policy to a motor carrier cannot be sued by an injured party until judgment is obtained against the motor carrier was ruled by Judge Otis E. Hungate in the Shawnee county, Kansas, district court, in a case involving an accident of an Exhibition Film Delivery truck.

Judge Hungate sustained a demurrer in a damage suit brought by Joseph H. Greaser, who was injured in April, 1933, by a truck of the Film Delivery Service in Topeka. The company held a certificate to do business in Kansas and had filed a liability insurance policy with the state, according to law.

The Kansas supreme court, so far as the records reveal, never ruled on the point and the opinions of courts of other states are conflicting. Mr. Greaser should have sued the truck operator, although the insurance company was obligated to pay the adjustment, according to the decision.

Margaret Sullavan in Deal

Universal is negotiating an extension of her three-year contract with Margaret Sullavan. She has three to make for the company with only one property, "Next Time We Love," scheduled thus far.

CHINA'S FEES THREATEN TO CLOSE FIRST-RUNS

Report That Customs Assessments Will Be Increased Follows Doubling Censor Fees

by J. P. KOEHLER
Shanghai Correspondent

Foreign distributor-exhibitors are threatening to darken the first-run theatres in China unless greater consideration is given them in the matter of fees for censorship.

Since censor fees were doubled by a decree that was effective April 21st, distributors from America and other lands have protested and protested, but to date the only development has been a rumor that still further burdens are to rise up, this time in increased customs assessments. And all this while receipts have been falling sharply for a year and the volume of Chinese-made product has been rising.

American distributors still are awaiting results of their appeal against the retroactive features of a regulation imposed May 1st, after several extensions, requiring photographic reproduction of the license certificate on film to be screened at every performance before the screening of each item. The ruling applies to every item shown, also trailers, all of which must pass rigid censorship tests at Nanking. Originally promulgated Dec. 7, 1934, the act requires everything ever censored in China to follow the new rule. Naturally there has been a stiff fight against the retroactive feature of the act, with the result that so far, few, if any, and none of the American distributors, have followed the rule except as it applies to items censored after December 7th.

Double Censor Fees Doubled

Effective April 21st the Chinese Government increased censor fees 100 per cent, making the fee now C.$20 per 500 meters or fraction thereof, plus C.$3.10 for the license certificate, stamp and application tax. Vigorous protest against the increase was made by the foreign distributors. Foremost in the fight have been the American distributors, whose product has been most heavily affected by the increase.

Again the American companies appealed for consideration through diplomatic channels and, though the increased fees are now being paid under protest, there may be a prospect of re-consideration. The fee is exceptionally high. It applies only to foreign pictures. The fee for native productions is only about C.$15 for an entire feature regardless of length.

Receipts Drop

Receipts have dropped heavily in the past year and the additional handicap laid upon foreign films have made the going heavy. The Chinese-made product, while very inferior, is still increasing, and is filling the smaller theatres and those in the outport cities. It is only the very exceptional foreign film that enables the distributor to sell the smaller product, and even then releases have been greatly curtailed due to the filling up the time of the smaller house with native product.

The Chinese Government has followed a very simple method in the collection of fines for violation of the censor rules. For instance, if an exhibitor advertised a picture by any other name than that given in the official certificate, the fine of anywhere from C.$20 to C.$60 was laid upon the *distributor*, even though the distributor was in no way to blame for the violation. If the distributor refused to pay on the grounds of not contributing to such violation, the Chinese Censor refused to pass any more of the distributor's product until he did pay. And the exhibitor in most cases refused to pay the fines, thereby forcing the distributor to collect out of any deposit made. Repeated protest had no effect, but the matter is now in the hands of officials of the Chinese and American Governments and there is a report that the situation may be clarified.

Increased Duties Threaten

There is further rumor of a forthcoming increase in customs duties. These are very high now, and an increase certainly would result in a stiff curtailment of importations, since many films now brought into China fail to earn more than print cost and duties, and censor fees. While returns from the season's product are still large enough for maintenance of well-equipped distribution offices, the time is not far distant, in the opinion of the writer, when economy will force other methods of handling foreign product in China, if costs continue increasing.

The American distributors who formed the Film Board of Trade (China) in July, 1934, have been hard at work in clearing up difficulties, ironing out disagreements, clearing up bad accounts and generally house-cleaning a situation that over the years had almost brought an impasse. Results are felt in a better understanding between exhibitor and distributor, and a spirit of cooperation is very evident. The "bad boys" among the exhibitors have begun to feel the weight of common sense business methods, and the coming new year's contracts should show a firmness heretofore impossible.

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More Serials Wanted

There is a growing demand for action serials—not for the larger theatres where the foreign element is still strong, but in the smaller and purely Chinese theatres, where the esthetic big productions fall flat and cannot get consideration even at low priced rentals.

▽

American producers have yet to learn that the Chinese temperament will not stand for ridiculing the race in pictures. Some producers still insist on dressing Chinese in pigtails and mandarin coats, and acting the part of clowns. There is a field here for Chinese character films that stick to truthful portrayal of the modern Chinese mind, and ideals. The American producer who will see things in the proper light will eventually win to laurels and big money, but will have his work cut out to meet all the requirements of the New-Life Movement in China. And reasonableness is not exactly a virtue in China at present—except as reasonableness is looked at from the Chinese angle. It requires a broadminded individual to see pictures from a Chinese viewpoint of national feeling.

Conditions in China Improving Every Day

Normand Westwood, general manager of Universal Pictures Corporation, of China, in New York for home office conferences, said this week that conditions are improving every day in China. The Chinese prefer action pictures and the more the better, he said, with native productions for the most part leaning towards the American style of producing, with more sound pictures being made than ever before.

Mr. Westwood will leave for the Coast next week for conferences with Carl Laemmle and other studio officials. He expects to be back at his headquarters in Shanghai before October 1st.

Pathe Considers Taking Code Authority's Office

The possibility of Pathe taking the vacated offices of the Code Authority on the 23rd floor of the RKO Building is being considered by executives of the company. In the event a lease is signed, the new offices will adjoin First Division's headquarters.

First Division's setup at present includes 18 British International films, eight Hoot Gibson westerns and eight Big Boy Williams features, the western to be produced by Alexander Bros. Additional British films and a number of independent produced pictures, to be made on the Coast, also are being considered. Added to the field sales staff are Mike Thomas, who will handle Maine, New Hampshire and Vermont; E. J. Gross who will cover Connecticut and Rhode Island; and Gerald Swaebe, assigned to Massachusetts.

Paramount Week Sept. 1 to 8 Includes Theatre Awards

Theatre managers and publicity men will share in a $3,500 contest for best exploitation of product in a "Share the Wealth" plan for Paramount Week, September 1 to 8. Managers and publicity men will share equally, according to best grosses and best campaigns. A complete Paramount show must be given for the week.

Contest to Contract—8 Months

Within a period of eight months Ann Loring, Brooklyn, N. Y., girl, won a talent contest, received a trip to Hollywood and a screen test, was given a role opposite Warner Baxter in "Robin Hood of El Dorado," married Louis Schor, young Los Angeles attorney, and received a new long term contract with MGM.

MR. EXHIBITOR—
YOU'RE RIGHT!

OUT of the first 3,000 contracts with COLUMBIA PICTURES for the 1935-36 season, you wrote into 2,600 contracts

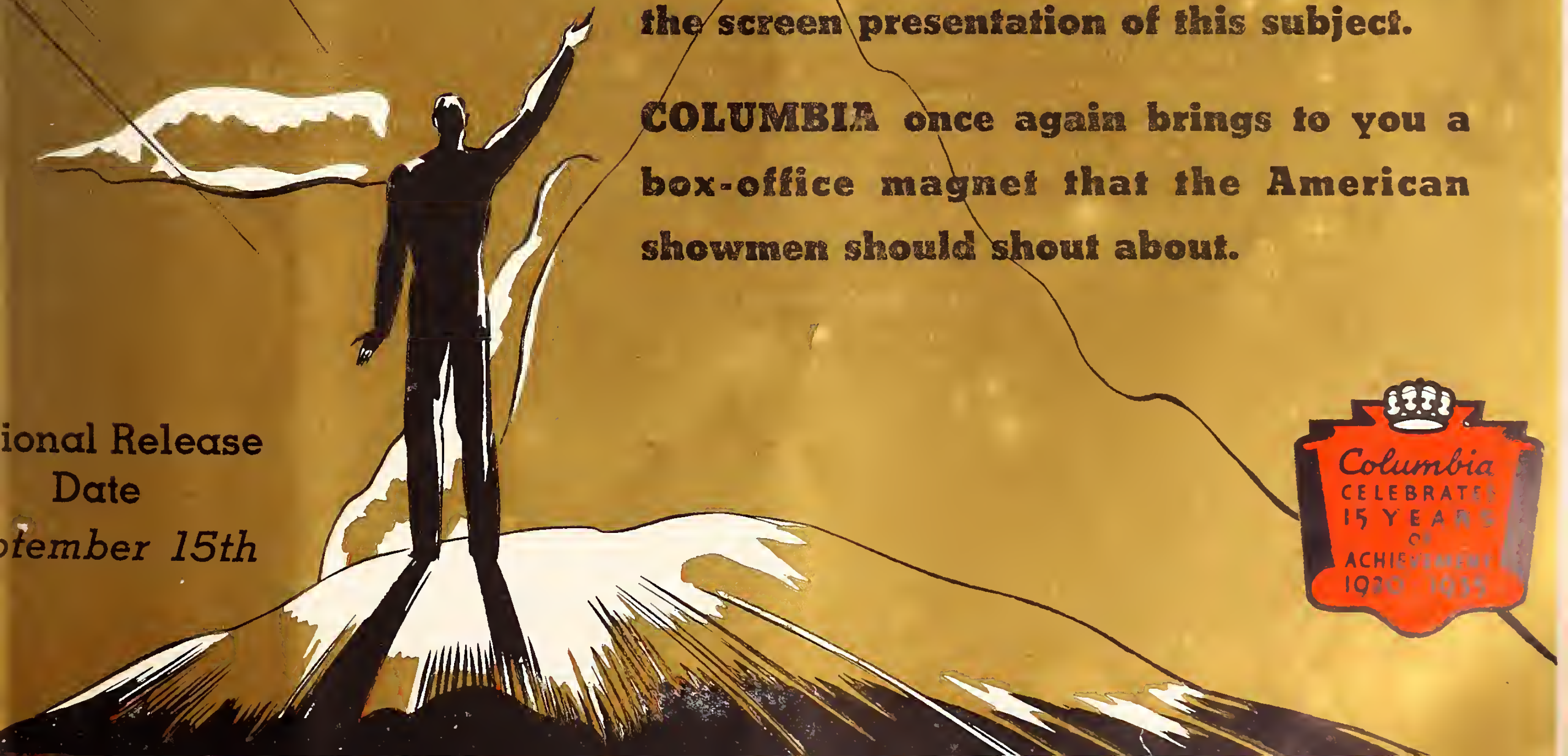
THE VOICE OF EXPERIENCE

You bought the most novel, the most interesting, the most publicized one-reel subject that has ever been brought to your attention.

THE VOICE OF EXPERIENCE

brings to your theatres a devoted weekly audience of over 15,000,000, men, women and children who are anxiously awaiting the screen presentation of this subject.

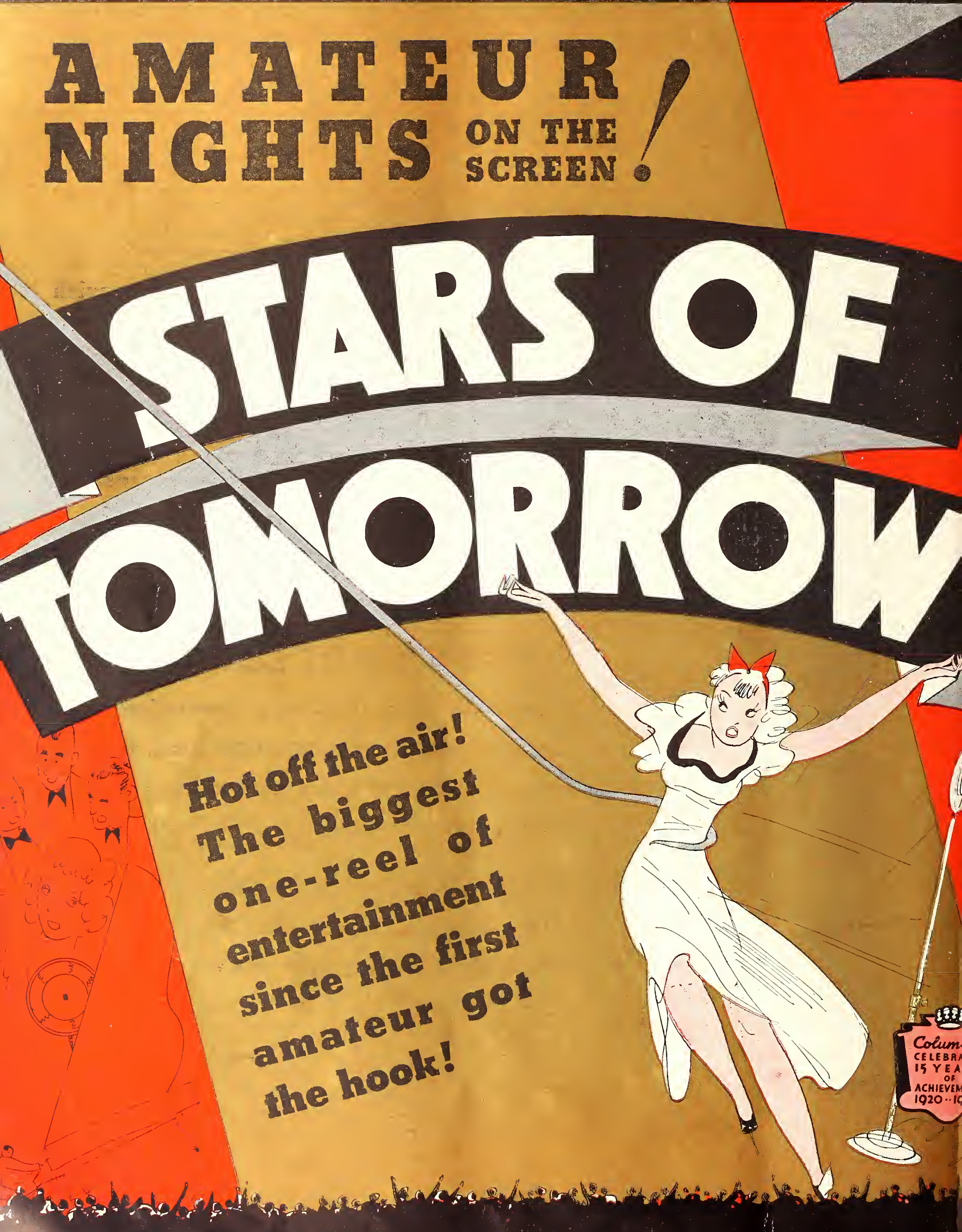
COLUMBIA once again brings to you a box-office magnet that the American showmen should shout about.



ional Release
Date
ptember 15th

Columbia
CELEBRATES
15 YEARS
OF
ACHIEVEMENT
1920 - 1935

. . and another *NEW* idea from Columbia!



AMATEUR NIGHTS ON THE SCREEN!

STARS OF TOMORROW

Hot off the air! The biggest one-reel of entertainment since the first amateur got the hook!

Colum
CELEBRA
15 YEA
OF
ACHIEVEM
1920--19

ake COLUMBIA your buy-word for 1935-19

Second Suit Begun On Use of Photos

The professional dignity of Hugh Sinclair, of the cast of "Escape Me Never," was injured to the extent of $50,000, he charges, when Postal Telegraph & Cable Company permitted a composite photograph of himself to be displayed in its New York branch office windows in a tieup with United Artists.

That claim for damages is on file in the New York supreme court in connection with Mr. Sinclair's suit for a permanent injunction to restrain the telegraph company from displaying the poster containing the disputed photograph. Justice Edgar J. Lauer, in signing an order for a temporary injunction pending a trial, has upheld Mr. Sinclair's contention that the use to which the photograph was put was a blow to his dignity and constituted an invasion of his civil right.

Second Photograph Suit

A second case involving the use of a photograph developed in New Bedford, Mass., this week when Lina Basquette, actress, started proceedings against the Empire theatre for $100,000 damages, charging the management displayed a picture of her in a manner to give the impression she was a member of a colored revue. A writ of attachment preliminary to the actual suit was served on the theatre operators.

United Artists this week was to join in the Sinclair action as a codefendant since Postal Telegraph merely lent its space in the tieup and is the innocent party in the dispute. Also, the question is considered of importance in connection with player contracts in which provision usually is made for exploitation. It is understood that attorneys for United Artists will ask the court to dismiss the entire proceedings.

If Mr. Sinclair's contentions are sustained, that the language of the publicity enabling clause in the contract did not authorize use of the photograph in the manner indicated, then contracts will have to be written differently in the future, according to film company executives.

The poster showed Mr. Sinclair and Elisabeth Bergner, star of the picture, advising friends by telegraph that "Escape Me Never" was to open at the RKO Music Hall. Mr. Sinclair claims this "humiliated" him.

Justice Lauer agreed with Mr. Sinclair's counsel that the situation was comparable to a lawyer telegraphing his friends to attend court and "witness his appearance before the bar."

Claims Publicizing Rights

United Artists, distributor for British & Dominions in the United States, contends assignment of the film also transferred to it contract rights providing that the film company may publicize the artist in any manner it deemed proper.

Miss Bergner, with whom Mr. Sinclair also appeared in the stage production of "Escape Me Never," has not objected to the publicity on the picture.

From Los Angeles this week came word that James J. Donnelly, claiming to be the copyright owner of the song, "When My Ship Comes In," has filed suit for $102,000 damages against Samuel Goldwyn, producer of "Kid Millions," starring Eddie Cantor. Mr. Donnelly charged the song was used in the picture without his authorization. The film was released by United Artists.

PICKED TOO MANY WINNERS

So Now Clarence Beck Is Closing Castle Theatre in Chicago Loop, the Film Salesman's Best Bluff

After 20 years of as colorful existence as is to be found in theatre circles, Clarence Beck's Castle theatre on State street in the heart of Chicago's Loop will close its doors August 11. On the following day, a crew of workmen will begin to convert the building into a women's dress goods store.

Inability to get the pictures which would draw them in for the last 10 months forced Mr. Beck's decision. After playing first and second-run films for 19 years, he found it impossible to get what he wanted. Opening of the Apollo and Garrick by Balaban & Katz as first-run houses was a major blow and when the Orpheum returned from Class C to Class B last fall that was the knockout.

"The boys with the film companies are going to miss the Castle when it's gone," said Mr. Beck this week. "It was the best bluff they had. When it came down to the last call, all they had to say about a picture was that it was going into the Castle and the big boys would grab it off. I picked too many winners. Whether they could see anything in a picture or not, they had an idea if Beck wanted it it was sure fire box-office."

Mr. Beck said the Castle was used so often to bluff the big theatres that it should have been a joke, but it wasn't. He said that Balaban & Katz refused definitely to run Mae West's first picture, but reversed themselves when they found out the Castle wanted it.

Jumped from Nickel to Quarter

"It's been a lot of fun," he went on. "When I opened up it was a five-cent business. Some houses got a dime and for an 'extra special' jumped to the daring price of 15 cents. I jammed it up to a quarter the day I opened, and I got 'em in.

"Not so many years ago, B. & K. wouldn't touch an animal picture. I grabbed all of the good ones I could get and I certainly packed them in. It opened their eyes and I haven't had a crack at a good animal picture since. It was the same with freak pictures. But not any more.

"The most fun was taking some picture that had done a nosedive at the Roosevelt and putting it in second-run at increased price. That took some exploitation and advertising, but they went over."

Mr. Beck, if not the first theatre owner in Chicago to go in for exploitation in a big way, was certainly the most consistent. His lobby always was astounding and had shoppers along State Street craning their necks. There is hardly a sure-fire ballyhoo recognized as standard in the trade today that wasn't used by him years ago.

How He Picked Them

The Castle's owner himself has a unique record. When he had three houses on Madison street as well as the Castle, he looked at eight pictures a day. That was when they speeded them through the projection room in 45 minutes. His judgment was uncanny.

"Here was the system," he explained. "I'd wait three or four days and if I could remember three or four high spots in a picture through the maze of all of the rest of the stuff I had seen, that was one I wanted."

Mr. Beck was consistently against block booking. With few exceptions in unusual instances, he spot-booked. For 15 years he refused to book pictures with pink permits (adults only). For 17 years he showed no short subjects, just the feature. Turn them in and turn them out. The depression and lack of pictures changed both these policies in the last few years.

In the early days, the Castle had the premiere showing of most of the big star pictures—Chaplins, Fairbanks, Pickfords, Swansons and others.

$21,000 with 291 Seats

The theatre set a number of records. With only 291 seats, it did $21,000 in one week with the Dempsey-Tunney fight films. Only recently "This Nude World" ran for 18 weeks, which many claim is the longest run a picture ever has had in Chicago. It was Beck who spotted the possibilities of "Mickey"; attempted to buy an interest in the local rights and, failing in this, packed the customers in for seven weeks—an almost unheard of run in those days.

When Harold Lloyd was doing two-reelers, Mr. Beck made an experiment for Pathe as to his feature possibilities. He advertised the current Lloyd picture exclusively without stating its length. It didn't go so hot. Four months later he repeated the experiment and filled the house. Convinced, Pathe shoved the spectacled comedian into feature length pictures shortly afterwards. The experiments were repeated with Johnny Hines, Buster Keaton and others.

Mr. Beck is not bowing out of the business. He owns the Pastime theatre and already is casting about for additional small houses. He expects to build himself an efficient little circuit.

Oklahoma Theatre Supply Expands Equipment Service

Oklahoma Theatre Supply Company, sound equipment dealers, formerly known as Film Speaker Company with offices at 708-710 West Grand, is expanding to include all kinds of theatre equipment.

Oklahoma Theatre Supply is a member of the Independent Theatre Supply Dealers' Association, Inc., and holds the franchise in Oklahoma, Arkansas and the Texas Panhandle.

Air conditioning is now being installed in the salesrooms and offices at a cost of $2,600. RKO-Pathe exchange next door will be aircooled with the same equipment. J. Eldon Peek is consulting engineer, Tal Richards, air conditioning salesman, Tom Dyer, sound salesman.

Magazine a Monthly

The *Mickey Mouse Magazine,* originally published as a quarterly, has been changed to a monthly publication.

SMASH MUSICAL FUN FESTIVAL FRO

ANN **SOTHERN**

JACK **HALEY**

The GIRL

with ROGER PRYOR

Directed by Edward N. Buzzell

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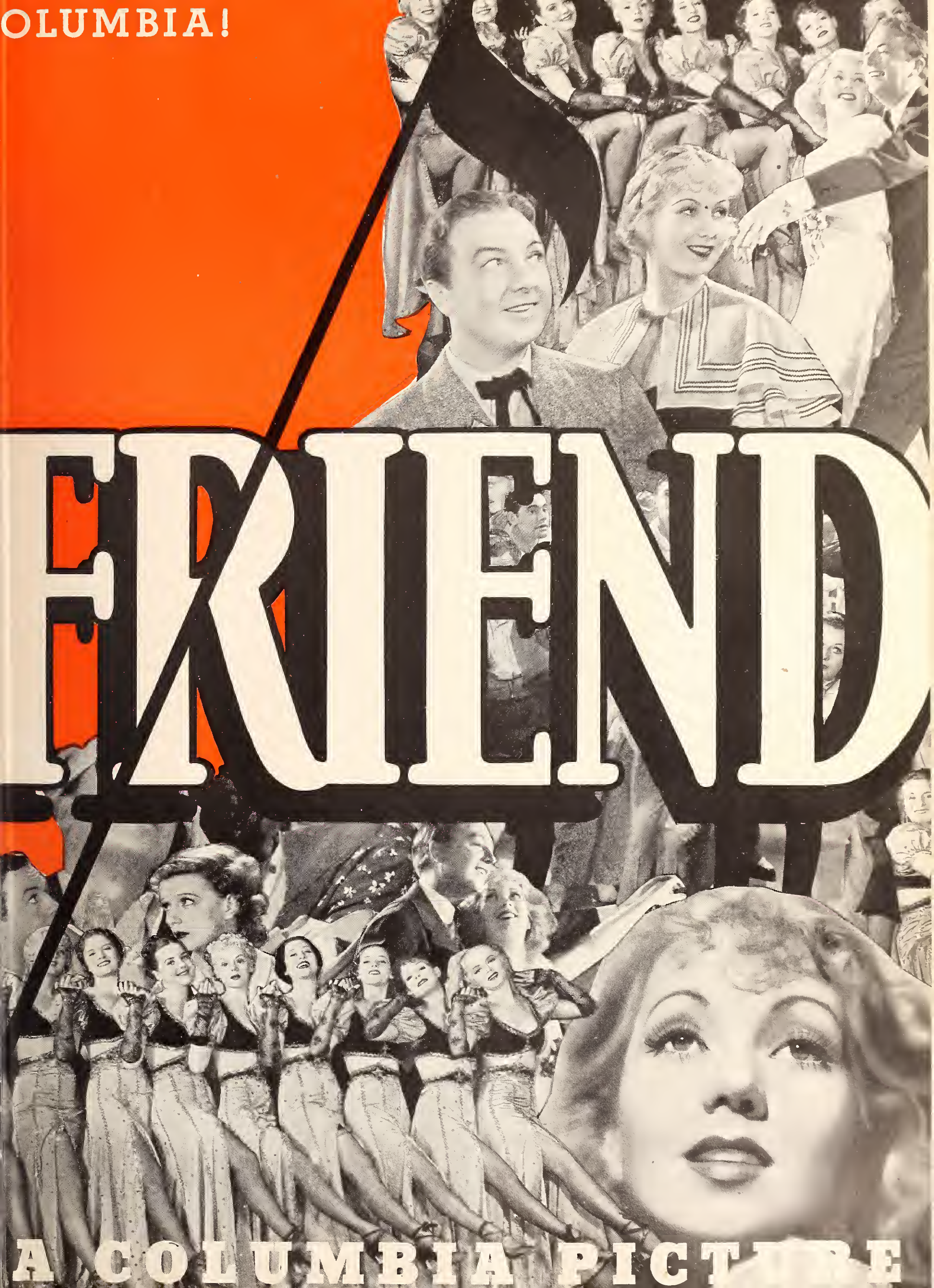
—*Daily Variety*


OLUMBIA!
FRIEND
A COLUMBIA PICTURE

NEW STUDIO CENTER WILL RIVAL ELSTREE

London Film Building at Denham, Pinewood Nearby, and Technicolor Plant Between

by BRUCE ALLAN

London Correspondent

There is every sign of rapid development of a British production center in Buckinghamshire rivaling that already established at Elstree in neighboring Hertfordshire.

London Film Productions is building at Denham. At Iver Heath, a few miles away, is the site of the new Pinewood Studios. Somewhere between the two will be the London plant of Technicolor. Without considering further developments, there is a probability that in 1936 the floor space at this new center will equal that of Elstree.

If the drift to color is as pronounced as seems likely the drift to Bucks will also be accentuated.

A leading part in this new development will be played by a figure comparatively new to the film field in Charles Boot, principal of the British builders, Henry Boot & Sons. Boot is chairman of the Pinewood Studios, Ltd., with J. Arthur Rank of British National Films, Ltd., as his fellow director, and his immediate plans are to erect a three-floor studio in the ground of Iver Hall, the old Grant Morden estate. British National will occupy one and the other two will be available on a service basis, with Technicolor facilities a feature.

That Boot is completely sold on color was very obvious from the speech at an informal press dinner at Iver Hall this week in which he outlined his plans. Announcing that J. Arthur Rank and himself were financially interested in the Technicolor plant—an item of news which was not included in the official statement of the Kalmus British plans—he seemed to envisage ultimate development of production here on an all-color basis or something approaching it.

Definitely, British National, which has a two-picture tie with Gaumont-British but is generally expected to release ultimately through C. M. Woolf's company, General Film Distributors, Ltd., will make a big color feature in the new studio.

The London Film plant at Denham also will offer color facilities on a service basis and Alexander Korda will himself make there the first all-color British feature.

Semiofficial Censorship

The most important feature of a censorship subcommittee report to the Executive Council of the County Councils' Association is the suggestion that the British Board of Film Censors be "strengthened" by the addition of representatives of licensing authorities, nominated by the Home Office. At the present moment the British Board of Film Censors is controlled by the trade, and adoption of the subcommittee's recommendation would introduce an official element to its personnel for the first time. The report is in general complimentary to the Board.

That newsreel films more than a week old should be subject to censorship; that films depicting suffering or loss of life should be prohibited by heavy penalties, are other suggestions in the report.

▽

Garrett & Klement, Ltd., an associate company of Garrett-Klement Pictures, Ltd., which recently came into the news with announcement of a super film program including an Anna Sten picture, has taken over the Theatre Royal, Manchester. One of the most famous "regular" theatres in England, the Theatre Royal pioneered many of the earliest roadshow pictures. Walter Gifford, who is to book and manage it for Garrett-Klement, once toured such silent successes as "Way Down East," "Orphans of the Storm" and "Four Horsemen."

Films and Stage Rights

In awarding damages to Parnell & Zeitlin, Ltd., in their case in London chancery court against the Theatre Royal, Drury Lane, Ltd., and C. B. Cochran, Justice Eve ruled that there had been a definite breach of agreement in the fact that the plaintiffs, who had bought touring rights in "Cavalcade," had been damaged by the sale of film rights.

The case was an interesting one, legal aspects aside, as a demonstration of the fact that nowadays the appearance, or even the announcement, of a screen version of a theatrical success tends to dry up the "legitimate" box office. Figures were given showing a striking contrast between the provincial theatre takings of Drury Lane productions which had not been filmed and "Cavalcade."

News Theatre in Park Lane

Residential center in turn for England's aristocracy, its plutocracy and nowadays, in super-hotels, for its foreign visitors, Park Lane is to be further democratized by a News theatre. Plans have been passed by the improvement committee of the Westminster City Council for conversion of a ground floor and basement for this purpose on a corner site at Park Lane, Norfolk street and North Row. The scheduled capacity is 207.

Studio Notes

Paul Stein has completed the Richard Tauber vehicle "Heart's Desire," and has left for a holiday in Vienna.

* * *

London Film Productions has been using the grounds of its new Denham studio site for big exterior sets for the Wells Film "Things to Come" and "The Laying of the Glourie Ghost." The first named was completed with the scenes of the destruction of a city by aerial bombing. For the Rene Clair picture a Scottish castle was built in the open. Garden scenes were shot for Anthony Asquith's "Natacha." Exceptional weather conditions have favored this use of the Denham grounds before even the main studio framework is completed.

* * *

British National's third production will be "The Forbidden Road," an adaptation of H. L. Myers' novel of Indian life, "The Root and the Flower." The screen adaptation is being done by Marcia de Silva, a Singalese journalist; she will also play a part. A camera unit is going to India forthwith and studio work will begin in January.

* * *

"Where's George?", Sydney Howard vehicle, is in the cutting room at B. & D. The story is by Walter Greenwood who, while himself unemployed, wrote the stage success "Love on the Dole."

* * *

Harry Baur, French actor imported by London films for "Natacha," an adaptation of "Les Nuits Muscovites," has completed his part and returned to Paris.

* * *

Jean Parker, Robert Donat and Eugene Palette are all here for their roles in London Film's "Laying of the Glourie Ghost."

* * *

Paul England has written an original story for Jack Hylton's first film feature, for Twickenham, which at present is titled "Oh Listen to the Band." It goes on the floor this month. Also at the Twickenham studio "The Private Secretary," with Edward Everett Horton, is approaching completion, and "The Last Journey" and "A Fire Has Been Arranged" have been finished.

* * *

Andrews Engelman has completed his part in "The Crouching Beast," Radio-Stafford production, with Wynne Gibson and Fritz Kortner, and has left for a Spanish production.

Santell Settlement

The amount of settlement in favor of Al Santell in his action against Toeplitz Productions was £1,855, and not £9,275 as reported in the issue of July 13, due to a typographical error in transmission in translation of the amount from pounds sterling into dollars. Santell had charged breach of contract of an agreement appointing him director of "The Dictator," which was completed by Victor Saville.

▽

Ruling that there had been a clear breach of agreement by both defendants, Justice Eve awarded £5,000 damages to Parnell & Zeitlin, Ltd., against Theatre Royal, Drury Lane, Ltd., which had brought in C. B. Cochran as third party to the case. Plaintiffs alleged the touring rights to the stage version of "Cavalcade," which they had bought, were reduced in value by the fact that the film rights in the production had been sold to Fox without their knowledge.

Switzerland Seeking Domestic Film Industry

Promoted largely by the Swiss Tourist Office, an effort is underway in Switzerland to promote a domestic motion picture industry, according to a report to the department of commerce from the American consulate-general at Zurich. It was pointed out, at a meeting to discuss the situation, that about six or seven million Swiss francs are paid annually to foreign producers because Swiss production is of little importance.

Approximately 400 foreign feature films are imported into Switzerland each year, and it is estimated that the annual film consumption reaches 4,000,000 meters. It was emphasized at the meeting that the establishment of a "film credit bank," financed by the government, would be important to the development of a domestic industry.

MGM Departments Move

With additional office space required by the legal department of MGM at the New York headquarters, the offices of Nina Lewton, in charge of books and magazines, and Bertram Bloch, in charge of plays, are both now on the fourteenth floor. The departments continue as separate units.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

FRECKLES

Radio

Over a period of years, "Freckles" has proved one of the most popular of the many well known Gene Stratton-Porter stories. Localled in the famous Limberlost country, it is a human interest packed dramatic romance of young love.' Dealing in simple things that have the inherent power to quicken audience sympathy and imagination, it moves in a continual atmosphere of subdued suspense, and while pursuing its homely way crashes to a danger laden anticlimax that adds power and beauty to the finale.

The succession of Stratton-Porter pictures having established a vogue, favorably reflected in popular reception of de luxe and smaller theatres, this offers much in addition with which to stimulate public interest. The screen play is by Dorothy Yost, who is similarly credited on "Laddie" and also did the adaptation of "A Dog of Flanders," which had much of the same quality as the Porter stories. Direction is by William Hamilton and Edward Killy.

Showmanship availability in connection with the story is also a feature of the cast. Tom Brown assumes the role of Freckles, the boy who came to Limberlost to find love, meet danger and emerge a hero. Laurie Lou, the child of the story, about whom its drama revolves, will be Virginia Wideler. A newcomer, Carol Stone, will be seen in the role of Mary Arden, the school teacher. The fourth principal character, Ralph Barton, Tom's rival for Mary's favor, is James Bush. Others appearing are Addison Richards, Lumsden Hare, Dorothy Peterson and Dick Alexander.

The type of exploitation applied to the previous Porter pictures and similar ones is strictly in order and necessary here.

HERE'S TO ROMANCE

20th Century-Fox

For story purposes, this production, the title of which has an intriguing commercial significance, is the colorful love story of a young operatic star. While that is worthy, the accompanying music, song, dance, other production features and famous names of operatic, concert stage and radio note, are the features in which apparently rest the greatest exploitation worth.

A Jesse Lasky production, "Here's to Romance" is an original story by Ernest Pascal, who collaborated on "The White Parade," and Sonya Levien, also associated with that picture. The screen play is by Pascal and Arthur Richman. Direction is by Alfred E. Green, who has demonstrated his adaptability to music-tinged production by his work on "Sweet Music."

The production will present Nino Martini as a young Italian who, after scoring a radio success, joins the Metropolitan Opera Company to be acclaimed by critics as the greatest tenor since Caruso. From the operatic and concert stage, it also brings the popular Madame Ernestine Schumann-Heink. Two other artists are Maria Gambarelli, world's foremost ballerina, recently seen in Radio's "Hooray for Love," and Vincent Escudero, famous Spanish Gypsy dancer. With these names providing exhibitors something new to exploit, there is also a number of familiar personalities. Included are Genevieve Tobin and Anita Louise, about whom Martini's private life romance revolves, and Reginald Denny, who is a party to it. Others are Adrian Rosley, Elsa Buchanan, Miles Mander, Keye Luke, Pat Somerset, Albert Conti and Egon Brecher.

Two topical song numbers by Con Conrad, author of "Continental," are featured and there are eight operatic selections for Martini, Schumann-Heink and others, including arias from "Las Tosca," "Cavalleria Rusticana," "Pagliacci" and "Serenade." Music for the spectacular dance numbers is Chopin's "Valse Brilliante" and Saint Säens' "Le Cynge."

With much that is new and novel in the way of personalities, operatic music, classical dancing, as well as straightaway modern love interest accented by plenty of comedy, drama and suspense, the production potentially affords showmen much with which to occupy themselves in furthering the popularity of operatic-tinged entertainment which a few predecessors have given the benefit of a running headstart in public appeal.

THE THROWBACK

Universal

With Buck Jones in the hero role, this is an exciting western drama. Motivated by the familiar and popular idea, the hero, through no activities of his own, is made to appear a villain; the real villains pose as friends of the people. As the posse rides again in battles with cattle rustlers, personal combats are many, one thrilling chase follows another, and a story of childhood love is carried over a period of years to be climaxed in the way that everybody hopes and knows it will.

As a secondary production feature to all that is usually expected in this character of picture, there is included a picturization of a famous Fourth of July rodeo in which a cowboy's cross-country steeplechase race is the novel feature.

The story is an original by Cherry Wilson, who has prepared several for Buck Jones, with screen play by Frances Guihan. Direction is by Ray Taylor.

With Buck Jones the leading name player, Muriel Evans is the girl who shares his romance from childhood to maturity. The supporting players are made up of well known western actors. Eddie Phillips and Paul Fix are the two bad men. In their early years, the roles of this quartet are assumed by Allan Ramsay, Margaret Davis, Bobbie Nelson and Mickey Martin respectively. Others who will be seen are George Hayes, Frank LaRue, Earl Pingree, Bob Walker, Charles French and the well known screen veteran, Bryant Washburn.

THE BISHOP MISBEHAVES

MGM

Having met with considerable success in the recent introductions of two newcomers, Joseph Calleia in "Public Hero" and Luise Rainer in "Escapade," MGM now presents another newcomer, Edmund Gwenn. Unknown to motion picture audiences, Gwenn has been an outstanding success on the New York and London stage as the star of the recent "Laburnum Grove."

As the production brings a stage name, it also is an adaptation of a stage play which proved popular. Despite its rather incongruous title, it has nothing to do with religion. While it is the story of a bishop, it is the story detailing the extra activities of a whimsical, homey character, who as an avid reader of crime stories, has adopted detective work as a hobby. Possessed with a thirst for adventure, into his lap fate tosses a baffling robbery mystery and he turns cop for a night to attempt to capture the culprits by story book methods. This being the motivating premise, the yarn is also embellished by much action, excitement, comedy, romance and suspense.

The production is adapted from a play of the same title by Frederick Jackson, with the screen play by Leon Gordon, recently associated with "Age of Indiscretion" and "Mad Love." The director, E. A. Dupont, is also a new figure to domestic exhibitors, although he is credited with the making of "Variety" and other foreigns.

In support are such known names as Norman Foster, Maureen O'Sullivan, Lucile Watson, Dudley Diddes, Reginald Owen, Melville Cooper, Lilian Bond and Etienne Girardot.

THE THREE MUSKETEERS

Radio

Produced on a scale worthy of the prestige of Alexandre Dumas' dramatic, romantic, historic novel, "The Three Musketeers," gives graphic evidence of being a subject more than capable of intriguing showmanship interest. The exploits of d'Artagnan and the three musketeers, Porthos, Aramis and Athos, under their "all for one and one for all" pledge of eternal friendship and devotion to the King of France, are well known in fact and fiction.

In essence, it's a rapier clashing adventure story told against the background of political chicanery, double dealing espionage, conflicting love interest angles, in which the omnipresent influence of Cardinal Richelieu weaves in and out. It's France and England in the days of the plumed cavaliers, when chivalry was at its height and the love of women, king and country inspired men to heroic deeds.

The screen play in this instance, in which much time was devoted to research, is by Rowland V. Lee, who directed the recent "The Count of Monte Cristo" and "Cardinal Richelieu," and Dudley Nichols, who did the screen play on "The Informer" and was associated with "She." Lee also is directing.

With primary showmanship and exploitation to be found in the scope and character of the Dumas story, the cast also offers much through which to arouse public interest. A newcomer, Walter Abel, will be seen in the leading role as d'Artagnan. Paul Lukas is Athis; Moroni Olson is Porthos, and Onslow Stevens is Aramis. Margaret Grahame of "Informer" note is the exotic international spy of Milady Richelieu (Nigel de Brulier). Heather Angel is the center of romantic interest between Abel and de Rocheforte, a role which Ian Keith, now in "Crusades," will portray.

March of Time Release Date

Starting August 16th, RKO will release "The March of Time" the middle of each month instead of on the second day of the month.

CALL OF THE WILD”
GROSSES WITH HOL

THESE HEADLINES TELL THE STORY

"'Call of The Wild' A B. O. Sensation."
— *Hollywood Reporter*

"'Call' Lifts L. A. from Doldrums With Swell $28,500."
— *Variety*

"Seattle Steams Up 'Wild' H. O. Big."
— *Variety*

"Mpls. Heat Wave Not Wilting 'Call of the Wild' Strong at $9,000."
— *Variety*

"'Call of Wild'; 6 G Immense in Tacoma."
— *Variety*

"'Call' Milwaukee Hit."
— *M. P. Daily*

"'Wild' Sock 7½ G Big In Portland."
— *Variety*

"'Wild' Best, 17 G."
(*Chicago*) – *Variety*

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CHICAGO, Ill.,	*United Artists*
SAN DIEGO, Cal.,	*Fox*
LOS ANGELES, Cal.,	*Chinese*
PORTLAND, Ore,	*United Artists*
TACOMA, Wash.,	*Music Box*
BELLINGHAM, Wash.,	*Music Box*
LOS ANGELES, Cal.,	*State*
MINNEAPOLIS, Minn.	*State*
DETROIT., Mich.,	*United Artists*
MILWAUKEE, Wis.,	*Warner*
ST. PAUL, Minn.,	*Paramount*
SAN FRANCISCO, Cal.,	*United Artists*
DALLAS, Tex.,	*Palace*

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>
> — Clark Gable

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Call of the Wild

with

LORETTA YOUNG
JACK OAKIE

a DARRYL ZANUCK
production

20th
CENTURY
PICTURE

S T S

THOSE 'GOOD OLD DAYS'

Sidney Lust Writes of Quarter Century Ago When Harry Crandall and Tom Moore Were Rivals

Figures of national note in the business of the motion picture a quarter of a century ago step into and off the scene in the following article by Sidney Lust, circuit operator at the capital, written as guest columnist of the Washington Times *at the invitation of Andrew R. Kelley, motion picture and dramatic editor. Of the "good old days" Mr. Lust writes as follows:*

"Even before my permanent locating in Washington," wrote Mr. Lust, "I was theatrical manager for Hugh Herbert, now one of Warner Brothers' leading comedians. How well I can remember this Scotchman doing the role of the Jewish lad in 'The Son of Solomon.' Our last show together was closing week of the old Union Square theatre, in New York. On the same bill was a rope twirler by the name of Will Rogers.

"After leaving Herbert I came here to Washington as a carbon salesman, and the first person I met was Harry Crandall. He was at this time running the Joy theatre, at Ninth and E Streets (you'll probably remember the electric clown over the entrance). This was also my first introduction to his right hand man, Jo Morgan, and also George Crouch, now head of the local Warner booking department. . . .

"This was when Harry Crandall ran in competition with Tom Moore. Tom ran the Strand theatre, the Plaza and the Garden. Will Moore, his brother, managed this playhouse. Then there was also the Virginian and the West Virginian, run by John Noonan and Johnson.

"Soon I opened a film exchange in partnership with Harry Warner, now senior member of Warner Brothers' Theatres and Warner-First National Films. During the war I was appointed head of the motion picture vocational department of Fort McHenry and Walter Reed, and Harry Warner's brother, the late Sam Warner, worked here for me as instructor in the use of projection machines.

Where They Were and Are

"Our organization at that time might interest because of the fact that so many of them are still in the same business. My three bookkeepers were: Mrs. Estes, auditor at the Warner Film Exchange; J. B. Fitzgerald, secretary to the film board of trade, and Phil Bobys, MGM film salesman. My errand boy, Albert Grover, is an RKO-Keith's film salesman, and Leo Garner, the shipping clerk, has two sons in vaudeville.

"Nat Glasser, manager of one of my theatres, the Leader, is now assistant division manager of Warner Theatres, and Jake Flax, my booker, owns part of Liberty Films. Sam Flax, his brother, also owns a partial share of this company, and at that time was booker for the General Film Exchange.

"To glance around at other figures of this time: The late 'Daddy' Brylawski, the best liked man in the business, was at the Cosmos theatre, on the Avenue, and Young Julian, his man 'Friday,' took care of the vaudeville. 'Daddy' Brylawski also ran the Palace on Ninth street, and the Happyland theatre on Seventh street. The manager of the Happyland was Louis Bernheimer, now owner of a chain of Washington theatres, and the Palace theatre manager was William E. S. Wilcox, who now owns the Seco theatre, at Silver Spring, Md.

"I recall those night-after-the-shows when we would gather on Ninth street, and talk and write show business. Jo Morgan . . . Maurice Davis . . . George Crouch . . . Johnny Payette . . . and Harry Crandall.

Sold Typewriters Then

"Johnny Payette was then manager of the Rhode Island theatre at Seventh and Rhode Island avenue, N. W. Johnny is now division manager of the Warner theatres. Bob Smeltzer, a division manager for Warner-First National films, formerly sold typewriters, and came to Washington to manage the now out of existence World Film Exchange.

"Those were the days when E. Lawrence Phillips, not only ran the Stanton theatre in Northeast, but also announced at the ball park, in the afternoons. Rudolph Berger, now MGM exchange manager, was with the George Kleine exchange. Nelson Bell, dramatic critic for the Washington *Post,* was publicity man for the Crandall theatres and Harry Hites, now publicity man for the Community Chest, had Nelson's present job. Ernest Johnson, manager of the *Herald's* local advertising, was also with Harry Crandall in his ad department.

Played in Soldiers' Home Band

"A. C. Hayden, president of the Musicians' Union at this time, played the alto horn in the Soldiers' Home Band. Frank Storty, operator at the Palace theatre, was at the old Plaza, and Charley Plunkett, now chief projectionist at Loew's Palace, was the manager, and put up his own posters. Harry Hunter, manager of the Paramount Film Exchange, has never changed and remains as one of the pioneer figures in Washington show circles.

"My brother Ben returned around this time from the war, and the Argonne. Ben was with the 77th Division. He's now in the movie supply business here. . . .

"Even with my ballyhoo of the 'good old days,' films are today naturally a great deal better than they have ever been. In those days a five-reel feature was an affair, and the two and three-reelers were the exhibitors' bread and butter. The men in the business cater to the patrons, giving them what they want at prices that are reasonable compared with shows of those days."

New Haven Theatre Robbed

Thieves cut through the safe of the Howard theatre in New Haven one night last week and escaped with receipts of $1,000. The manager's office, in which the safe is located, was badly damaged.

Warner Newspaper Ads Stress Types of Appeal

Stressing varied types of appeal in the Warner film, "The Irish In Us," S. Charles Einfeld, director of advertising and publicity, is using a newspaper campaign on the run of the picture at the New York Strand which is aimed at varied types of readers. Using different ads spotted in four different sections of the newspapers the campaign is designed to attract the maximum number of readers.

One ad, concentrating on the prizefight phase of the film, has appeared in the sporting sections of the papers. A second, stressing the devotion of James Cagney, the star, to his mother, was placed in the women's sections. A third, on the fiction or feature pages, emphasized the romantic interest in the film, and a fourth type, on the general entertainment factors in the film, was used in the amusement sections.

Four Warner-First National-Cosmopolitan features are being released during the month of August, according to the Warner home office in New York. The pictures and release dates are as follows: "The Irish in Us," First National, last Saturday; "Page Miss Glory," Cosmopolitan, August 12; "We're in the Money," Warner, August 24; "Bright Lights," First National, August 31.

Ceylon Talkies Formed

Ceylon Talkies Limited, of Colombo, Ceylon, a new company for producing sound pictures, was formed by David de Silva, Chelsea Gardens, Colpetty and S. G. Johnson, Cotta Road, Colombo. Mr. de Silva will act as the company's managing director and Mr. Johnson as its secretary. Directors include N. D. S. Silva, Martin Rozairo, E. G. Adamaly, Muhandiram D. P. A. Wijewardena, Manuel Savarimuttu, and Dr. A. Ratnapala.

Third Booking on "Sequoia"

"Sequoia," MGM production, has been booked for a third engagement at the Adelphi theatre in Chicago, after having been refused a booking originally. After reconsideration, Ludwig Sussman, operator, booked the film in June for three days. The run was sufficiently successful to warrant a return engagement. A third booking followed.

"Crusades" At Astor

"The Crusades" spectacle production from Cecil B. DeMille, which is distributed by Paramount, will open at the Astor theatre on Broadway on August 21. The film will play an extended run on a two-a-day policy. Similar showings are planned for other key cities in the country before general release of the film.

Allvine with Pioneer

Glendon Allvine, former Radio associate producer, has joined the Pioneer Pictures production staff in an executive capacity. He will work under the supervision of Merian C. Cooper.

Losses Reduced

Heywood-Wakefield Company has reported a loss of $53,129 for the six months ended June 30, which compares with loss of $59,099 for the same period in 1934.

THE HOLLYWOOD SCENE

by VICTOR M. SHAPIRO

Hollywood Correspondent

FIFTY FILMS IN WORK IN BUSIEST SUMMER
SOL LESSER BUILDS MUSHROOM MINING TOWN
TREATS IN SEA PICTURES PROMISED EXHIBITORS
ZANUCK REORGANIZES MUSIC AND PUBLICITY

STILL moving at a pace far exceeding any previous midsummer record, Hollywood's production mark again hits the 50 figure; 10 were started in the past week and 10 completed. This activity is a happy occasion for Hollywood workers, assuring continued employment and income, and it is further assurance to exhibitors of an abundance of product for the new season.

Radio has three new starters. Two each were begun by M-G-M and Paramount, and singletons by 20th-Fox, Universal and Principal. Radio and Universal each account for two of the finished pictures.

Lily Pons Picture Starts

Probably the most important of the Radio trio from a personnel and story character standpoint is "Love Song." As semi-operatic atmosphered romance, it will introduce Lily Pons, operatic prima donna. Also in the cast are Henry Fonda, soon to be seen in "Farmer Takes a Wife," Eric Blore, Osgood Perkins and Betty Grable. John Cromwell is directing. Second to go, "In Person," will feature Ginger Rogers with George Brent, Louis Mason, Henry Stephenson and Joan Breslau. William A. Seiter is directing. The third feature, being directed by Ben Stoloff, "If You Were Mine," will present Hugh Herbert, Helen Broderick, Johnny Mercer, Sonny Lamont, Roger Pryor, Fred Keating, Betty Grable, Eric Blore and Nick Condos.

M-G-M started "Riff Raff," in which Jean Harlow, Spencer Tracy and Joseph Calleia are the principals. J. Walter Ruben is directing. Also in work is "The Perfect Gentleman," with Heather Angel, Henry Stephenson, Frank Morgan, Herbert Mundin and Cicely Courtneidge. Tim Whelan is directing.

Paramount Begins Two

Paramount began work on "From Little Acorns." The cast will include Joe Morrison, Paul Kelly, Rosalind Keith, William Frawley, Chic Sale, Dean Jagger, Baby LeRoy, Benny Baker, David Holt and Gloria White. Edward Cline is directing. With Carole Lombard and Fred MacMurray in the leading roles, "Hands Across the Table" also went before the cameras under Mitchell Leisen's direction.

Universal started "Three Kids and a Queen." Edward Ludwig directing, the cast includes May Robson, Henry Armetta, Charles Henry, Frankie Darro, Herman Bing and William Benedict.

With production on the United Artists lot, 20th Century-Fox started "Metropolitan." It will present Lawrence Tibbett, Virginia Bruce, Alice Brady, Cesar Romero, George Marion, Sr., Luis Alberni, Adrian Rosley, Ruth Donnelly, Jessie Ralph and Christian Rub. Richard Boleslawski is directing.

Last of the newly starting pictures is Principal's "Thunder Mountain." George O'Brien is starred, supported by Barbara Fritchie, Francis Grant, Dean Denton, Morgan Wallace and Ed LeSaint. David Howard is directing.

Radio Completes Two

Radio's completed pictures include "The Three Musketeers" and "Hi Gaucho." In the first, based on the Dumas novel, Walter Abel, Paul Lukas, Margot Grahame, Heather Angel, Ian Keith, Onslow Stevens, Rosamond Pinchot, John Qualen, Ralph Forbes, Murray Kinnell, Lumsden Hare and Wade Boteler will be seen. Rowland V. Lee directed. Second feature will present Steffi Duna, John Carroll, Rod La-Rocque, Montagu Love, Paul Porcasi, Sidney D'Albrook and Jack Rice. Thomas Atkins directed.

Universal finished "Stormy." In it are listed Noah Beery, Jr., Jean Rogers, J. Farrell MacDonald, Walter Miller, Raymond Hatton and Rex, "King of Wild Horses." Louis Friedlander directed. Also moved to the cutting rooms is "The Throwback." The cast includes Buck Jones, Muriel Evans, Eddie Phillips, Paul Fix, George Hayes, Jack LaRue, Bryant Washburn and Margaret Davis. Ray Taylor directed.

M-G-M finished "Broadway Melody of 1936" and gave it a quick preview. A musical, the cast features Jack Benny, Eleanor Powell, Robert Taylor, June Knight, Vilma and Buddy Ebsen, Frances Langford, Carl Randall, Una Merkel, Harry Stockwell, Shirley Ross and Sid Silvers. Roy Del Ruth directed.

Crosby-Bennett Team Again

At Paramount "Two for Tonight," was finished. In this Bing Crosby and Joan Bennett again are teamed, with Mary Boland, Lynne Overman, Ernest Cossart, Thelma Todd, James Blakely, Douglas Fowley, Torben Meyer, Doris Lloyd, Arthur Housman and Harold Minjir listed in the cast. Frank Tuttle directed.

Republic finished "Two Black Sheep." The cast includes Otto Kruger, Martha Sleeper, Minna Gombell, Cora Sue Collins, Ferdinand Munier, Fred Walton, Robert Warwick, William P. Carlton, Margaret Seddon and Harold Nelson. Arthur Lubin directed.

"Red Salute" was completed by Reliance. It presents Barbara Stanwyck, Robert Young, Hardie Albright, Ruth Donnelly, Cliff Edwards, Purnell Pratt, Arthur Vinton, Nella Walker, Edward McWade, Ferdinand Gottschalk and Henry Kolker. Sidney Lanfield directed.

With "Navy Sweethearts" as the final tentative title, Warner's picture, which began as "Anchors Aweigh," was completed. It teams Dick Powell and Ruby Keeler, supported by Lewis Stone, Ross Alexander, Dick Foran, Robert Light, John Arledge, Martha Merrill, Mary Treen and Joseph King. Frank Borzage directed.

News Flashes

Carl Laemmle, Sr., has placed final taboo on the sale of Universal Studio properties. In rejecting a strong bid by Warner Brothers, which incidentally was the fifth of a series of offers, Mr. Laemmle said that sentiment was stronger than cold cash. . . . Henry Ginsberg, Hal Roach studio manager, left for New York and Europe on a combined vacation and talent hunt, accompanied by his wife. . . . Joseph I. Breen is back at his desk at the Production Code Administration after a lengthy vacation. . . . Sam Nelson, Columbia production manager, has resigned to assist Josef von Sternberg. . . . Darryl Zanuck continued readjustments of personnel at 20th Century-Fox with the music and publicity departments the latest.

▽

Two important productions—"The Crusades" and "Dante's Inferno"—both with moralistic concepts, were previewed in Hollywood this week, at the Paramount and 20th Century-Fox studios, respectively.

Cecil B. DeMille's drama is of the armies with holy zeal who marched to Jerusalem.

Mr. DeMille keeps his film in the realm of faith, and at the same time registers a plea for peace. While palpably a religious picture, DeMille has kept the romance in the foreground while action bristles and sweeps also.

"Dante's Inferno," Sol Wurtzel's production, visualizes a ruthless modern who, by his own acts, discovers his Heaven and Hell of his own making here on earth. Scenes of the Inferno are noteworthy for their beauty and realism.

A Problem Solved

Sol Lesser solved a tough production problem for George O'Brien's "Thunder Mountain" in an ingenious fashion. Most of the film is to be made on location 60 miles into the wilds of Northern California from the little town of Sonora. Sonora itself already is overflowing with cast and crew of MGM's "The Robin Hood of El Dorado." Sixty miles from town are the nearest housing facilities.

Most of the action in "Thunder Mountain" takes place in a mushroom mining town. Instead of building a flat set and running up housing quarters for his troupe of 80, Mr. Lesser has constructed a real mining town, and the cast will live on the set for the 15 days of location.

There are 125 tent houses, supplied with cots and stoves and kerosene lamps and all of the camp equipment typical of the goldrush days, with the comforts of today carefully tucked away out of sight.

Sea Pictures

Many sea pictures—like "Sea Hawk," "Moby Dick," "Down to the Sea in Ships," "Treasure Island"—have been notable money-makers.

Yet exhibitors need not fear a cycle of sea films to follow the few now under way. Hollywood has had too many bitter experiences with technical difficulties incident to work on the bounding main.

The director finds himself at the mercy of whims of wind, sun and fog. Cameras perform tricks on rolling decks. Casts suffer from *mal de mer* at inconvenient times. Production costs to start are immense, and it is impossible to predict incidental expenses or shooting time.

Nevertheless, several intrepid producers are going ahead with plans for sea tales, and, because of their very scarcity, exhibitors may anticipate unusual interest in MGM's "Mutiny on the Bounty," near completion, and in Warner's "Captain Blood" and "La Fitte, the Pirate," soon to start filming.

Warner, more than any other company, is capitalizing on the lure of the ocean. In addition to the two pirate films, it will make "The Skipper of the Ispahan," tale of the China Seas. There are many boat scenes in "Anthony Adverse," and the fleet goes to sea in "Shipmates Forever."

Universal plans "Captain Commanding" for Jack Holt. It is a tale of life abroad a destroyer. Samuel Goldwyn's "Merrily We Marry" has many scenes on a navy plane carrier. Paramount's "Annapolis Farewell" will have some scenes taken at sea. RKO-Radio will do "Plan 16," mystery yarn of ships steered off their courses by a mysterious invention.

And then, of course, there are gondolas in "Top Hat."

Stars

CHARLES FARRELL
in
"Forbidden Heaven"

HELEN TWELVETREES
in
"The Spanish Cape Mystery"

GIVE YOUR BOX-OFFICE TH

EPUBLIC PICTURES HAS THEM

CHARLOTTE HENRY
in
"Forbidden Heaven"

OTTO
KRUGER
in
*"Two
Black Sheep"*

REPUBLIC PICTURES

BREAKS *Play* REPUBLIC!!

WABASH AVENUE

CHICAGO

Rudy Vallee flew into town the other night with his orchestra and variety show, for a week's appearance at the Chicago theatre. Rudy gets $12,500 for the appearance, but such items as $3,010 for transportation and a nice piece of change for the income tax collector doesn't leave a great deal for the New England bandmaster who once was the leading projectionist in the Star theatre in Westbrook, Maine.

Besides running the hand-cranked Powers projector, Rudy was chief janitor and film delivery boy, all for $7 a week.

At the present time Rudy is trying to find a story which he thinks suitable for the Warner picture he is to make this fall. He doesn't want a musical, night-club or backstage type of story. In fact, he has turned down all suggestions of that kind. Rudy feels that the story is the important thing about a picture and until he gets what he wants production won't start.

▽

J. S. Markstein, major domo at the Screeno office here, is in New York for a quick business trip.

Frederic Strife of Parkway Theatre Premium Company has been appointed Cincinnati distributor by the local Screeno office and Clyde Elliott, who has the Texas-Oklahoma territory, takes over the New Orleans sector.

▽

Last week the Tivoli theatre, neighborhood deluxer, drew a crowd estimated at 15,000 for "Bank Night." About 12,000 stood outside until the drawing was made, and a "standee" half a block away from the theatre took the $900 prize. The Harding theatre has a $600 award up this week.

▽

Harry Balaban has added the Rose theatre to his fast growing circuit and when improvements are completed it is expected to be one of the most modern film shops in the city.

▽

Francis X. Bushman, star of the silent days, is back in the acting field again. He is now doing his emoting on Mary Marlin's NBC program which originates here daily.

▽

H. Andrew Kenney, Warner theatre press representative, is back from a two weeks' vacation in the Northern Lake country, where he acquired a sunburn, a mania for slot machines, blondes and big fish. He also shot a 96 in golf, his best score to date. Not bad for nine holes, he claims.

▽

Joe Goldberg reports that his theatre equipment firm is assisting in the remodeling of the Ohio theatre, which Lester Immerman manages, and the Avenue theatre, under the direction of Ben Katzman. Goldberg promises that his long awaited party to celebrate the opening of his new store will take place within the next two weeks.

▽

Charlie Ryan, Warner theatre zone manager, returned from the Coast this week. He spent this, his first trip to Hollywood, seeing the sights in the cinema city and looking at the new product.

▽

Since Mlle. Renee Villon, Peacock dance exponent appearing at the Oriental, was haled into court, for not wearing enough clothes—despite the hot weather—the local lads are wondering what the reaction will be to the appearance of Sally Rand, when she appears in the stage show at the Chicago starting Friday, in what is said to be a more daring dance than her famous fan frolic.

▽

And may it be said that when you have some news that would be of interest to the readers, just dial HARrison 7651 and ask for

CROUCH

FitzPatrick Plans Three Features

James A. FitzPatrick is planning three features for production this winter.

While the exteriors for "David Livingstone" have been completed, the name role has yet to be assigned. For this role he is negotiating with Clive Brook. The tentatively titled "Oriental Paradise" an all-Technicolor picture, is in the cutting, editing and recording stage. "Oriental Paradise" was made in Japan under supervision of Mrs. FitzPatrick.

For his third feature, Mr. FitzPatrick plans to produce a special film in Peru. The story already has been completed. Cameron Rogers, who recently joined FitzPatrick Pictures as head of the scenario department, is writing the dialogue. Release is expected in December.

St. Louis Odeon Burns; Concert Hall and Theatre

Fire early last Friday destroyed the Odeon theatre, a landmark in St. Louis, with an estimated damage of $100,000. For many years the Odeon, with a seating capacity of 3,000, was the scene of the St. Louis Symphony Orchestra concerts, and later was turned into a film theatre. McBraun & Vance recently transferred the Odeon to Oscar Dane, burlesque operator.

SHORT PRODUCT PLAYING BROADWAY

Week of August 3

CAPITOL		
	Los Angeles, Wonder City of the West	FitzPatrick-MGM
MUSIC HALL		
	My Friend Harti	Featurette
	Mickey's Garden	United Artists
	Unusualities	RKO Radio
PARAMOUNT		
	Betty Boop and Grampy	Paramount
	Hollywood Extra Girl	Paramount
	Making Manhandlers	Paramount
RIVOLI		
	Mickey's Garden	United Artists
	Freddie Martin and His Orchestra	Vitaphone
ROXY		
	For Better or Worser	Paramount
	Edgar Hamlet	RKO Radio
STRAND		
	Better Than Gold	Vitaphone
	$50 Bill	Vitaphone
	My Green Fedora	Vitaphone

Carewe to Make Films For Churches and Schools

Edwin Carewe, director who has been in the business for 22 years, has formed Carewe Pictures Corporation to make product for exclusive church and school showing. He criticized the industry for "sexy" pictures glorifying gangsters and "shady women."

A production council of nine, from church and educational groups, will pass on all stories and casts, the features to be in sound, color and four major languages.

Mr. Carewe is president and director general; Martin T. Hughes, vice-president, and Reverend T. M. Buley, secretary-treasurer.

Urges Careful Planning In Use of Films in Schools

James Marshall, member of the New York board of education, in a report this week, declared it would be extravagant to put additional sound film equipment in the schools, as has been planned by the board, until a comprehensive plan for adoption of this type of study has been developed. The report was a supplement to one made last May recommending wider use of films in the schools.

Mr. Marshall made the point that certain types of films may be unsuitable for certain studies, and said: "We do not want to feel that this money, which can be well spent in visual education, is being squandered through lack of planning. What should be an essential tool of modern instruction should not be permitted to become an expensive luxury."

Rare Animal's Capture To Feature Buck Picture

According to announcement from RKO Radio, the next, or third, wild animal feature, produced by Van Beuren and Frank Buck and to be released by RKO, will include pictures of the capture alive of the rare gaur, or saladang, as it is known in Sumatra, said to be one of the most ferocious animals extant. The animal is understood to be a fierce fighter, which will engage in battle to the death without the slightest provocation. It is described as having the shape of a wild buffalo, the strength of an elephant, the speed of a panther and the killing instinct of a cobra.

H. G. Wells to Write Entirely for the Screen

H. G. Wells, noted English author, plans, in the nature of an experiment, to devote the next three years to writing and adapting stories for the motion picture. Two of his stories, "The Man Who Could Work Miracles" and "100 Years From Now" are being produced by Alexander Korda of London films, with whom Mr. Wells will be associated in his "experiment." Both films will be released by United Artists. The author plans the publication of each screen play in a magazine at the time of release as a motion picture.

Children Mob Shirley Temple

Shirley Temple, visiting Honolulu with her parents on a vacation from Hollywood, narrowly escaped being caught in a crowd of 8,000 children waiting at the dock for the six-year-old actress.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 277 (one of a special group on sound).—(A) In equipment where the power supply for the energizing coil of the relay is obtained from a rectified a.c. source, a "hum" may sometimes develop. What is the usual cause of this, and what can be done in an emergency to eliminate it? (B) In equipment employing a separate voltage and power amplifier, provision is usually made for operating the screen speakers from the voltage amplifier in case of failure of the power amplifier. How would you proceed to accomplish this purpose?

Answer to Question No. 271

Bluebook School Question No. 271 was: (A) What care should be given the photocell? (B) Why is it important to keep a light connected to an a.c. circuit away from the soundhead, especially when the exciter lamp is operated on d.c? (C) How often should the Morse silent projector drive chain be lubricated, and what type of lubricant should be used thereon?

The engineers submitting this question reply: "(A) The glass envelope of the photocell should be cleaned every time the exciter lamp is cleaned, and that is before starting each day. It is very important that the prongs of the photocell make perfect contact with the socket contacts. Poor contact will in most cases produce extraneous noise in the sound.

"(B) If light emitted from a lamp connected with a.c. supply is permitted to fall upon the photocell a hum will be produced in the loudspeaker. Those equipments that operate with exciter lamps supplied with a.c. are especially designed to minimize the hum introduced by a.c. power supply source.

"(C) The Morse silent chain consists of a series of small links held together with pins that act as bearing surfaces. It is of course essential to long life of the chain that these bearings be well and properly lubricated. Otherwise the wear will be excessive. Some forms of graphite lubricant contain solid substance or gritty matter that might cause wear in excess of that of chains lubricated with a good grade of engine oil. It therefore is best to lubricate such chains at least once a week with heavy engine oil (Mobiloil B, for example) or with cup grease. Do not use any form of graphite, for the reasons cited."

To this I would add the remark that once a week is too indefinite, since many theatres operate 12 or more hours per day, while others are open a far less number of hours. I would myself suggest the lubrication of such chains with a good grade of engine oil once for each ten hours of actual operation of the projector, which in all-day theatres would mean approximately every other day.

G. E. Doe, who has been pretty consistent in sending excellent Bluebook School answers for a long while, sends with his answer to Question No. 271, this letter:

"Confound you, F. H., this school thing has got me. I've tried several times to lay off it, only to find myself agoin' very soon, sending in answers. Digging out the answers, as I very often have to do, is so fascinating that I just can't seem to stop. In fact, I am just back from a two-weeks vacation up in southern Minnesota, fishing, and believe it or not, the middle of last week I drove 53 miles (there and back) to a theatre where I could see the Herald and get the 'School' questions and answers I'd missed. Just couldn't wait until I returned home, and I believe you will admit that's going some.

"But, F. H., the 'School' has done me a *lot* of good. It has taught me how very much there is to learn in our profession. It has made a better, more efficient workman of me, and I am sure of all those who have followed it, even though not sending in answers. And I personally know that a very large percentage of the men with whom I have acquaintance *do* follow it more or less regularly.

"More power to you, Dad, and to the Motion Picture Herald and Better Theatres that make your work possible. I take the liberty of calling you Dad for the reason that after all it was you who, absolutely all alone and unaided, fought the good fight of and for projection for years, as I well remember."

At which I modestly blush a brilliant rosy red.

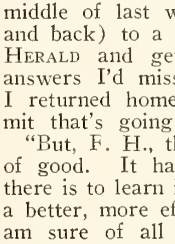
Answering Section A, C. Rau and S. Evans say, "The photocell should be very carefully handled, both when being inserted into or removed from its socket, in order to avoid possibility of some jar which might displace some of its parts. It should not be exposed to light more than is necessary. Therefore when stored, it should be wrapped in tissue paper, or better yet, in black cloth, placed in a container and stored in a dry, cool place where it cannot possibly fall or be subjected to any heavy jarring shock.

"When in use it should be cleaned and polished, preferably before the start of the first show each day. Before being inserted in the socket, the prongs should be carefully inspected and thoroughly cleaned if they are not already so. A habit of pushing in and pulling out the cell several times at inspection has a tendency to keep the prongs clean and bright. When inserting a cell be very certain to push it all the way down. If you do not, there will be imperfect contact, loss of sound volume and noisy reproduction."

An excellent answer, only I'm not so certain about the "pull out and push in" part. It seems to me too much chance for possible jar. What do our readers think about it? Better scrub the prongs with crocus cloth.

(B) D. Goldberg and L. Hutch say: "All light other than that from the exciter lamp should be kept from entering the photocell. This is particularly true of light from an a.c. source, since it will impart to the electric current set up by the photocell, an a.c. vibration that will appear in the loudspeakers in the form of a buzz or hum. This would be true regardless of what the exciter lamp current source might be, therefore we are unable to see that the exciter light source would make any real difference."

With reference to the last comment of Messrs. Goldberg and Hutch, equipments intended for use with a.c. exciter lamps are specially designed to minimize the hum, as the engineers have pointed out above. While this design would also tend to minimize the hum from a light connected to an a.c. circuit, some hum probably would be introduced if the light were brought too close to the photoelectric cell.



F. H. RICHARDSON'S NEW BLUE BOOK OF PROJECTION

A new edition of this famous book is now on the press. Projection, sound reproduction and trouble-shooting all in one compact, handy volume of 700 pages, including 153 illustrations of hook-ups, wiring diagrams and schematics.

Experts consider it the most up-to-date and practical projection manual on the market. Contains an extremely simple index system for instant use in emergency breakdowns. A book that should be part of every projection room in the country. Order early and get an original author's autographed copy.

QUIGLEY BOOKSHOP $5.25
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Swedish Firm Liquidating

The settlement of all business relative to the Company Biografernas Filmdepot, Stockholm firm, is under the supervision of Director Henning Liljegren. The company is in liquidation.

Martin Quigley

Martin Quigley's twenty years in the service of the motion picture industry, contributing to its world estate of financial, commercial and artistic leadership, will be signalized in a special edition of

Motion Picture Herald

in September.

20th Anniversary Edition

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended August 3, 1935, from 97 theatres in 18 major cities of the country reached $855,719, an increase of $49,319 from the total for the preceding week, ended July 27, 1935, when 100 theatres in 18 major cities aggregated $806,400.

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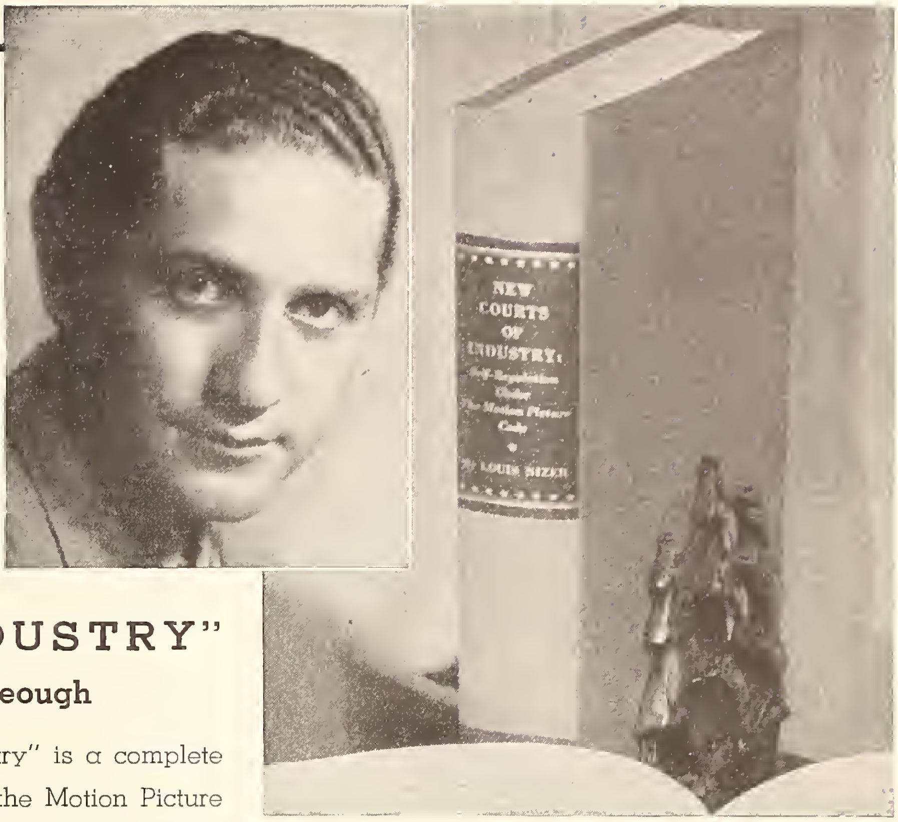
Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1934.) (Dates are 1935 unless otherwise specified.)	
Boston								
Boston	3,246	25c-50c	"A Dog of Flanders" (Radio) and "What Price Crime" (State Right)	4,000	"Charlie Chan in Egypt" (Fox) and "Chasing Yesterday" (Radio)	6,500	High 4-27 "Transient Lady" Low 8-3 "A Dog of Flanders" and "What Price Crime"	31,000 4,000
Fenway	1,382	30c-50c	"The Man on the Flying Trapeze" (Para.) and "Java Head" (First Div.)	4,500	"Front Page Woman" (W.B.) and "Going Highbrow" (W. B.)	4,000	High 1-6-34 "Lady Killer" and "Girl Without a Room" Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	12,000 2,500
Keith's Memorial	2,907	25c-65c	"Old Man Rhythm" (Radio) and "Lady Tubbs" (Univ.)	6,000	"Keeper of the Bees" (Monogram) and "The Clairvoyant" (GB Pictures) (25c-55c)	6,800	High 3-23 "Roberta" Low 8-3 "Old Man Rhythm" and "Lady Tubbs'	30,000 6,000
Loew's State	3,537	25c-55c	"The Murder Man" (MGM) and "Party Wire" (Col.)	9,000	"Love Me Forever" (Col.) (2nd week)	8,000	High 4-7-34 "Riptide" Low 7-6 "Sanders of the River" and "Unknown Woman"	22,000 7,500
Metropolitan	4,332	35c-65c	"Broadway Gondolier" (W. B.)	23,000	"Shanghai" (Para.)	15,000	High 4-6 "Private Worlds" Low 7-20 "Men Without Names"	41,000 14,000
Paramount	1,793	25c-50c	"The Man on the Flying Trapeze" (Para.) and "Java Head" (First Div.)	7,000	"Front Page Woman" (W. B.) and "Going Highbrow" (W. B.)	6,000	High 1-6-34 "Lady Killer" and "Girl Without a Room" Low 7-20 "Don't bet on Blondes" and "Ladies Crave Excitement"	12,000 4,000
Buffalo								
Buffalo	3,500	30c-50c	"Curly Top" (Fox)	12,000	"Broadway Gondolier" (W. B.)	6,600	High 1-6-34 "Design for Living" Low 12-19-34 "Music in the Air"	26,000 5,000
Century	3,000	25c	"Mad Love" (MGM) and "A Dog of Flanders" (Radio)	3,800	"Silk Hat Kid" (Fox) and "Dealers in Death" (Topical)	4,600	High 5-11 "Mark of the Vampire" and "Gigolette" Low 8-3 "Mad Love" and "A Dog of Flanders"	8,200 3,800
Great Lakes	3,000	25c-40c	"The Man on the Flying Trapeze" (Para.) and "Sanders of the River" (U. A.)	5,000	"Don't Bet on Blondes" (W. B.) and "The Arizonian" (Radio)	5,900	High 9-29-34 "Belle of the Nineties" Low 12-22-34 "Gentlemen Are Born" and "Marie Galante"	18,800 3,800
Hippodrome	2,100	30c-50c	"Shanghai" (Para.)	4,000	"Front Page Woman" (W. B.)	5,400	High 5-19-34 "The House of Rothschild" Low 8-3 "Shanghai"	18,000 4,000
Lafayette	3,300	25c	"The Awakening of Jim Burke" (Col.) and "Against the Law" (Col.)	5,000	"Notorious Gentleman" (Univ.) and "Strange Wives" (Univ.)	4,100	High 3-10-34 "It Happened One Night" and "Before Midnight" Low 7-27 "Notorious Gentleman" and "Strange Wives"	16,700 4,100
Chicago								
Apollo	1,400	25c-50c	"Dr. Jekyll and Mr. Hyde" (Para.)	4,500	"Age of Indiscretion" (MGM)	7,500	High 9-8-34 "The Cat's Paw" Low 6-22 "High School Girl"	16,000 4,000
Chicago	4,000	25c-68c	"Escapade" (MGM)	30,000	"Love Me Forever" (Col.) (2nd week)	36,000	High 8-11-34 "She Loves Me Not" Low 5-26-34 "Thirty Day Princess"	66,000 19,000
Garrick	900	25c-40c	"Escape Me Never" (U. A.)	6,500	"No More Ladies" (MGM)	9,000	High 7-27 "No More Ladies" Low 5-4 "One New York Night"	9,000 3,000
Oriental	3,940	25c-40c	"Black Sheep" (Fox)	14,000	"Times Square Lady" (MGM)	16,000	High 1-5 "Big Hearted Herbert" Low 6-16-34 "Registered Nurse"	25,000 12,000
Palace	2,509	25c-50c	"Paris in Spring" (Para.)	17,000	"Old Man Rhythm" (Radio)	12,000	High 3-30 "Roberta" Low 12-1-34 "Kentucky Kernels"	30,000 8,000
Roosevelt	1,591	25c-50c	"Love Me Forever" (Col.)	10,500	"The Flame Within" (MGM)	9,500	High 1-5 "Forsaking All Others" Low 8-18-34 "Paris Interlude"	27,000 6,000
State-Lake	2,776	20c-35c	"The Raven" (Univ.)	11,000	"The Awakening of Jim Burke" (Col.)	10,500	High 9-8-34 "The Most Precious Thing in Life" Low 7-20 "Alias Mary Dow"	19,000 8,000
United Artists	1,700	30c-50c	"Call of the Wild" (U. A.)	18,000	"Escape Me Never" (U. A.) (2nd week)	16,000	High 5-5-34 "House of Rothschild" Low 4-13 "Vanessa: Her Love Story"	30,000 10,000
Cleveland								
Allen	3,300	30c-42c	"Black Sheep" (Fox) (4 days) "Silk Hat Kid" (Fox) (3 days)	1,400 1,300	"The Raven" (Univ.)	4,750	High 6-8 "Let 'Em Have It" Low 12-15-34 "Silver Streak"	7,250 1,400
Circle	1,925	15c-30c	"Barretts of Wimpole Street" (MGM) (revival)	2,000	"Men in White" (MGM) (revival)	1,600	....	....
Hippodrome	3,800	30c-42c	"Broadway Gondolier" (W.B.) (10 days)	13,500	"Love Me Forever" (Col.) (5 days-2nd week)	4,800	High 3-16 "Roberta" Low 3-17-34 "Journal of a Crime"	23,000 2,900
RKO Palace	3,100	30c-60c	"Orchids to You" (Fox)	13,000	"Front Page Woman" (W. B.)	15,100	High 4-6 "Transient Lady" Low 5-19-34 "Where Sinners Meet"	39,000 4,000
State	3,400	30c-42c	"Men Without Names" (Par.)	7,500	"Shanghai" (Para.)	8,900	High 1-12 "Forsaking All Others" Low 12-29-34 "Private Life of Don Juan"	28,000 3,500
Stillman	1,900	25c-35c	"People Will Talk" (Para.)	4,300	"Paris in Spring" (Para.)	3,600	High 9-15-34 "Chained" Low 1-12 "Our Daily Bread"	10,000 2,000
Denver								
Aladdin	1,500	25c-60c	"Love Me Forever" (Col.)	1,500	"Sanders of the River" (U. A.)	2,000	High 5-5-34 "House of Rothschild" Low 6-22 "Nell Gwyn" and "My Heart Is Calling" (6 days)	9,000 600
Broadway	1,500	25c-40c	"Sanders of the River" (U.A.)	800	"Champagne for Breakfast" (Col.) and "It Happened in New York" (Univ.)	1,000	....	....
Denham	1,500	25c-40c	"The Man on the Flying Trapeze" (Para.)	4,000	"Shanghai" (Para.)	3,500	High 9-29-34 "Belle of the Nineties" Low 4-7-34 "She Made Her Bed"	16,500 800
Denver	2,500	25c-50c	"Curly Top" (Fox)	12,000	"Love Me Forever" (Col.)	12,000	High 1-13-34 "Roman Scandals" Low 7-20 "Escapade"	17,500 4,000
Orpheum	2,600	25c-40c	"The Arizonian" (Radio)	3,000	"Vagabond Lady" (MGM)	13,000	High 2-17-34 "Hi Nellie" Low 12-29-34 "Hat, Coat and Glove"	19,500 1,000
Paramount	2,000	25c-40c	"Alibi Ike" (W. B.)	4,500	"Murder in the Fleet" (MGM)	3,200	High 5-11 "Bride of Frankenstein" Low 6-9-34 "Uncertain Lady"	7,000 400

Is the Motion Picture Industry prepared for voluntary "Self-regulation?" Should the benefits of the Code be embodied in a new voluntary pact? Should there be an industry tribunal voluntarily organized and representative of the entire industry, to enforce a voluntary Code? ● The answers to these and many other questions of equal importance to the Motion Picture Industry can be found in . . .


NEW COURTS OF INDUSTRY: Self-Regulation Under The Motion Picture Code
LOUIS NIZER

Louis Nizer's

"NEW COURTS OF INDUSTRY"

With Introduction by Austin C. Keough

Written with great clarity, "New Courts of Industry" is a complete statistical study of the benefits and workings of the Motion Picture Code. It is a book that must be read for an intelligent understanding of these vital questions which are the subject of so much discussion at this time throughout the industry. ● "New Courts of Industry" will be of immeasurable assistance to everyone in this industry who desires to know whether voluntary self-regulation is necessary or advisable.

DO YOU KNOW HOW, under a voluntary Code . . . ?

(1) Reasonable clearance can be effected?

(2) Operating policies can be regulated?

(3) Selective buying can be restricted reasonably?

(4) A shortage of quality product can be remedied?

Mr. Nizer sets forth all the facts concerning these and many other questions.

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HARRY P. LANDER, New Haven Journal Courier

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J. M. JERAULD, Motion Picture Daily

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934.) (Dates are 1935 unless otherwise specified.)	
Hollywood								
Chinese	2,500	30c-55c	"Call of the Wild" (U. A.) and "Silk Hat Kid" (Fox) (6 days)	9,897	"Orchids to You" (Fox) and "Calm Yourself" (MGM) (6 days)	8,500	High 4-14-34 "House of Rothschild" Low 12-29-34 "Music in the Air"	25,171 4,292
Pantages	3,000	25c-40c	"Mad Love" (MGM) and "Manhattan Moon" (Univ.)	2,900	"Maedchen in Uniform" (Krimsky-Cochran) and "Dealers in Death" (Topical)	3,000	High 12-8-34 "Imitation of Life" Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	12,200 1,500
W. B. Hollywood	3,000	25c-40c	"She" (Radio) (6 days)	8,600	"Becky Sharp" (Radio) (6 days-2nd week)	8,600	High 9-8-34 "Dames" Low 4-13 "Laddie"	25,000 5,700
Indianapolis								
Apollo	1,100	25c-40c	"Curly Top" (Fox)	6,500	"Stranded" (W. B.)	3,000	High 4-13 "Life Begins at 40" Low 5-4-34 "Thunder in the East"	7,500 1,600
Circle	2,800	25c-40c	"Front Page Woman" (W. B.)	5,500	"Shanghai" (Para.)	3,000	High 12-15-34 "Lady By Choice" Low 1-19 "The President Vanishes" and "Enter Madame"	8,500 2,000
Lyric	2,000	25c-40c	"Don't Bet on Blondes" (W.B.)	8,500	"Men Without Names" (Para.)	7,500	High 4-6 "Traveling Saleslady" Low 7-28-34 "Half a Sinner" and "Embarrassing Moments"	11,000 2,000
Palace	3,000	25c-40c	"Let 'Em Have It" (U. A.) and "Calm Yourself" (MGM)	4,000	"Love Me Forever" (Col.) (2nd week)	4,000	High 6-22 "Age of Indiscretion" Low 4-6 "Casino Murder Case"	12,500 2,750
Kansas City								
Mainstreet	3,100	25c-40c	"Don't Bet on Blondes" (W. B.) (25c-50c)	12,000	"She" (Radio)	7,000	High 6-23-34 "Glamour" Low 1-12 "I Sell Anything"	23,000 2,000
Midland	4,000	15c-40c	"Age of Indiscretion" (MGM)	7,300	"Murder in the Fleet" (MGM)	6,900	High 4-7-34 "Riptide" Low 12-22-34 "Private Life of Don Juan"	21,400 4,000
Newman	1,800	25c-40c	"Alibi Ike" (W. B.)	6,800	"Men Without Names" (Para.)	7,000	High 9-29-34 "Belle of the Nineties" Low 4-13 "Rocky Mountain Mystery"	14,000 3,500
Tower	2,200	25c-35c	"The Raven" (Univ.) (25c)	6,100	"Love Me Forever" (Col.) (2nd week)	8,100	High 1-12 "Broadway Bill" Low 5-5-34 "Let's Fall in Love"	14,000 4,000
Uptown	2,000	25c-40c	"Curly Top" (Fox) (9 days)	5,500	"Black Sheep" (Fox) (5 days)	2,100	High 10-27-34 "Judge Priest" Low 1-27-34 "Good Bye Again"	9,200 1,700
Los Angeles								
Filmarte	800	40c-50c	"Nell Gwyn" (U. A.)	1,100	"My Song for You" (GB Pictures) (2nd week)	1,200	High 4-14-34 "Moon Over Morocco" Low 6-30-34 "Island of Doom"	7,600 160
Four Star	900	30c-55c	"The Scoundrel" (Para.) (6 days-2nd week)	6,796	"The Scoundrel" (Para.) (6 days-1st week)	6,300	High 5-18 "Les Miserables" Low 12-15-34 "Have A Heart"	7,800 2,500
Loew's State	2,500	30c-55c	"Call of the Wild" (U. A.) and "Silk Hat Kid" (Fox) (6 days)	9,676	"Orchids to You" (Fox) and "Calm Yourself" (MGM) (6 days)	7,300	High 4-7-34 "Riptide" Low 12-29-34 "Music in the Air"	28,500 4,206
Paramount	3,596	30c-55c	"Shanghai" (Para.)	16,500	"Love Me Forever" (Col.) (2nd week)	17,500	High 9-1-34 "Now and Forever" Low 6-22 "People Will Talk"	29,998 12,500
RKO	2,700	25c-40c	"She" (Radio) (6 days)	8,400	"Becky Sharp" (Radio) (6 days-2nd week)	9,100	High 3-16 "Roberta" Low 1-27-34 "Let's Fall in Love"	16,000 1,800
Minneapolis								
Century	1,650	25c-40c	"Paris in Spring" (Para.)	4,000	"College Scandal" (Para.)	4,000	High 10-20-34 "Barretts of Wimpole Street" Low 8-3 "Paris in Spring"	6,500 4,000
Lyric	1,238	20c-25c	"Men Without Names" (Para.)	1,500	"Alibi Ike" (W. B.)	2,000	High 7-27 "Alibi Ike" Low 1-27-34 "Jimmy and Sally"	2,000 500
RKO Orpheum	2,900	25c-40c	"She" (Radio)	6,000	"Love Me Forever" (Col.) (2nd week)	6,500	High 7-20 "Love Me Forever" Low 8-25-34 "The Lady Is Willing"	7,000 2,700
State	2,300	25c-40c	"Call of the Wild" (U.A.)	5,500	"Front Page Woman" (W. B.)	6,000	High 8-18-34 "She Loves Me Not" Low 5-4 "Private Worlds"	7,000 5,000
Time	300	20c-25c	"The Raven" (Univ.)	1,500	....		High 10-20-34 "Girl of the Limberlost" Low 12-8-34 "Cimarron"	3,500 1,000
World	400	25c-55c	"Escape Me Never" (U. A.) (4th week)	3,000	"Escape Me Never" (U. A.) (3rd week)	3,500	High 6-8 "Thunder in the East" Low 3-23 "Narcotic"	5,000 2,000
Montreal								
Capitol	2,547	25c-60c	"My Heart Is Calling" (GB Pictures) and "College Scandal" (Para.)	7,000	"The Flame Within" (MGM) and "One New York Night' '(MGM)	7,500	High 2-24-34 "Queen Christina" Low 12-22-34 "Great Expectations" and "Wake Up and Dream"	13,500 3,500
Imperial	1,914	20c-34c	"Motive for Revenge" (Majestic)	3,000	"Death Flies East" (Col.) and "Wicked Woman" (MGM)	3,000	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" Low 3-3-34 "Fanny"	6,500 1,500
Palace	2,600	25c-65c	"Becky Sharp" (Radio)	9,000	"No More Ladies" (MGM)	8,500	High 4-27 "Roberta" Low 7-21-34 "Shoot the Works" and "Friday the 13th"	15,000 6,000
Princess	2,272	30c-65c	"The Call of the Wild" (U.A.) and "Swell Head" (Col.)	5,500	"Thunder in the East" (U.A.) and "Unknown Woman" (Col.)	6,000	High 1-5 "Kid Millions" and "Fugitive Lady" Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life"	10,500 4,500
New York								
Capitol	4,700	35c-$1.65	"The Murder Man" (MGM)	55,000	"Don't Bet on Blondes" (W. B.)	19,000	High 10-6-34 "Barretts of Wimpole Street" Low 12-29-34 "The Band Plays On"	65,860 4,500
Palace	2,500	25c-75c	"In Caliente" (F. N.)	10,200	"Men Without Names" (Para.)	7,000	High 7-21-34 "Of Human Bondage" Low 12-22-34 "Babbitt"	16,200 6,500
Paramount	3,700	35c-99c	"Shanghai" (Para.) (2nd week)	15,000	"Shanghai" (Para.) (1st week)	23,000	High 8-25-34 "Cleopatra" Low 8-11-34 "Elmer and Elsie"	72,000 10,500
RKO Music Hall	5,945	35c-$1.65	"She" (Radio)	60,000	"Ginger" (Fox)	53,000	High 1-15 "The Little Minister" Low 1-19 "Evergreen"	110,000 52,000
Roxy	6,200	25c-55c	"The Arizonian" (Radio)	26,000	"Lady Tubbs" (Univ.)	25,900	High 12-1-34 "Imitation of Life" Low 6-30-34 "Affairs of a Gentleman"	44,000 13,700
Strand	3,000	25c-55c	"Broadway Gondolier" (W. B.) (2nd week)	14,000	"Broadway Gondolier" (W. B.) (1st week)	18,200	High 5-11 "The G Men" Low 1-20-34 "Easy to Love"	60,138 9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1934). (Dates are 1935 unless otherwise specified.)	
Oklahoma City								
Capitol	1,200	10c-41c	"Let 'Em Have It" (U. A.)	2,400	"Front Page Woman" (W. B.)	3,000	High 1-6-34 "Going Hollywood" Low 9-8-34 "You Belong to Me"	4,100 800
Criterion	1,700	10c-55c	"Broadway Gondolier" (W. B.)	5,700	"She" (Radio) (5 days)	2,500	High 1-27-34 "Dinner at Eight" Low 7-27 "She" (5 days)	9,000 2,500
Liberty	1,500	10c-36c	"Mary Jane's Pa" (F. N.) (4 days) "Chinatown Squad" (Univ.) (3 days)	2,000 900	"The Raven" (Univ.) (4 days) "Gigolette" (Radio) (3 days)	2,000 300	High 4-6 "While the Patient Slept" and "We're Rich Again" Low 3-23 "The Winning Ticket"	4,100 400
Midwest	1,500	10c-56c	"Shanghai" (Para.) (6 days)	2,600	"Oil for the Lamps of China" (F. N.)	2,500	High 9-29-34 "Bright Eyes" Low 5-26-34 "Merry Wives of Reno"	9,540 2,000
Omaha								
Brandeis	1,200	25c-40c	"She" (Radio) and "The Awakening of Jim Burke" (Col.) (9 days)	3,500	"Love Me Forever" (Col.) (5 days-2nd week)	2,000	High 1-12 "The Little Minister" Low 2-16 "Babbitt" and "Murder in the Clouds"	9,100 3,000
Omaha	2,200	25c-40c	"The Man on the Flying Trapeze" (Para.) and "Great Hotel Murder" (Fox)	6,800	"Men Without Names" (Para.) and "Don't Bet on Blondes" (W.B.)	5,800	....	....
Orpheum	3,000	25c-40c	"Curly Top" (Fox) and "Smart Girl" (Para.)	11,400	"Shanghai" (Para.) and "Orchids to You" (Fox)	7,500	High 3-10-34 "Easy to Love" Low 12-29-34 "Babes in Toyland" and "Home on the Range"	17,250 5,000
Philadelphia								
Arcadia	600	25c-50c	"No More Ladies" (MGM) (6 days)	1,900	"Naughty Marietta" (MGM) (3 days) "Murder in the Fleet" (MGM) (3 days)	800 600	High 1-6-34 "Duck Soup" Low 1-27-34 "Women in His Life"	6,500 400
Boyd	2,400	40c-55c	"Paris in Spring" (Para.) (6 days)	8,500	"Shanghai" (Para.) (6 days)	9,300	High 1-6-34 "Little Women" Low 2-23 "The Night Is Young" (5 days)	30,000 6,500
Earle	2,000	25c-50c	"The Man on the Flying Trapeze" (Para.) (6 days)	14,000	"Lady Tubbs" (Univ.) (6 days)	11,000	High 4-7-34 "Harold Teen" Low 7-27 "Lady Tubbs"	40,000 11,000
Fox	3,000	40c-65c	"The Farmer Takes a Wife" (Fox) (6 days-2nd week)	8,000	"The Farmer Takes a Wife" (Fox) (6 days-1st week)	17,000	High 12-29-34 "Bright Eyes" Low 7-28-34 "She Was a Lady"	28,500 7,000
Karlton	1,000	25c-40c	"Love Me Forever" (Col.) (6 days)	2,800	"Escapade" (MGM)	2,500	High 11-3-34 "One Night of Love" Low 4-20 "One New York Night"	8,500 2,100
Keith's	2,000	30c-50c	"Calm Yourself" (MGM) (6 days)	2,500	"Becky Sharp" (Radio) (6 days)	2,700	High 3-3-34 "Carolina" Low 1-5 "Sweet Adeline"	8,000 1,500
Stanley	3,700	40c-55c	"Broadway Gondolier" (W. B.) (8 days)	18,000	"Love Me Forever" (Col.) (6 days-2nd week)	9,500	High 1-5 "Broadway Bill" Low 12-29-34 "Behold My Wife"	22,000 7,500
Stanton	1,700	30c-50c	"The Murder Man" (MGM) (6 days)	5,200	"Front Page Woman" (W. B.) (6 days)	5,000	High 3-31-34 "The Lost Patrol" Low 1-5 "Man Who Reclaimed His Head"	9,000 2,000
Portland, Ore.								
Blue Mouse	700	15c-25c	"Power" (GB Pictures)	1,700	"Let's Live Tonight" (Col.)	1,700	....	....
Broadway	1,912	25c-40c	"The Irish in Us" (F. N.)	5,000	"Calm Yourself" (MGM) and "Chinatown Squad" (Univ.)	4,000	High 4-7-34 "Wonder Bar" Low 7-14-34 "The Circus Clown" and "I Give My Love"	13,000 3,900
Mayfair	1,700	25c-40c	"Love Me Forever" (Col.)	4,000	"The Awakening of Jim Burke" (Col.) and "Air Hawks" (Col.)	3,000	High 8-3 "Love Me Forever" Low 1-19 "Behold My Wife" and "Defense Rests"	4,000 1,600
Orpheum	1,700	25c-40c	"Becky Sharp" (Radio)	6,000	"Front Page Woman" (W. B.)	7,000	High 12-1-34 "Kentucky Kernels" Low 11-10-34 "Wednesday's Child"	8,000 3,500
Paramount	3,008	25c-40c	"Curly Top" (Fox)	9,000	"Love Me Forever" (Col.) (2nd week)	7,000	High 3-24-34 "David Harum" and "Once to Every Woman" Low 6-30-34 "Now I'll Tell" and "Springtime for Henry"	12,000 4,000
United Artists	945	25c-40c	"Call of the Wild" (U.A.) (2nd week)	6,000	"Call of the Wild" (U. A.) (1st week)	7,000	High 4-28-34 "House of Rothschild" Low 8-4-34 "Paris Interlude"	9,800 3,700
San Francisco								
Fox	4,600	10c-35c	"Champagne for Breakfast" (Col.)	14,800	"The Murder Man" (MGM)	14,000	High 7-27 "The Murder Man" Low 8-18-34 "Sin of Nora Moran and "Along Came Sally"	14,000 4,500
Golden Gate	2,800	25c-40c	"She" (Radio) (2nd week)	8,500	"She" (Radio) (1st week)	14,000	High 3-16 "Roberta" Low 7-7-34 "Cockeyed Cavaliers"	23,000 10,200
Orpheum	3,000	15c-40c	"Love Me Forever" (Col.) (3rd week)	7,400	"Love Me Forever" (Col.) (2nd week)	14,000	High 6-9-34 "Sing and Like It" Low 7-13 "Ladies Crave Excitement" and "Hard Rock Harrigan"	19,500 5,000
Paramount	2,670	25c-40c	"Ginger" (Fox) and "The Man on the Flying Trapeze" (Para.)	18,000	"Shanghai" (Para.)	9,500	High 9-29-34 "Belle of the Nineties" Low 1-20-34 "Four Girls in a Boat" and "Fugitive Lovers"	19,000 8,000
St. Francis	1,400	15c-40c	"Broadway Gondolier" (W. B.)	7,000	"Front Page Woman" (W. B.) (15c-55c)	7,500	High 1-19 "The County Chairman" Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	11,000 3,500
Warfield	2,700	25c-55c	"The Irish in Us" (F. N.)	23,500	"Broadway Gondolier" (W. B.)	20,000	High 12-29-34 "Bright Eyes" Low 3-31-34 "Gambling Lady"	29,000 15,500
Seattle								
Blue Mouse	950	25c-55c	"The Raven" (Univ.)	3,400	"Hooray for Love" (Radio)	3,550	High 2-17-34 "Roman Scandals" Low 7-7-34 "Tomorrow's Children"	7,500 2,550
Fifth Avenue	2,500	25c-55c	"Curly Top" (Fox)	8,150	"Shanghai" (Para.)	5,400	High 4-14-34 "Riptide" Low 3-24-34 "Fashions of 1934"	12,750 3,500
Liberty	1,800	15c-50c	"Love Me Forever" (Col.) (2nd week)	4,900	"Love Me Forever" (Col.) (1st week)	7,150	High 7-27 "Love Me Forever" Low 4-13 "White Lies" and "Happy Landing"	7,150 2,700
Music Box	950	25c-55c	"Becky Sharp" (Radio)	5,400	"Sanders of the River" (U.A.) (5 days-2nd week)	2,200	High 4-14-34 "Spitfire" Low 1-26 "Man Who Reclaimed His Head"	6,500 2,850
Orpheum	2,450	25c-55c	"Call of the Wild" (U.A.) (2nd week)	6,200	"Call of the Wild" (U.A) (25c-50c) (1st week)	9,800	High 7-27 "Call of the Wild" Low 4-21-34 "Two Alone" and "I Believed in You"	9,800 3,750
Paramount	3,050	25c-40c	"The Virginian" (Para.) and "Calm Yourself" (MGM)	4,700	"Orchids to You" (Fox) and "Men Without Names" (Para.)	3,850	High 3-23 "Shadow of Doubt" Low 12-8-34 "Peck's Bad Boy" and "Menace"	8,700 3,300

J. C. JENKINS--HIS COLYUM

Green Bay, Wisconsin.

Dear Herald:

Green Bay has something like 40,000 Badgers besides a few Swedes and Norwegians. We have seen the Swedes and Norwegians but we haven't seen a badger since coming into the state. In fact, it was the Swedes and Norwegians, together with the Swiss, who made this the greatest cheese state in the Union. Over here they talk cheese. In Nebraska they talk Hereford cattle and some gafiltafisk and down in the Rio Grande valley they talk spaghetta and grapefruit, and Shine Mason of McAllen talks to the girls and Bob Smith of Mission talks about Red Fish Bay and his fishing lodge.

They built Green Bay right on the southern end of Green Bay, but don't get Green Bay and Green Bay mixed. One Green Bay is a town and the other Green Bay is a somewhat shallow body of water opening into Lake Michigan, or somewhere up there, which connects with all of the important ports of the world. When they get the Mississippi river dredged (if they do), you can take a boat at Minneapolis and go down the Mississippi to the gulf, then out into the Atlantic and up to the St. Lawrence river and up the river to the Great Lakes and on around to Green Bay by boat and never get your feet wet, but you can take an automobile and drive across to Minneapolis from Green Bay in about three hours and get back home two weeks before the boat would get in from Minneapolis.

But speaking of dredging the Mississippi and Missouri rivers for transportation purposes and building that "shelterbelt" for the purpose of "bringing rain," that is what we designate as "Brain Trust" progression, but of course that's got nothing to do with Green Bay, she isn't responsible.

▽

Over at White Water we met Fred Hinds. Fred, you know, operates the theatre there, that is, he handles the cash but the boys and girls do the most of the work, but of course, under his direction. When we called on him he was getting ready to leave for Independence, Iowa, so we didn't loaf around very long but went down to call on our old friend, D. F. Kelliher, manager of the Sprague theatre at Elkhorn. We never aim to miss calling on Mr. Kelliher because he is such a congenial gentleman and always shows us every courtesy. He has a lovely theatre and seemed to be doing a very satisfactory business.

Then we drove over the Burlington to meet Jack Yeo, who operates Burlington's popular playhouse. We try not to miss Jack because Jack never misses anybody, not even a vagabond colyumnist, unless he should ask him for a ten spot, which he didn't do (this time).

Jack thinks that Wisconsin leads the Union. It does in a whole lot of things, including limburger cheese, and the balance of the Union can always tell where Wisconsin is when they find out which way the wind is from. Jack says he likes Wisconsin's huckleberries better than he does her limburger, but he is especially fond of Shirley Temple and Jane Withers. So are we, and so is everybody.

▽

Good Shows in Good Theatre

I. J. Craite operates the Pastime theatre at Horicon, and the people of Horicon don't have to drive away from town to see a good show in a good theatre. I. J. looks after that part.

Walter Bump is the assistant manager of the Capitol theatre at Manitowoc. We had a nice visit with him and we wanted to see our old friend Mr. Gettigener the manager but he had gone away on a fishing trip. Doggone the luck anyhow, why didn't he wait for us?

Pt. Washington has a number of things to be thankful for (and some she'd like to forget) and among her fine qualities we note the Grand theatre, which is presided over by a guy by the name of Roob.

Mr. Roob don't only have a fine theatre but he also operates one of the finest cafes west of South Bend, Indiana, and east of Neligh, Nebraska, and Pt. Washington is the place where we got some smoked fish to send home. This town is the fish center of eastern Wisconsin as well as the amusement center of the state. If Roob wasn't a Polander we'd bet he was a Frenchman from Indiana.

And Those Cherries

Frank Borchert operates the theatre at Sturgeon Bay, and Sturgeon Bay is located on a strip of water that connects Green Bay with Lake Michigan, and it divides that long, narrow strip of land that runs up northeast between Lake Michigan and Green Bay from the balance of the U. S., and this is the strip of land that has become so famous all over the country for its cherries, and is probably the greatest cherry producing country on earth. Up here they talk cherries all the while, just like Ted Mendenhall, branch manager for Paramount at Omaha, talks about bullheads in the Platte river.

Don't ever go to Mauston without calling on Mrs. Nagle and her Crescent theatre. You will find her theatre a popular gathering place for the public and Mrs. Nagle a very delightful lady.

John Steenport and his Chilton theatre at Chilton are regarded by the Wisconsin Badgers as being largely responsible for what measure of success Chilton enjoys. John also furnishes the community with the best paint there is made but also the best there is to be had in entertainment. We had a very delightful visit with him and hope to go back again some time.

Doorway to the North

H. W. Robarge of the Cosmo theatre and W. G. Klug of the Badger theatre at Merrill are two operators in one town who operate in perfect harmony, we seldom find this, and as a result they are both doing a fine business. Merrill is the doorway to the uncharted north where the lakes are located throughout the cut-over lands of the state. Merrill at onetime was a "lumber town" and her immense sawmills were the pride of the northwest, but the timber is about all gone and the mills are mostly idle and if it wasn't for Mr. Robarge and Mr. Klug the town might go back to the Chippewa Indians, but these boys, together with their theatres, still have the arrows pointing toward Merrill. They are two mighty fine boys. We had a delightful visit with them.

J. H. Hickey is still operating the Grand at New London. He recognized us as soon as we walked up to his theatre, that boy has a memory longer than a sled-tongue, he's the chap that gave us some smoked sturgeon when we were there about six years ago. We'd forgotten who it was until he called our attention to it. Don't go through New London without calling on J. H. If you do you will miss half of your trip. You are darned right, you will.

▽

Kaukauna, Wisconsin.

We drove down here to spend Sunday because William J. Van Dyke operates the Vaudette theatre, and if he and the Vaudette don't pull 'em in here nothing will, but then, of course, that includes Mrs. Van Dyke.

We went over to the Vaudette last night to visit them and, by gosh, we are going over again tonight. We say "going over" and that's because the Fox river divides the town in two parts, the north and the south side, and we are staying on the north side, while the Vaudette is on the south side. If you want to learn how to manage a theatre you should come here and consult Mr. Van Dyke. He hasn't been in the business yet quite forty years but he has been in it long enough to learn about all there is to be learned about it, and he doesn't have a love-song crooner nor a jazz orchestra in the house, that's probably why he has to turn 'em away about every night.

We are going over into Minnesota pretty soon to see the Gophers over there. Doggone them Gophers anyhow.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

"Fashion Magazine" Release Plan

Nationwide showings of the new "Fashion Magazine of the Screen" in one large department store in each city is the plan of the company, which is headed by Louis Urdang. The film is not being shown at Macy's in New York, as reported, but release will await a national hookup. The company offers an exclusive franchise for sales promotion service by way of sound pictures, dramatizing merchandise and showing fashions at the point of sale. The films are produced at Biograph Studios, New York, and RCA equipment is used.

Stevenson in Ad Concern

Edward Ford Stevenson, formerly president of Visugraphic Pictures and associated with Crosby Gaige, Broadway theatrical producer, is now with Kelly, Nason and Roosevelt, Inc., handling advertising, merchandising and publicity, with headquarters at 30 Rockefeller Plaza, New York, and 841 Monadnock Building, San Francisco.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

AIR HAWKS: Ralph Bellamy, Tala Birell, Wiley Post—If you want one of the best air pictures made in a long time, get this one and it will suit the customers if anything will. Action, comedy and good interesting story make for fine entertainment.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

BROADWAY BILL: Warner Baxter, Myrna Loy, Walter Connolly—Here is a picture you can't miss. Good acting, good story and good everything. Play this by all means. Columbia, our patrons thanked us for showing it and now we thank you for letting us have it at a reasonable price. Many, many favorable comments. Only objectionable thing was the part that Darro played. What's wrong, Frankie?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

BROADWAY BILL: Warner Baxter, Myrna Loy—You may promise an evening of super entertainment and the picture will live up to it. A grand show. Played June 14.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

FIGHTING SHADOWS: Tim McCoy—An interesting story of the Northwest Mounted Police. Drew well for me and everyone well satisfied. Running time, 58 minutes. Played July 12.—Chas. T. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

FIGHTING RANGER, THE: Buck Jones, Dorothy Revier—For western fans this proved O. K. Just another western to others, which means they stayed home. Played July 19.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

LADY BY CHOICE: Carole Lombard, May Robson, Walter Connolly, Roger Pryor—One of the better pictures on which you can't go wrong. Played June 28. —Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

LOVE ME FOREVER: Grace Moore, Leo Carrillo—It seems unfortunate that such a lovely personality as Grace Moore should be wrecked, so far as the screen is concerned, on the shoals of repetition. This picture is almost a duplication of "One Night of Love." While the story and its locale, for the most part, are different, all the highlights of the first film are to be found thinly disguised in the second. Miss Moore is seen as a talented singer who finds her way to the Metropolitan Opera House via a cabaret and then a night club, where she is heard by the opera authorities. As in film number one we find her singing from a balcony, only this time is is in Lake Placid instead of Italy. Again she is seen having a case of nervous jitters before making her initial public appearance as a singer. And, of course, there is an amorous young man whom she eventually decides against in favor of the older gentleman responsible for her success. The novelty of "One Night of Love" lay in its introduction to operatic excerpts from the finest operas. "Love Me Forever" practically takes up where the first film goes overboard with high C's and arm waving. Don't misunderstand, "Love Me Forever" is a good picture of its type but certaintly not what it should be.—J. W. Noah, Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

ONE NIGHT OF LOVE: Grace Moore, Tullio Carminati—One Night of Love for Miss Moore, but two nights of empty seats for us. Too highbrow for our crowd. Thought it great personally. Running time, 82 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

WHOLE TOWN'S TALKING, THE: Edward G. Robinson, Jean Arthur—This was a splendid picture, but had only average business. Wouldn't call it a special. Robinson isn't so popular with us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WHOM THE GODS DESTROY: Walter Connolly, Robert Young, Doris Kenyon—Very good; a better-than-average production. Played May 31.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

First National

CASE OF THE CURIOUS BRIDE: Warren William—Another good Clue Club mystery story. But don't overdo them, First National, because patrons will soon tire of them. Running time, 68 minutes. Played July 17-18.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

CASE OF THE CURIOUS BRIDE: Warren William—Another of the endless cycle of murder pictures and we are getting tired of them. Good enough for this kind of picture. No draw at the box office. Running time, 69 minutes. Played July 20-21.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CONVENTION CITY: Joan Blondell, Dick Powell, Adolphe Menjou, Mary Astor—This sure pleased a Saturday night crowd. Played with a western and it made a fine show. Many, many laughs. Played mighty old but they liked it just the same.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

FASHIONS OF 1934: William Powell, Bette Davis —Old but very good and it drew better than expected. —Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

G MEN, THE: James Cagney, Margaret Lindsay—A strong picture with plenty of action. There is almost no comedy relief in the picture. Plenty of drama is enacted in "The G Men" and it is a good weekend picture for any house. But right on the heels of this one comes the old vicious cycle, "Public Hero No. 1," "Let 'Em Have It," and we have them both in a short time.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

G-MEN, THE: James Cagney, Ann Dvorak, Robert Armstrong, Margaret Lindsay—Excellent entertainment, so said our patrons, and turned out in goodly numbers to prove they meant it. Cagney is a favorite with this town and as this was an unusual role for him, his fans were curious to see how he would acquit himhelf. Nice business. Running time, 85 minutes. Played July 17-18.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GO INTO YOUR DANCE: Al Jolson, Ruby Keeler —Flopped on this one badly on account of playing it a month too late. Nothing wrong with the picture if you like Warner musicals, but there seems to be plenty of people who evidently do not like them, as the box office records show on the last two or three of the musicals.—Warren Weber, Deluxe Theatre, St. John, Kan. General patronage.

GO INTO YOUR DANCE: Al Jolson, Ruby Keeler —Al has a swell voice and uses it in this picture. Ruby has some dancing ability and also registers here. Stereotyped dancing numbers of large ensembles are getting pretty shopworn, though. Running time, 97 minutes. Played July 7-8.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

GO INTO YOUR DANCE: Al Jolson, Ruby Keeler —A real good musical. Give Al Jolson some songs to sing and a story fairly worth while, which will hold the interest, and the result will be good entertainment. This has a story that holds together nicely, and songs that are much above the average. Al Jolson gives it all he has got, which is plenty, and Warner Bros. did not spare the cash. Business a little better than average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MARY JANE'S PA: Aline MacMahon, Guy Kibbee—Heretofore this pair have scored, but this picture did not. I don't think that Kibbee will hold up as a star heading a cast. He was swell in supporting roles and I think that he would be more successful than carrying the whole picture. At least I must gather that reaction from the slight business that this picture did.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MARY JANE'S PA: Aline MacMahon, Guy Kibbee —This proved to be some swell show for our Fourth of July celebration. Good story with plenty of comedy situations. Exceptionally interesting when the politicians are put to rout and the old home town newspaper gets into action to turn a losing cause into victory. The little girl actress is mighty sweet and should do well in future productions. Running time, 71 minutes. Played July 4.—John J. Metzger, Oriental Theatre, Beaver City, Neb. General patronage.

Fox

BLACK SHEEP: Edmund Lowe, Claire Trevor—Thrilling and very interesting story on board ship. Edmund Lowe is a favorite here and we would like to see more of Claire Trevor. Running time, 75 minutes. Played July 3-4.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

COWBOY MILLIONAIRE: George O'Brien—Average O'Brien, and average for O'Brien is better than most of his type. Played July 16-17.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

DARING YOUNG MAN, THE: James Dunn, Mae Clarke—Just a fair program picture; nothing to rave about. Will get by and that is about all.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DAVID HARUM: Will Rogers, Evelyn Venable—Gave one hundred per cent entertainment and attendance was fine. I doff my hat to Bill. Played July 5.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

DOUBTING THOMAS: Will Rogers, Billie Burke, Alison Skipworth—They come to see Bill in anything that he is in but this is the weakest sister that he has ever appeared in. This one will not add to his record. I have seen stars fall and seen them rise, and it does not take many weak pictures to finish them with the public. Billie Burke did not help it any for us. Most of our audience don't go for her at all. She is too fluttery and affected, but maybe that is what the role called for. I don't know but they are very vocal about her acting and a lot of the patrons that I have close contact with express themselves that way. And I think that the criticism is justified.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DOUBTING THOMAS: Will Rogers, Billie Burke, Alison Skipworth—Not the type of picture our patrons like to see Rogers in. The rest of the cast was the whole show until the last reel or two, when Rogers took matters into his own hands with laughable results. His take-off on crooners is a riot, the best spot in the whole picture. Business just fair and audience reaction split. Running time, 73 minutes. Played July 21-23.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

DOUBTING THOMAS: Will Rogers—Still our best drawing card. If it's a Rogers picture, the patrons ask no more. Of course, some are better than others, and this, in our opinion, was not his best by any means. Even then, some expressed the opinion that it was his best or equal to his best. Seemed to us that it started very slowly but picked up toward the end. Running time, 75 minutes. Played July 12-13.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

DUDE RANGER, THE: George O'Brien—When it comes to operas, the only kind that fill my house are Zane Grey's horse operas. This one did the trick. Above average business. Running time, 63 minutes. Played July 26-27.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town and rural patronage.

DUDE RANGER, THE: George O'Brien—Good Friday-Saturday picture. Average hot weather business. George O'Brien well liked here. Pleased 80 per cent. Running time, 64 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

IT'S A SMALL WORLD: Spencer Tracy, Wendy Barrie—One of the best programmers from Fox. This picture is far better than lots of so called specials. You won't make a mistake by playing this one. Running time, 71 minutes. Played June 30-July 1.—Chas. T. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

OUR LITTLE GIRL: Shirley Temple, Joel McCrea—Somewhat disappointing all around. Neither the part for Shirley, nor the type of story the fans wish to see her in. At times she lost entirely the sweet naturalness which has endeared her to the public, and seemed forced in action and line delivery. Come on, Fox, give her kid stories and cast James Dunn with her, and watch the public smile. Running time, 66 minutes. Played July 14-16.—M. R. Harrington, Avalon

Theatre, Clatskanie, Ore. Small town and rural patronage.

OUR LITTLE GIRL: Shirley Temple—Our patrons did not like this as well as other Temple pictures, but we paid Fox the biggest average of any, so can't complain on crowd. Played July 20-22.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

ORCHIDS TO YOU: Jean Muir, John Boles—A very entertaining little program picture which sent the fans out thoroughly satisfied. Has a nice story and where could you find a more entrancing little star than Jean Muir? Running time, 75 minutes. Played July 10-11.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

REBECCA OF SUNNYBROOK FARM: Marian Nixon, Ralph Bellamy—Another old film which we brought back and played to profitable attendance. It is a fine picture and it more than pleased the many patrons who had either failed to see it when we first played it or wished to see it again.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

The UNSEEN STAR of the SCREEN

In every release Railway Express is ready to play a star part in which prompt pick-up and delivery and swift transportation throughout are prominent features. The smart red and green trucks of Railway Express are always ready to work swiftly and silently in the distribution of films and equipment everywhere, hitting highs on speed and safety, and lows on rates.

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UNDER THE PAMPAS MOON: Warner Baxter, Ketti Gallian—Just fair and that is too bad for Baxter. Maybe we expected too much, but it is not up to "The Arizona Kid."—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WHEN A MAN'S A MAN: George O'Brien—A good enough western but why call it Harold Bell Wright's "When a Man's a Man," when there is not a single sequence taken from the book? The names of the characters are the same but the story has been changed until its own author would not know it. And the change is certainly not an improvement. I would have got by all right if I had not advertised it as Harold Bell Wright's book. I am still explaining why it did not follow the book. If Fox will change the name to "Knight of the Wide Open Spaces" or "Larry Rides Again" and leave out all reference to the author, it will be a lot better for the box office. Running time, 66 minutes. Played July 17-18.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WHITE PARADE, THE: Loretta Young, John Boles—Fine picture which brought in some faces we had missed. They liked it. It stood up well both nights.—Harland Rankin. Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Gaumont British

CHU CHIN CHOW: Anna May Wong, George Robey—A splendid picture that just did no business. Maybe it was the weather. Played July 18-19.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

Mascot

LADIES CRAVE EXCITEMENT: Norman Foster, Evalyn Knapp—A "sleeper." We had heard practically nothing concerning this film prior to buying it and it was purchased solely for the lower half of a double bill. It proved to be as strong as its companion feature and received many compliments. It is one of the best independent films I have seen in months, as it is original, well produced and acted, and filled with numerous exciting situations. I have seen most of the Mascot productions and I consider this the best they have released.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

MGM

BAND PLAYS ON, THE: Robert Young, Betty Furness—An unoriginal football story whose entertaining value lies in its good production. Pleasant but unpretentious entertainment which received passably good response.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

GAY BRIDE, THE: Carole Lombard, Chester Morris—Good program picture to satisfactory audience response.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

HIDEOUT: Robert Montgomery, Maureen O'Sullivan—Played this late but glad we picked it up. Just the kind of a picture you are glad to present to your patrons and they are glad they came to see. Hottest weather on record played as opposition, but those who did turn out were well repaid and told us so. Running time, 71 minutes. Played July 12-13.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MURDER IN THE FLEET: Robert Taylor, Jean Parker, Ted Healy—Leo must have had his tongue in his cheek when he turned this one loose on the public. If it was intended as a serious offering of the murder mystery type, then it was a dud. But if Metro intended it for a comedy, then they succeeded very well. Plenty of laughs and a unique setting for such a story. Business good and audience reaction favorable. Running time, 70 minutes. Played July 19-20.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

NAUGHTY MARIETTA: Jeanette MacDonald, Nelson Eddy—This was a wonderful picture. Pleased everyone that came to see it, but my patrons don't care for operas. Did below average business. Running time, 106 minutes. Played July 19-21.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town and rural patronage.

ONE NEW YORK NIGHT: Franchot Tone, Una Merkel—Murder mystery comedy which might have been much better entertainment than it was. Pulled only fairly well and pleased to about the same degree. Running time, 71 minutes. Played July 10-11.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RECKLESS: Jean Harlow, William Powell—Somewhat disappointed in Jean Harlow. Not the type of picture you or your patrons expect. I would like to see Jean Harlow in a real up-to-date story with modern music, romance, etc. With the settings in "Reckless" I think the company missed an opportunity to put out a big special production. Even William Powell added but little to the picture. Might do better in larger situations. Running time, 99 minutes. Played July 12.—John J. Metzger, Oriental Theatre, Beaver City, Neb. General patronage.

SEQUOIA: Jean Parker, Russell Hardie—Nothing finer has ever been offered the lovers of screen entertainment. The unbelievable acting of a mountain puma and a deer will linger long in the memories of all who are fortunate enough to see the picture. Jean Parker fits right into the picture. Filmed in the famous Sequoia Red Wood forest with all its natural beauty. Tell your patrons about it. Received more comments than any picture we have had. Running time, 72 minutes. Played July 7.—John J. Metzger, Oriental Theatre, Beaver City, Neb. General patronage.

SHADOW OF DOUBT: Virginia Bruce, Ricardo Cortez—Good program picture which received fair audience response.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

VAGABOND LADY: Robert Young, Evelyn Venable—This was a good little picture with lots of action and comedy. Pleased everyone and did average business. Running time, 71 minutes. Played July 9-10.—Harry M. Newman, Liberty Thetre, Lynden, Wash. Small town and rural patronage.

Monogram

HAPPY LANDING: Ray Walker, Jacqueline Wells—A good action picture. I double billed it with a western on Saturday night and it made a good program.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

HEALER, THE: Ralph Bellamy, Karen Morley, Mickey Rooney—The only thing against this splendid offering is the title. But if you can overcome that and get the patrons in the first night, the rest of the run will take care of itself. The Herald's review says "Home-spun, down-to-earth drama, with contrasting comedy," which tells the tale. Will please in almost any situation. Running time, 77 minutes. Played July 13.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HONEYMOON LIMITED: Neil Hamilton, Irene Hervey—Below average program picture which received only fair audience response on a double bill with "Arrowsmith."—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

HOOSIER SCHOOLMASTER, THE: Norman Foster, Charlotte Henry—Too much cannot be said in favor of this one. It is well done so that you may not be afraid to place it on your best playing time. We had opposition in "Doubting Thomas," and as everything is measured by Will Rogers, I can tell you we had better than average business. Therefore can safely report to you that "Hoosier Schoolmaster" has box office value.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

KEEPER OF THE BEES, THE: Neil Hamilton, Betty Furness, Emma Dunn—Here is a picture that any exhibitor can be proud to play. I played it new and it sure drew a good crowd and pleased. Picture very well done. Pretty scenery, good acting, of course a good story, and good direction. This picture should make money for every exhibitor as it is clean entertainment that can be sold to the whole family and it will come as near pleasing all the family as anything you can get (it proved that way in my town). I just came in from the show and I can't say too much for this. Many, many praises from satisfied patrons. Monogram, many thanks to you for letting me have this at such an early date. Most of the companies think a picture must play in all the large cities before they can let a small fellow like myself have it. Monogram also produced "Girl of the Limberlost," but this picture so far surpassed (in my personal opinion) "Girl of the Limberlost" that here is no comparison. Neil Hamilton was well liked in his part as "Jamie" and he put it over in a big way, as did Emma Dunn and the rest of the cast. Better play this as soon as you can and advertise it big because it won't disappoint you or your patrons. Running time, eight reels. Played July 21-22.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

SAGEBRUSH TRAIL: John Wayne—Good western. Wayne popular here.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

TEXAS TERROR: John Wayne—Another good western from that popular western star, John Wayne. John Wayne a good drawing star here, and I had a good business on this picture in spite of a thunderstorm. Play it. Running time, 51 minutes. Played July 5.—Chas. T. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

Paramount

ALL THE KING'S HORSES: Carl Brisson, Mary Ellis—A very fine picture. Many fine comments. Hope we have more pictures with Brisson.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

ALL THE KING'S HORSES: Carl Brisson, Mary Ellis—If it were not for the good singing of Mary Ellis and the dancing of Carl Brisson this picture would be a colossal failure. As it is, it is merely a flop. Dull story of a king who trades places with an actor in order to get a somewhat delayed taste of life. Fair audience rsponse.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

GOIN' TO TOWN: Mae West—An entirely different Mae West. Tell your patrons, too. Mae West's previous productions are held aganaist her, so it is up to you to sell the new Mae West. We did. We told them about it, mentioned the western scenes at the opening of the picture, the horse race at Buenos Aires, etc. Played it on a Thursday-Friday-Saturday, pleasing the farmers and the townsfolk one hundred per cent. Mae has lost none of her wise cracking ability. Story moves right from the start. Another picture, good any time you can play it. Running time, 71 minutes. Played July 18.—John J. Metzger, Oriental Theatre, Beaver City, Neb. General patronage.

HERE IS MY HEART: Bing Crosby—Percentage picture. Crosby a dead one for us. His pictures like a circus. See one and you see them all. Lost money on this one. Running time, 75 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

McFADDEN'S FLATS: Betty Furness, Richard Cromwell—Real entertainment that appeals to the masses. The old "McFadden's Flats" of the silent era was the big box office draw of its day. The new "McFadden's Flats" hardly caused a ripple at the box office aside from pleasing those that saw it and giving us a fair summer weather average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

PRIVATE WORLDS: Claudette Colbert, Charles Boyer, Joan Bennett, Joel McCrea—Personally thought this one of the finest pictures we ever saw. The opinion of patrons somewhat divided, many thinking it too morbid. We could not see this at all and thought the acting wonderful. Claudette has that versatility which makes her ideal for a part of this kind. Running time, 84 minutes. Played July 21-22.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

RUGGLES OF RED GAP: Charles Laughton, Charles Ruggles, Mary Boland, Zasu Pitts—A good picture that did not seem to please as much as expected. Business off on this.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

STOLEN HARMONY: George Raft, Ben Bernie, Grace Bradley—All I have to say on this one is that Ben Bernie better stick to his broadcasting. He is a ham as an actor. A lot of my patrons said "Phooey." And that tells the story of "Stolen Harmony."—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

STOLEN HARMONY: George Raft, Ben Bernie, Grace Bradley—A pleasing and different type of musical picture. Gay tunes, gangsters and gags well blended into an offering that drew well and registered nicely with the customers. Running time, 74 minutes. Played July 24-25.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

STOLEN HARMONY: George Raft, Ben Bernie, Grace Bradley—A Paramount musical melody-drama that drew extra business at a mid-week showing. Our crowd liked Ben Bernie and George Raft. The story has enough mixture of thrills and music to please the majority of picture goers. Excellent sound. Musical numbers very popular. Good for any night of the week, anywhere. Running time, 68 minutes. Played July 10.—John J. Metzger, Oriental Theatre, Beaver City, Neb. General patronage.

WINGS IN THE DARK: Cary Grant, Myrna Loy—Good picture. Good business. Everybody happy in spite of the heat. Running time, 75 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

RKO Radio

DOG OF FLANDERS: Frankie Thomas, Helen Parrish—Very, very fine story of a boy and his dog, beautifully played by the boy, the dog, the little girl and the grandfather. Did not draw as well as we anticipated. Running time, 72 minutes. Played July 5-6.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

DOWN TO THEIR LAST YACHT: Mary Boland, Sidney Blackmer, Sidney Fox—So help me, I'll never forgive Radio for releasing this goshawful thing. Poor audience response.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

HOORAY FOR LOVE: Gene Raymond, Ann Sothern—A very good musical that got me extra business. The Bill Robinson number stood out. Running time, 72 minutes. Played July 14-15.—Chas. T. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

KENTUCKY KERNELS: Bert Wheeler, Robert Woolsey—An amusing lot of nonsense which pleased our patronage. Played it late and had a bad print.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

LET'S TRY AGAIN: Clive Brook, Diana Wynyard—Very poor entertainment which received many well deserved kicks.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

MEANEST GAL IN TOWN, THE: Zasu Pitts, Pert Kelton, El Brendel—Just a fair program played to above average week end business. Weather was cooler; think it helped out. Light comedy, with El Brendel and Zasu Pitts stealing the picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PEOPLE'S ENEMY: Melvyn Douglas, Preston Foster, Lila Lee—Here is another one of those G-men offerings and it is quite good. This boy Douglas is as smooth as William Powell and that is rating him pretty high. The picture did not draw but the night baseball on the lot did.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

ROBERTA: Irene Dunne, Fred Astaire, Ginger Rogers—Grand and glorious singing by that beautiful and talented star, Irene Dunne. Wonderful dancing by that inimitable pair, Fred Astaire and Ginger Rogers. Also nice story, beautiful girls and stunning costumes. Very, very entertaining. Running time, 105 minutes. Played July 14-15.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

ROMANCE IN MANHATTAN: Francis Lederer, Ginger Rogers—This picture was above the average program picture. Ginger Rogers seemed to be the draw; Francis Lederer doesn't seem to click.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

STAR OF MIDNIGHT: William Powell, Ginger Rogers—Took a chance on a three day run on this picture and believe you me it brought home the bacon. Everyone liked it and did above average business. Running time, 90 minutes. Played July 2-4.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town and rural patronage.

WOMAN IN THE DARK: Fay Wray, Ralph Bellamy—Just moderately entertaining. Not much happens of any consequence. Double billed it with "Go Into Your Dance" but that is the fashion here and we must follow the fashion.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

United Artists

ARROWSMITH: Helen Hayes, Ronald Colman—Another old one which we replayed. It is a high class picture, thoroughly adult that is produced in the usual United Artists good taste.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

COCK OF THE AIR: Chester Morris, Billie Dove—Take my advice and don't play this reissue. As a box office attraction it was better than average, but we received numerous complaints against it. People came expecting to see hard fighting and thrilling air escapades. Instead they saw seven reels of Chester Morris on the make for Billie Dove.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

COUNT OF MONTE CRISTO: Robert Donat, Elissa Landi—This is one of the finest pictures we have played in years. It is one of the few so called "class" pictures that has mass appeal. For months our patrons requested it and they proved their interest by strong attendance when we finally played it. Perfect audience response.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

FOLIES BERGERE: Maurice Chevalier, Ann Sothern, Merle Oberon—Clever entertainment which received good audience response.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

SKY DEVILS: Spencer Tracy, William Boyd—This is one of the old pictures that United Artists used to handle but is now being re-released through an independent company. I got it from Goodrow in New Orleans, and they sent me one of the best prints I have received in months from any company. Picture is very good and if you haven't already played it and need a picture to substitute or fill in with, try it and see if it won't do some business for you as it did for me. I have "Scarface" and "Hell's Angels" coming in the next four weeks. Hope they do as good as "Sky Devils." Running time, nine reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

Universal

GOOD FAIRY, THE: Margaret Sullavan, Herbert Marshall—I wouldn't rate it as high as some of the critics; my folks were disappointed and so was I. Played June 21.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

GOOD FAIRY, THE: Margaret Sullavan, Herbert Marshall, Frank Morgan—When this picture was first announced and from the publicity that followed I thought Universal had another winner like "Imitation of Life," but sad to say it was not much of a success. A fine cast of players act up like a lot of silly kids, with the result that it is not funny enough for farce comedy, and too silly for serious drama. Business below average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

NOTORIOUS GENTLEMAN, A: Charles Bickford, Helen Vinson—All were well pleased with this murder story; different. Played June 7.—Frank E. Sabin,

(Continued on following page)

ALLIED

OF NEW JERSEY

invites you

•

YOU! The independent exhibitor who's looking for action, for militant leadership, for sincere ALLIES in his fight against the forces that seek to monopolize this business

•

to its Sixteenth

ANNUAL

CONVENTION

AND EASTERN REGIONAL CONFERENCE OF INDEPENDENT EXHIBITORS

•

where you will meet with and work with your fellow exhibitors, men who are fighting and planning for the cause of the independent

•

to be held in

ATLANTIC CITY

RITZ CARLTON HOTEL

•

where work and play can be mingled in proper proportion. Special attractive rates and privileges are offered to all who attend the convention.

•

Remember the date ! ! !

WED., THURS., FRI.

AUG. 21, 22, 23

Plan to attend! The business of the convention this year is extremely vital to the interests of the independent exhibitor. Come and help formulate a fighting platform and course of action!

Majestic Theatre, Eureka, Mont. Small town patronage.

TRANSIENT LADY: Gene Raymond, Henry Hull—Good program diet. Played July 12.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

Warner Bros.

DINKY: Jackie Cooper, Mary Astor—This was a good picture of its kind, having a number of very good juvenile players. Jackie Cooper can put over the sob stuff. Henry Armetta grand in his part. But why bury an actress like Mary Astor in such a part as she had in this? Running time, 65 minutes. Played July 19-20.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

MERRY WIVES OF RENO: Glenda Farrell, Hugh Herbert, Margaret Lindsay, Donald Woods—A naughty but nice program picture which received splendid audience response. Fast and furious.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

Short Features

Amity

FRANCE: Will Rogers—This is a fair one-reeler in the "Flying Through Europe with Will Rogers" series.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

Columbia

A CAT, A BELL AND A MOUSE: Color Rhapsodies—A fine colored cartoon. Great for kiddies and grown ups.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HIS BRIDAL SWEET: Harry Langdon—A very good comedy that brought plenty laughs. Running time, two reels.—Chas. T. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

Educational

BRIDE'S RELATIONS: Harry Gribbon, Andy Clyde—Old Mack Sennett comedy but very amusing. Received fairly good print from Goodrow in New Orleans. Running time, two reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

GAY OLD DAYS: Song Hit Stories—All the Song Hit Stories have been good. This one extra fine.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

HELLO SAILORS: Coronet Comedies—A fine slapstick comedy with excellent comedy eccentric clogging.—C. L. Niles. Niles Theatre, Anamosa, Iowa. General patronage.

KING LOONEY XIV: Terrytoon—We thought this poor. Running time, 8 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

LITTLE BIG TOP, THE: Frolics of Youth—One of the best two-reel comedies we have ever shown.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

Fox

TRACKING THE EXPLORERS: Adventures of the Newsreel Cameraman Series—Newsreel Cameraman are always interesting, always instructive, and play well.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MGM

CALICO DRAGON: Happy Harmonies Series—One of the finest cartoons on the market. These Metro cartoons are different and clever.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FATE'S FATHEAD: Charley Chase—Average for laughs. Running time, 18 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MOTORCYCLE COSSACKS: Oddities Series—A good filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OKAY TOOTS: Charley Chase—An average Chase comedy. Some laughed, some looked bored.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OLD PIONEER: Happy Harmonies—Colored cartoon that pleased. Running time, 9 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RAINBOW CANYON: FitzPatrick Travel Talks—A fine educational and interesting colored travel reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SING, SISTER, SING!: Todd-Kelly—A very good Todd Kelly. They go over here very well.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SWITZERLAND, THE BEAUTIFUL: FitzPatrick Travel Talks—Another gem in this excellent series of travels in color. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Paramount

KEEPING TIME: Grantland Rice Sportlights—An excellent sport reel.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

KEEP IN STYLE: Betty Boop—Good cartoon. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

HARK YE, HARK: Ben Bernie, Grace Barry—Ben Bernie in good band act with excellent singing and dancing. And not too much Ben.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PLEASED TO ME CHA!: Popeye the Sailor—A fine Popeye.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Pathe

FEDERAL HOUSING: Pathe News—This was issued by Government. First free subject we have ever shown in this theatre, and it was good. Tied up with lumber company for a lot of free space. Print good.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

RKO Radio

GRANDFATHER'S CLOCK: Toddle Tale Cartoons—A very good color cartoon and good music. Running time, nine minutes.—Chas. T. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

SEA SORE: Musical—Very poor. Partly musical and partly comical and not enough of either to be good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SIMP PHONEY CONCERT: Headliner Series—This isn't so hot. Too much silly simphoney. Personally it gave me the jitters. I have played several of these Headliners from RKO and this is the first one that didn't come up to standard. Running time, 20 minutes.—Chas. T. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

AIR CONDITIONING CHARTS

that represent standard practice in air conditioning for motion picture theatres. Practical advice on how to attain the best atmospheric conditions for your house winter and summer. Devised to be put on the wall for constant reference. Available until the supply is exhausted at 25 cents each, payment with order. Write direct to

QUIGLEY BOOKSHOP

1790 BROADWAY NEW YORK CITY

State Rights

BAER-BRADDOCK FIGHT: This is the best photography and sound of any fight film we have ever shown, but the box office value is low, according to the money we took in with it. If they want fight films this one should please 100 per cent.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

BAER-BRADDOCK FIGHT: This is a very good picture of the fight but of course the fight isn't much. It has fairly good drawing power. If you are planning on playing it, better do it at once before it becomes too old. Running time, three reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

United Artists

GOLDEN TOUCH, THE: Silly Symphonies—Not up to the standard of Silly Symphonies.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

DIZZY DWARFS: Oswald Cartoons—Fair cartoon. Oswald a favorite here with the children. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

OLD AGE PENSION: Henry Armetta—Good comedy. Running time, two reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

SPRING IN THE PARK: Oswald Cartoons—Just a cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TOYLAND PREMIERE: Cartune Classics—Very good colored cartoon which our patrons enjoyed. Running time, 9 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

UNIVERSAL NEWS: Like it, but find it not as new as Fox. Like the set-up, they avoid interviews.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Warner Vitaphone

BLUE AND THE GRAY, THE: See America First Series—One of the best of this series. Have visited most of the scenes in this short and it is very interesting. This series has all been good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CASTLE OF DREAMS, THE: Morton Downey—Fair two-reel Broadway Brevity.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

CHARLIE DAVIS AND BAND: Melody Master Series—All "Melody Masters" have been good.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

RADIO SCOUT: El Brendel—El Brendel takes a radio up in the hillbilly country looking for musical talent. There are continual feuds on and as soon as he gets a good quartette together, they get killed off. Well liked.—I. Rayburn, Arcade Theatre, Newell, S. D. Small town patronage.

SHOW KIDS: Meglin Kiddies, Tad Alexander—One of the best shorts I have run. The Meglin Kiddies put on some show. The Little Grass Shack number brought down the house. All the numbers are excellent and several patrons told me the short was worth the price of admission. Advertise this one like a feature. It cannot fail to please. All color. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

VAUDEVILLE REEL NO. 3: Pepper Pot Series (1934-35)—A very clever Vaudeville Reel—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Serials

Astor

RAINBOW RIDERS: Bud 'n' Ben—These three-reel westerns are very good. Jack Perrin is very good as Bud. Ben Corbett does fair as Ben. Jack Perrin carries most of the action as well as the love angle. He's pleasing to my patrons.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

Universal

TAILSPIN TOMMY: Maurice Murphy, Noah Beery, Jr.—On chapter six and still good. This serial has three reels for the first chapter. Each chapter has been very exciting and there is plenty of comedy relief. Running time, two reels each chapter.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

HEARTENING

The healthy trend of the home office advertising heads to closer cooperation with the manager in the field becomes more evident with two recent steps taken by the Warner Brothers organization.

In the "Page Miss Glory" pressbook, Charlie Einfeld has spotted conspicuously three very practical and complete campaigns contributed by Round Tablers Irv Windisch, of the New York Strand, for the metropolitan first runs; Jules Field, of the Central Theatre, Jersey City, for first runs in smaller situations; and Al Plough, Commodore Theatre, Philadelphia, who suggests ideas for neighborhood-house exploitation.

To insure sound selling on the coming "Midsummer Night's Dream," Mort Blumenstock is bringing to New York 15 of the Warner Theatre zone advertising heads who are to take part in a home office discussion on merchandising ways and means.

Much good will no doubt come from contacts which so wisely tap such fertile box office sources. It is heartening to know that in effecting these cooperations, the Warner executives are in accord with what this department has had to say on the subject.

△ △ △

SHOW BUSINESS?

On the subject of restricted ad budgets, it seems there was a manager of a prominent neighborhood first run who while visiting your Chairman discussed a coming drive for Fall business. In course of conversation, a one-day street stunt requiring the services of eight men was suggested, whereupon the visiting brother piped up:

"Good idea, but how'm I going to raise the dough to hire eight men?"

△ △ △

MANAGER-MUSICIANS

Theatremen skilled in the harmonics of various musical instruments are using these talents on the air to the distinct betterment of their grosses. For instance, L. W. Bevel, of the Princess, Harriman, Tenn., has promoted a weekly program on which he performs as M. C., singer, pianist and accordionist. Wally Allen, of the Keeney, in Elmira, N. Y., is another member who takes advantage of his talents to advertise the theatre while his dextrous digits bring forth piano melodies.

Modest musically inclined managers who play privately for their own amusement should be thus encouraged to emulate these members who have an ear for music and an eye for the box office.

FINE SPORTSMANSHIP

For Quigley June Award consideration, Louie Charninsky forwarded a pip of a campaign on "Alibi Ike" put on at the Capitol, Dallas. Came the results and the genial Louie was awarded an Honorable Mention for his fine effort. In acknowledgment, the Texas Round Tabler writes as follows:

I am in receipt of your kind letter informing me of my winning Honorable Mention for my campaign on "Alibi Ike," and hereby express my deep appreciation to you for your consideration. I also wish to thank you for your letter to Mr. O'Donnell.

The Award came this morning and I am adding it to my collection to remind me that although we put up a good fight, one disappointment will not discourage me, but will spur me on to "try, try again . . . "

We offer this evidence of fine sportsmanship to the membership in general and in particular to those few entrants who have expressed themselves as being less than completely satisfied with the rulings of the judges.

△ △ △

JUST KIDDING HIMSELF

The situation brought about by the widespread slicing of theatre ad budgets is not being helped at all by the unwise practice indulged in by managers who endeavor to save advertising money on their so-called weak sisters to spend on the stronger attractions. Advertising appropriations in general are insufficient and the showman who operates on any such basis is not only hurting his grosses but also kidding himself that he is doing a smart job.

It is refreshing to know of instances where theatremen have been strenuously cautioned against this short sighted policy by stout-hearted superiors who have ordered "full steam ahead and damn the torpedoes."

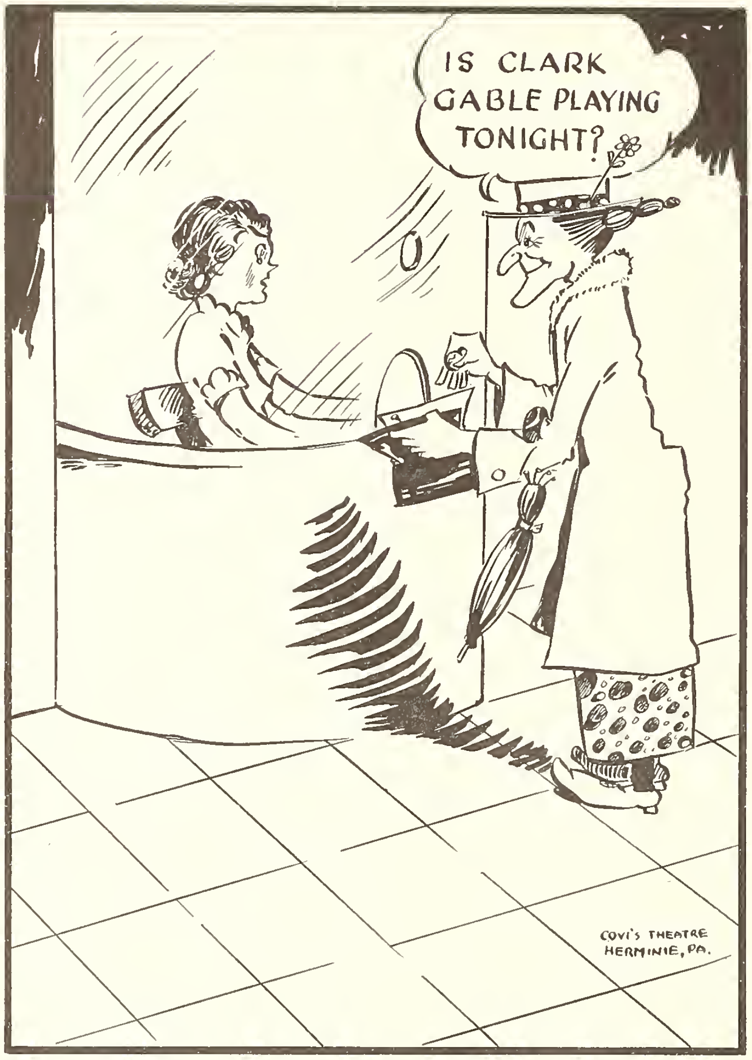
△ △ △

During a flood out west, an enterprising brewer, as a publicity stunt, flew barrels of beer to the afflicted area so that, as he put it, the stranded would not have to forego their favorite brew.

Evidently, he figured there was no scarcity of water.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!

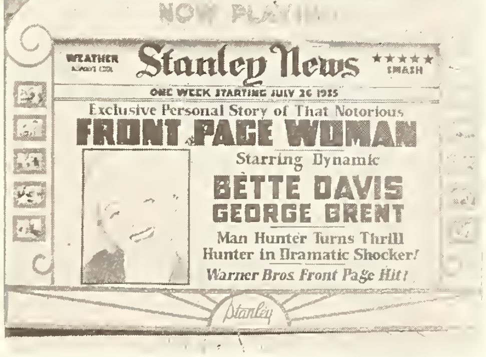

IS CLARK GABLE PLAYING TONIGHT?
COVI'S THEATRE HERMINIE, PA.

This week's "Laff" is executed by Paul Covi, of the Covi, Herminie, Pa., and suggested by Mrs. Emma Swelbar.

Blumenstock's Front Becomes Page One

Adapting the format of a newspaper front page, Sid Blumenstock, Warner Bros.' Atlantic City ad head, designed a unique idea for the front at the Stanley (see photo) on "Front Page Woman." Masthead across top of display announced it was the Stanley News with playdate substituted for the regular date line. Headline and photo of Bette Davis plus borders of eight by ten stills completed the flash.

For newspaper tiein, Sid promoted daily to plant five-column full theatre ad on front page, after the regular run. These were made up as heralds and distributed by newsboys.


NOW PLAYING
WEATHER
Stanley News
★★★★★ SMASH
ONE WEEK STARTING JULY 26 1935
Exclusive Personal Story of That Notorious
FRONT PAGE WOMAN
Starring Dynamic
BETTE DAVIS
GEORGE BRENT
Man Hunter Turns Thrill Hunter in Dramatic Shocker!
Warner Bros Front Page Hit!
Stanley

The Newspaper Page One Front

Lustig Ties "Jane Eyre" To Australian Tea Drive

They reach for a cup of tea in "Jane Eyre" instead of a whiskey-and-soda, which action gave Mike Lustig, Australian Monogram exploiteer, an opportunity to tie the picture to the national drive in progress by the Australian Tea Market Expansion Bureau. This organization was spending lots of money to bring back to normal the national consumption of tea and thus Lustig was able to sell a hookup that brought a series of 40 to 50-inch co-op ads in the Sydney papers that ran during the engagement of the picture at the Lyceum, in that spot.

Tea folks also plugged the date over the air and other radio cooperations were effected with leading oil company that additionally plastered the territory with colored one-sheets and window streamers. "Jane Eyre" necklets and shoe tieins were also put over by the fast-moving Lustig.

"Have You Contributed Lately?"

Milo Scatters His Shots

Instead of confining himself to the usual co-op pages, Milo De Haven, division manager, Chakeres, Ohio, Theatres, to launch the "Doubting Thomas" opening at the Murphy Theatre in Wilmington, tied in picture to various merchants' ads every page of paper, each ad carrying the "don't be a Doubting Thomas" plug with art from the picture, theatre and title credits.

Patrons Requested To Judge Picture

The "what-do-you-think?" angle to sell a feature not universally lauded was ingeniously employed by head man George Kraska, at the Fine Arts Theatre, Boston, on his date for "Once In a Blue Moon," when patrons were asked to vote on whether it was the year's best or worst picture and given ballots for this purpose.

George started his barrage with a special midnight showing and immediately rushed out heralds carrying the newspaper critics' praises and slams. However, George reports prolonged applause at the end of the special show and requests for further screenings on a regular engagement which led to the three-day date.

The same provocative angle was followed through in the newspaper advertising campaign and the clever handling brought in quite a satisfactory gross. Ad tag line that stirred attention was—"a film you may not like but cannot afford to miss."

Similar buildup on pictures that are liable to bring in opposite opinions can be made profitable in situations where the manager is in a position to keep his campaign under control as Kraska evidently has been able to do.

"Have You Contributed Lately?"

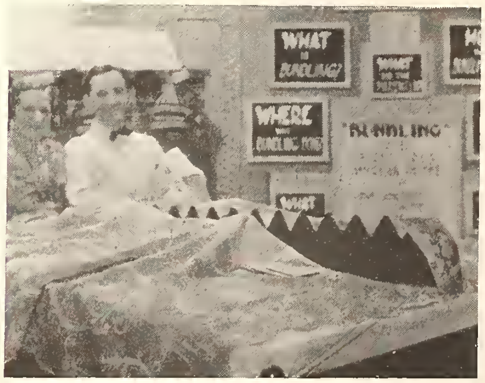
Aquatic Race Staged by Sharrock on "Alibi Ike"

When the river banks around Morrilton, Ark., recently overflowed, Raleigh Sharrock at the Palace Theatre suspended bottles hung by cords to the bottoms of one of the bridges, promoted rafts and any small craft he could lay his hands on to stage a race in which contestants rowed up the river to the bridge and tried to grab for the bottles containing passes to see "Alibi Ike." Bannered motorboat led the parade, while spectators stood along the banks watching the procession. Stunt broke front page with stories.

"Have You Contributed Lately?"

Bryan Teaches Chicago Gentle Art of Bundling

As an eye attractor for his "Pursuit of Happiness" date at the B. & K. Pantheon in Chicago, Bunny Bryan engaged a young married couple to sit, fully attired, in a colonial bed with coverlet over them (see photo) separated by sawtooth board. Bed was placed in lobby with easels in the background containing bundling copy and stills from picture.



Teaching 'Em Bundling in Chicago

Diversified Copy Sells "Irish In Us"

The newspaper advertising campaign on "The Irish In Us" for the date at the New York Strand was aimed by Warner ad chief, Charlie Einfeld, at all types of newspaper readers, the ads being split up for placement in four different sections.

One layout plus copy emphasizing the prizefight angle was planted in the sports sections. Another display playing up the devotion between the star and his screen mother was spotted in women's sections and yet another angle was worked on the love story pages stressing the romantic angle for the stenog and shop girl trade. At the same time the general entertainment features of the picture were highlighted with copy in the regular amusement sections, thus securing complete coverage in various parts of the papers.

And of Course, Shamrocks

Obviously the Irish motif was carried throughout the campaign, with one-sheets of black lettering on emerald green dotted with shamrocks. The front (see photo below) for the most part was executed in the same fashion, the color scheme being green on white and touched up also with shamrocks. Cagney's recent success in "G Men" was tied in with such copy as—"the man hunter of G Men goes dame huntin' again."

Fight copy cards were planted in sport clubs and popular gyms, heralds distributed at boxing arenas, display planted in lobby of Jack Dempsey's boxing gloves, photos of the former champ in action, and special letters forwarded to athletic clubs and Irish-American societies.

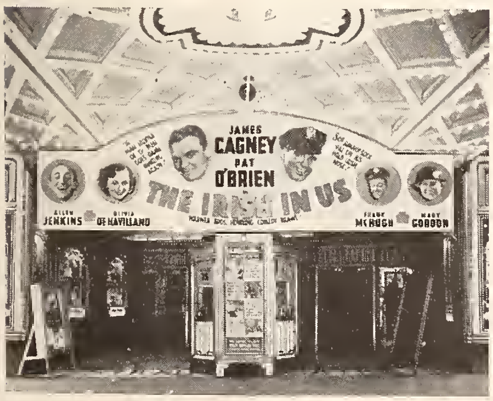
"Have You Contributed Lately?"

Rosen Inducts Kids Into Tom Mix Club

Bob Rosen, up at Loew's Boston Road, Bronx sector of New York, to boost his kiddie patronage, has been inducting them into a Tom Mix Club as a starter for his "Miracle Rider" serial. Each child is presented with card containing 15 punch spaces, when card is filled, promoted prizes are given out.

Bob is also distributing brightly colored cards attached to which are lucky horseshoe nails, similar to those worn by Mix's horse Tony, with instructions for kids to make their own.

"Have You Contributed Lately?"



New York Strand Front Goes Irish

Announcing the Minnesota Amusement Company Section

This issue of your Round Table is signalized by the activities, set down on the following pages, of the Minnesota Amusement Company—the third nationally known circuit to cooperate in the Club series of Guest Sections. Under the supervision of Round Tabler Charles Winchell, advertising and publicity director of the Minnesota Amusement Company, various of the circuit theatremen have contributed articles on different phases of operation and details of recent outstanding exploitations.

Campaigns from the Minnesota theatremen appear regularly in the Club pages and the material reported by them in this issue is of the same high calibre that has distinguished the previous Guest Sections.

These were inaugurated by Loew Theatres, in the issue of June 29, and followed by the Warner Bros. Theatres, in the issue of July 13. Other circuits scheduled to appear in the near future are Famous Players-Canadian, and Mullin and Pinanski New England Theatres, among others.—A-MIKE.

Nationwide Tieup Made On RKO Radio's "Top Hat"

Three-way tieup between RKO Radio, Irving Berlin offices and Lucky Strikes has been consummated for a nationwide advance campaign on the "Top Hat," the new Astaire-Rogers musical. Basis of the hookup is radio appearance of Astaire on four consecutive weekly cigarette coast-to-coast broadcasts, on Saturday evenings, August 10, 17, 24 and 31, when star will introduce the Berlin hit tunes from the picture.

Early in August, cigarette manufacturers will launch nationwide ad campaign to cover newspapers, windows, counters and radio giveaways. Ads will carry Astaire underline, and booklets showing star doing "The Piccolino," new dance in the picture, will be distributed in response to radio requests. Final broadcast will bring the series right up to the picture's pre-release date.

Tieup was worked out by S. Barret McCormick, RKO Radio's ad chieftain, and Lord and Thomas, cigarette's ad agency.

"Have You Contributed Lately?"

Botwick or Browning —Could Be One or Both

The M and P New England theatres are staging a beauty contest, and representatives from the State, Portland, Me., where Harry Botwick holds forth drove to Boston in a 1915 bannered model car. Arriving at a prominent Hib Hub traffic center, the car conveniently broke down (?) and it just happened that photographers were on hand so that the picture of the "accident" broke most of the papers.

Story doesn't say who engineered what, but for a quick guess, we'll take Botwick or Tod Browning, or both.

"Have You Contributed Lately?"

Wright's Promotional Idea For Summer Theatre Parties

Dick Wright, district manager for Warners Ohio Theatres, is using an excellent promotional idea for theatre parties. Dick suggests contacting Chamber of Commerce and getting a list of conventions scheduled for the town during the summer months.

Letter is then dispatched to the secretaries or officers of these organizations who contemplate meeting there, suggesting that perhaps theatre parties might be in order.

"Miss Glory" Press Book Offers Different Campaigns

To cover the exploitation possibilities in situations of varying sizes, Warner Brothers offer in the "Page Miss Glory" press book, three different campaigns to fit large metropolitan theatres, first-runs in smaller situations and neighborhood houses. The details of these various campaigns were contributed by Irv Windisch, of the New York Strand; Jules Field, manager Central, Jersey City, and Al Plough, manager Commodore, Philadelphia, respectively.

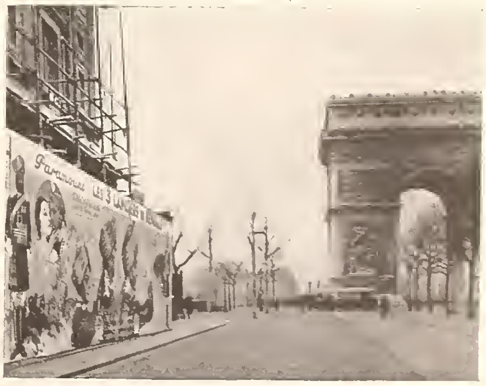
Book also details step-by-step procedure for a "Dawn Glory" beauty contest and a newspaper composite photo gag based on the theme in the picture by which the star becomes an overnight celebrity. Entire page is devoted to "Welcome" stunts.

"Have You Contributed Lately?"

Lebreton 24 Sheets Paris For "Bengal Lancers"

Another overseas showman who goes in for exploitation in a big way is Rene Lebreton, manager of the Paramount Theatre in Paris, who for his "Bengal Lancer" engagement planted four 24 sheets (see photo) along the side of building directly across from the Arc de Triomphe.

Various merchants cooperated with attractive window, lobby of theatre featured large display with newspaper rave reviews and local restaurant carried table easels with theatre and picture copy. For his street bally Lebreton used three horsemen dressed as lancers and had entire theatre staff attired similarly.



The 24-Sheet Paris "Bengal" Flash

MINNESOTA COMPANY'S MANPOWER

TWIN CITY DISTRICT

Barry Burke, District Mgr.
Main Office, Minneapolis

Harold Kaplan, Manager
Leo Morton, Assistant
Century, Minneapolis

Robert LeFevre, Manager
T. A. Martin, Assistant
Lyric, Minneapolis

Frank Steffy, Manager
Roy Slentz, Assistant
State, Minneapolis

Harvey E. Kelly, Manager
Cameo, St. Paul

E. E. Seibel, Manager
H. W. Kadrie, Assistant
Paramount, St. Paul

Walter Van Camp, Manager
Roy Langfitt, Assistant
Riviera, St. Paul

George Aurelius, Manager
Tower, St. Paul

SUBURBAN GROUP

M. G. Mayen, Supervisor
Main Office, Minneapolis

Francis Wiggins, Manager
American, Minneapolis

George Hendrickson, Manager
Arion, Minneapolis

Anton Janssen, Manager
A. Perry, Assistant
Aster, Minneapolis

Abe Sonosky, Manager
Granada, Minneapolis

John P. Read, Manager
Frank Erlinger, Assistant
Grand, Minneapolis

William Keating, Manager
Loring, Minneapolis

H. A. Winkler, Manager
Nokomis, Minneapolis

J. R. McDermott, Manager
Rialto, Minneapolis

Charles Zinn, Manager
Uptown, Minneapolis

E. R. Logan, Manager
Capitol, St. Paul

J. C. Stroud, Manager
Park, St. Paul.

L. G. Hertl, Manager
St. Clair, St. Paul

Verne Cummings, Manager
Uptown, St. Paul

NORTHERN DISTRICT

A. L. Anson, District Mgr.
Lyceum, Duluth, Minn.
George D. Irwin, City Manager
Lyceum, Duluth

Wm. Claybrook, Manager
Astor, Duluth

Earl Long, Manager
Garrick, Duluth

G. F. Spaeth, Manager
Lyric, Duluth

Home Office

DIVISION MANAGERS

John J. Friedl
L. J. Ludwig

BOOKER AND BUYER

John Branton

ADVERTISING

Charles Winchell

BOOKERS: Max Factor, Bill Lang

ART DIRECTORS:
Gene Hundredmark, Jack Murray

LABOR, INSURANCE, PUBLIC RELATIONS:
Theo. L. Hays, W. C. Wilson

ACCOUNTING, AUDITING:
C. W. Perrine, George Shepard

OFFICE MANAGER: Robert LaPiner

PROJECTION: Ward Christensen

MAINTENANCE: Otto Muller, Jr.

SOUND: Roy Schmidt

ACCESSORIES: Roy Fleischbein

WAREHOUSE: Roy Blair

Ed Kraus, City Manager
Fargo, N. D.

Ed Kraus, Manager
Fargo, Fargo

A. J. Molstad, Manager
Grand, Fargo

Russell Stucky, Manager
State, Fargo

Eugene Lavoy, Manager
Dakota, Grand Forks

Floyd Nutting, Manager
Paramount, Grand Forks

Wm. McCreary, Manager
State, Hibbing

George Brown, Manager
Garden, Hibbing

Woodrow Praught, Manager
Homer, Hibbing
Burr Cline, Manager
Opera, Jamestown

George Langness, City Manager
Minot, N. D.
George Langness, Manager
State, Minot
H. F. Borresen, Manager
Strand, Minot
Harvey Swenson, Manager
Orpheum, Minot
Melvin Scott, Manager
Moorhead, Moorhead

Harvey Buchanan, Partner
Gus W. Carlson, Assistant
Peoples, Palace
and Savoy Theatres,
Superior, Wis.
H. E. Billings, Manager
Garrick, Virginia
Harry Greenberg, Manager
State, Virginia

SO. MINN. DISTRICT

Harry French, District Mgr.
State, Mankato

Karl Linstaedt, Manager
Paramount & State
Austin, Minn.

Richard Bradley, City Manager
State, Eau Claire

Leonard Freid, Manager
O'Klare, Eau Claire

Lawrence Johnson, Manager
Wisconsin, Eau Claire

W. L. Nicholas, Partner
H. S. Nicholas, Assistant

Strand & Nicholas
Fairmont, Minn.

L. O. Kirkeberg, Manager
State, Mankato

Earl Hofmaster, Manager
Grand, Mankato

Ray Niles, City Manager
Chateau, Rochester

Harry Salisbury, Manager
Lawler, Rochester

Jack Johnson, Manager
Empress, Rochester

Fred Larkin, Manager
Paramount, St. Cloud

L. Joseph Ryan, Manager
Grand, St. Cloud

L. G. Roesner, Partner
Winona, Minn.

Al W. Smith, Manager
F. J. Kaiser, Assistant
State, Winona, Avon
Winona, Minn.

SO. DAKOTA DISTRICT

C. B. Stiff, District Mgr.
State, Sioux Falls

Byron McElligott, City Manager
Capitol, Aberdeen

Herbert Gahagan, Manager
Lyric, Aberdeen

L. B. Peldo, Manager
Orpheum, Aberdeen

J. Eshelman, City Manager
Huron, Huron

J. B. Shearer, Manager
State, Huron

Joseph H. Ryan, Partner
State, Madison

Fred Weimar, Manager
Paramount, Mitchell

E. A. Bricker, Manager
Lyric, Mitchell

Ralph Phillips, Manager
State, Sioux Falls

Jos. B. Clements, Manager
Egyptian, Sioux Falls

Harry Sherman, Manager
Orpheum, Sioux Falls

Mike Guttman, Manager
Colonial, Watertown

Mike Wainstock, Manager
Lyric, Watertown

EDITORS PRAISE MINNESOTA MEN

Smart theatremen who realize the boxoffice necessity of playing square with their newspaper contacts are of course more than numerous. And while drama and picture editors are not averse to voicing their satisfaction over such dealing it is indeed gratifying to present on this page the expressions of two well-known Northwest newspaper folk regarding their local Minnesota Company representatives.—A-MIKE.

Managers Advance Through Kraus Aid

by ALMA E. RIGGLE

Drama Critic, the Fargo Forum

This story on the organization of the American Amusement Company in Fargo, N. D., where four theatres are operated, might well be entitled "Making Theatre Managers," for that is what Ed Kraus, city manager, does.

Mr. J. J. Friedl, division manager, Mr. Al Anson, district manager, and Mr. Charles Winchell, head of the division publicity department had suggested to Mr. Kraus, that he write a story on how he has built this unique organization for the MOTION PICTURE HERALD'S Managers' Round Table Club, and because this story is so definitely tied up with the personal history, personality and characteristics of Ed Kraus, your correspondent asked the privilege of doing it.

Is Important Civic Cog

The American Amusement Company operates the Fargo Theatre as an "A" house and to this house Mr. Kraus devotes the major part of his efforts, assisted by Mr. Clayton Reeves, who is next in line for a managerial post when that opportunity presents itself. The Grand Theatre operates as a "B" house with Art Molstad at the helm. The State Theatre is the second run house and is managed by Russell Stuck. The Moorhead Theatre has at its head another young man who came to the local organization six years ago, Melvin Scott. All of these houses are administered by Mr. Kraus.

Mr. Kraus has sold his organization in the community not only by furnishing a high class of service, administered by high type employees, but by making himself an important cog in the city's social and civic life. The company through its city manager participates in civic promotion and public altruism just as any other business firm.

He takes an active part in fraternal and club affairs, American Legion and local and state politics, and his personal friends are legion—all reflected in the high regard in which this theatre organization is held in Fargo and the surrounding country. In the same way, Ed Kraus and his organization sell their entertainment products to the public, and employee is sold the proper operation of the theatre from every angle and department.

There are no ushers in the Fargo-Moorhead setup. Each man has the responsibility of a department and ushers only when the occasion demands, a practice that grew up during the depression and proved satisfactory. A lad may apply for a job with the thought of "coffee and cakes" only in mind, but he is not hired unless he is seriously interested in the show business as a career or unless a two-month trial period makes him decide in favor of it.

A prospective employee is interviewed first as to his adaptability to the show business and satisfied on that point, Mr. Kraus spends considerable time giving him the "feel" of the business. He learns definitely its prospects and hardships.

New Men Well Trained

A new man immediately begins to learn the technicalities of the business. He dresses windows properly when same are used for tieups or for plain stock materials in empty stores. He is taught proper billposting, learns to use proper color schemes when handling brush in art department, he is taught the emotional responses to color for lobby and front for the various seasons and types of attractions, he learns merchandizing, makes displays, theatre fronts and the dozen other things that come with selling the product.

With technicalities well in hand, he learns the office routine and becomes assistant to Mr. Kraus. By the time he has reached this position he can in a short time be safely sent to manage a house and on that basis these boys have succeeded.

A staff meeting is held each Tuesday night, with all employees present. Mr. Kraus presides and a spirit of "let's get together" prevails. The veriest newcomer in the organization feels free to advance an idea and it is listened to with respect, whether or not it is used. Managers of each theatre are called on to contribute as are heads of departments on subjects and phases of the business they know particularly well. All join in the Round Table discussions.

Each man is given full credit for the originality he exhibits. In weekly reports to division executives, Mr. Kraus explains what was done in the way of exploiting each show and each man is given his due by name. When his name comes up for consideration as a theatre manager, every executive is familiar with the boy and with his accomplishments.

A man is never pushed unless he shows promise and the few who have not advanced are those who have not proved they have what it takes to get there. In such cases, Mr. Kraus advises a man that they both made a mistake and helps him to a job to which he seems more fitted.

Truthfulness Wins Respect of Press

by EDWARD J. SHEPARD

Motion Picture Editor, Duluth Herald

Frankness and truthfulness in relations with the press will win for theatre managers more success and respect than any outlandish exploitation stunt. These qualities will not hamper but rather will heighten their chances of obtaining space for a worthwhile exploitation trick, and usually when they need it the most.

In a number of years spent in newspaper editorial shops, I have seen this truism demonstrated frequently. Whenever a manager establishes harmonious relations with the newspapermen and deals frankly and truthfully he builds for himself a cooperation that lasts just as long as he continues his direct methods. Once let him resort to a fast one, and that relationship is destroyed.

No better example is needed than the experience of managers who have served in Duluth, Minn., for the last 20 years or so. Those who took the advice of their predecessors have fared well. Those who didn't failed to remain long.

This is as true now in the motion picture era as it was in the legitimate theatre days. It is, or should be, one of the first principles in showmanship.

Managers Play Square

Carrying out this same policy has proved beneficial to a number of managers who have handled the reins of theatres in Duluth. Some 14 years ago, Al Anson, now district manager for the Minnesota Amusement Co. took over the management of the Lyceum Theatre. For several years previously, managers had come and gone like racing cars passing grandstands. Anson, however, was of the "old school." Within a comparatively short space of time, we of the press were satisfied of this. The resulting years have been mutually beneficial.

This policy has kept managers at their posts in Duluth. Changes here are few. George D. Irwin, present Lyceum manager and city manager for the Minnesota Amusement Co., George Spaeth guiding the Lyric, and Earl Long at the Garrick have achieved success and remained at their posts for the last several years.

Newspapermen are not adverse to a good exploitation campaign. But they detest trickery and are quick to scent the Ethiopian lurking when being high pressured. The manager oozing guile meets glacial response and his competitor who frankly says "I've got an egg and need a little help" usually gets more than that.

It may seem strange for a newspaperman to be extending the helping hand to space chiseling against which he is constantly on guard, but after all a bit of friendly advice cannot be far amiss.

ON SELLING YOUR THEATRE

Dear Mike:

You have had your articles on tieups, selling pictures, ballyhoos and what have you; however, the selling of your theatre is as much of importance as the selling of your attraction daily.

I speak largely for the small town exhibitor who hasn't a modern and up-to-date theatre to offer his public. As an example, I offer the conditions that we have had to contend with in a town of 10,000 and with no deluxe theatre. Many managers are satisfied to do a little painting once a year and forget to use their imagination. In adding a little touch here and there with small expenditures, we have made various improvements in the house I speak of without any great cost. I find that your patron notices these little things. Among other things I will take each part of the theatre and tell you what we have done, much with the cooperation and suggestion of our district manager.

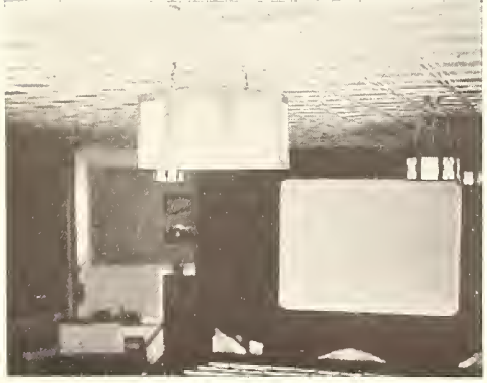
In order to make this as brief as possible and yet convey the thought to each of you, I will touch on the various parts of the theatre only.

We will start with our lobby which is approximately 50 feet across with but very little depth, we are not fortunate in having a street box office and this factor cuts into our lobby and handicaps us for proper display.

Smartens Up Lobby

On one end of our lobby we have a large display selling our coming attractions. This is illuminated indirectly and stills are used to good advantage. The other end of our lobby sells the biggest picture for the coming week using a litho six sheet with 11 x 14s as a step beneath same which is indirectly illuminated. On each side of this display, we have two massive quarter circles with an insert spotted on top. This particular lobby is exceptionally high. We therefore have to fill same in order to take care of this space. We have made small panels on the inner wall and have decorated same with artificial flowers. We also have large shadow boxes on each end of the lobby over the displays that I have just described using institutional copy.

To continue, our ladies' rest room was quite barren. We promoted wall fixtures which my operator installed, secured a floor lamp and ash stands, had star photographs framed, and filled as much as the wall space as possible, constructed a long bench which was painted and covered with a pad to make this room as comfortable as possible. Our foyer is decorated with wall vases which were securel at the ten cent store and we use artificial flowers.



One of Wainstock's Improved Chandeliers

The lighting in the foyer which was quite subdued was brightened through the use of shadow boxes with indirect lighting using stills, 11 x 14s and 22 photographs. In a tieup with local florist was able to use cut flowers which are set on small illuminated stand with frosted glass reflecting light on flower basket.

Our auditorium which has a flat ceiling with but very little ornamental work was dressed up by first painting the aisles and seat standards white, plus seat covers which we were able to secure. On each side of the rear wall, an electric wall bracket was installed with lattice work around same spotted with artificial flowers; the center wall was brightened through the use of an illuminated shadow box, using flowers and institutional copy.

Improves Chandeliers

The chandeliers in the auditorium were of old fashioned plastic bowl type, these were modernized by covering with an octagon shaped wall board box cut out and used paper to reflect light which improved the appearance of the auditorium 100 per cent. Lattice work was made up for each side of the front of the theatre using artificial flowers and indirect lighting.

Our stage, which is very small, was brightened up through the use of art panels with subdued indirect lighting. On each side of the screen shadow boxes were made up using silhouettes, same was followed through on the side walls for lighting purposes with silhouettes using orange crepe paper and a 10-watt orange amber light.

In summarizing the entire setup, don't hesitate to spot flowers when you have a space that you don't know what to do with and a little paint in your box office and rest rooms now and then certainly won't do any harm. Incidentally, the floors in our box office and rest rooms which are covered with linoleum are painted a bright red and the same applies to all motors and electrical equipment.—MIKE WAINSTOCK, Manager, Lyric Theatre, Watertown, S. Dak.

"Have You Contributed Lately?"

McCreary Put on Spot By Police for "G Men"

W. C. McCreary, State Theatre, Hibbing Minn., garnered a little extra publicity for his "G Men" date by giving papers story on Charlie Winchell's stunt, as reported here a short time ago, of having the campaigns delivered to the various managers by the police. Amusing story was run on McCreary's receiving call from headquarters to report immediately and the anguish he experienced until he got over there and discovered it was only to pick up the publicity for his forthcoming date.

The gag put over by Winchell and suggested by division chief J. J. Friedl was fully detailed in the issue of June 15.

Ed Seibel Promotes Theatre Golf Night

This year's St. Paul Open Golf Tournament was the most successful ever sponsored by the local committee, reports Ed Seibel, manager of the Paramount, St. Paul, in detailing how he tied in with an "Open Golf Night" at the theatre. The event fortunately happened on the opening day of his picture, "Front Page Woman," giving that date an extra sendoff.

The "night" was dedicated in honor of the golf contestants and a short program was put on to celebrate. This included introductions from the stage of 14 of the most prominent professionals, including the national champ and other well-knowns. Program was given a further lift by the presence of Dick Arlen, Paramount star, in town to take in the tournament. Arlen was promoted to act as master of ceremonies, which of course did the box office no harm.

Seibel only had two days to put across the entire campaign but in that time managed to get in a two-day advance trailer with the names of all those who would be on hand. Lobby stuff was also shot out and the front decorated with the announcement. Cloth banner was mounted atop marquee and three hours before the special show barker was out front further spreading the tidings.

Three-inch box topped opening day ad, and papers helped out with shots of Arlen and golfers with captions selling their appearance at show. Radio stations broadcast that those who could not get to the meet could see the stars at the theatre.

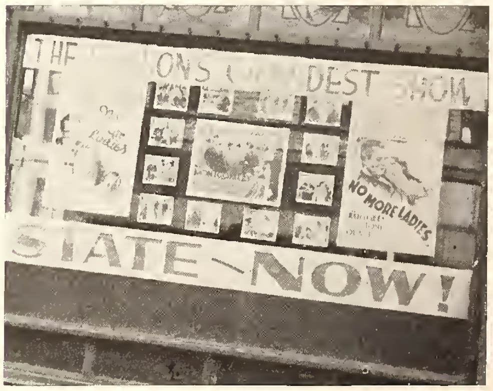
Day ahead, Seibel phoned clubhouses of all golf courses arranging for announcements on bulletin boards. Also invited the pros to be his guests.

"Have You Contributed Lately?"

Ralph Phillips Parades Temple Contest Winner

As an extra feature of his Shirley Temple impersonation contest, Manager Ralph Phillips, State, Sioux Falls, S.D., promoted a new Chevvy, planted the winner in the car and with two ushers on the running boards holding theatre banners, proceeded to steal the spotlight in a long street parade.

Phillips has his own theories regarding effective windows for straight theatre display and the accompanying photo illustrates how much he gets out of an ordinary store window with proper arrangement of stock stills, one sheet and theatre banners.



Phillips' Effective Straight Window Display

"Watch for Ginger" Van Asks St. Paul

With the general excellence of the picture conceded, Manager Walter Van Camp, of the Riviera, St. Paul, Minn., realized the most important factor in the engagement of "Ginger" was to get an opening for the new starlet and with this in mind concentrated on a vigorous teaser campaign, with such lines as—"Who is Ginger?" "Watch for Ginger," "Ginger Is Coming," etc., etc.

These tag lines sold for two weeks ahead on single frame trailers at the end of every screen unit, placards and lobby setpieces, bumper strips, etc. All billing carried title 100 per cent and Jane Withers, 40 per cent, to tie in with the general drive.

Lobby was in keeping and for two weeks, only the teaser copy was used in standee panels and cards, followed by a spread of stills, inserts, etc., on the picture. When identity of Ginger was divulged the character was sold stronger by referring to her in all publicity as the "meanie" of "Bright Eyes," but stressing her current role as a lovable child.

So as not to weaken the effects of the teaser drive, all newspaper publicity was held off until the Sunday in advance, all papers turning in excellent breaks.

Topping the outside tieups was a stunt with the local "Uncle Tom" on popular radio program who plugged Withers and the picture at a picnic attended by thousands of St. Paul children. Twenty pairs of tickets were given in return as prizes in the youngsters' games.

Commissioner of Parks and Playgrounds also cooperated by allowing posting at all city playground club houses and further announced the date at various park celebrations. Guest tickets for winners of different children's contests were also given.

"Have You Contributed Lately?"

Shows Crime Exhibit On "G Men" Date

Manager Fred Weimar, Paramount, Mitchell, S. D., is another of the Minnesota boys who found effective the cooperation of his local police authorities on his "G Men'" date. Fred borrowed a number of holdup accessories and defense weapons from the sheriff's office and exhibited them (see photo) in the lobby.

Another interesting display was composed of newspaper tear sheets detailing recent captures and showing action photos of battles between the police and criminals.

Weimar's "G Men" Lobby Exhibit

CALLS FOR BRIEF TRAILERS

Dear Mike:

During the past few years, the Round Table section of Motion Picture Herald has opened its columns to exhibitors who wished to criticize or praise press books of the various producing companies. Much good resulted from this.

Now we make the suggestion that the same columns be opened to a problem that is becoming more acute every day—trailers!

A frank and honest discussion of this subject must be held, if certain problems are to be licked and the writer's humble opinion is that your columns provide the proper medium.

Certainly there is no greater advertising medium at the command of exhibitors than their own screens because of 100 per cent reader coverage, yet we abuse it unmercifully.

I can best explain that paragraph by telling you of the problems that confront us re trailers. Take for instance an "A" theatre in a town of 30,000 people running three changes of program each week.

Each program carries two advance trailers on coming attractions. Each trailer has been written to sell the particular picture it advertises and does so with claim copy that nearly exhausts the supply of adjectives. Run on the same program they draw a titter from the audience because of impossible claims.

Take a half dozen trailers and run them one right after the other. After screening, you'll wonder why the patron believes any of our advertising.

Advance Trailers a Problem

Then there is the problem of advance trailers. On outstanding pictures, various companies provide trailers to be run two, three and even four weeks in advance of playdate. Some of these have definite ticket selling qualities, others are of such length that they turn into short subjects instead of teaser trailers. Advance trailers are of extreme value in selling big pictures, but they should be held down in length and made of a teaser nature.

Another problem that demands attention is that trailers should be made to sell the public not the exhibitor on forthcoming pictures. A definite example of this is the trailer on "No More Ladies." In this trailer, with such stars as Joan Crawford, Robert Montgomery, Franchot Tone, Charlie Ruggles and Edna Mae Oliver, "Leo The Lion" was permitted to dominate the trailer. The public doesn't give a damn about Leo in "No More Ladies"; they want to know who the stars are and what parts they play.

Says Small Towners Handicapped

Small town exhibitors generally are handcuffed as far as trailers are concerned. Right or wrong, they must run the trailer furnished them. The small town exhibitor has no facilities for making his own trailer, thus must rely entirely on the trailer ad men to sell his show properly on the best medium at his command.

If we were to make a definite suggestion to the boys handling trailer writing and makeup, it would be the following: Practice the first law of good newspaper work; *make it brief and to the point,* cutting down on length and eliminating adjectives and foolish claim copy.

A step in this direction by all makers of trailers would be a boon to exhibitors running more than one change of program each week.—Charles Winchell, Advertising Director, Minnesota Amusement Co.

"Have You Contributed Lately?"

Joe Ryan 'Dares To Tell the Truth'

Finding that a bit of the sensational now and then has a tendency to pep up the grosses, Manager Joe Ryan, Grand, St. Cloud, Minn., went for the "dares to tell the truth" angle on his "High School Girl" date, leaning also on the "not for children" slant and building up a big preview midnight show.

Ads followed this theme, as did the billing and advance trailers. Creating comment was a four-wheel trailer carrying six-sheets, threes and banners. This was pulled around by a little Austin in town and also was used to post the out-of-town billing. For local interest, Joe bannered one of the street cars (see photo).

Midnite show was announced with teaser that read: "Follow the beacon in the sky . . . tonite at eleven." Beacon was carbon-arc spot projected from the theatre marquee. For extra excitement, Ryan used railroad fusees in the center of the street, obtaining special permission for the stunt.

"Have You Contributed Lately?"

Eshelman Promotes Photo Of Bing and Local Paper

That sure-fire gag of a Hollywood star reading the local paper was utilized by Manager Jimmy Eshelman, of the Huron, Huron, South Dakota, who forwarded a copy of the local *Evening Huronite* to the Paramount studios, where Bing Crosby willingly obliged, the photo of course clicking in the Huron paper for a smart buildup on "Mississippi."

Receipts on "Caliente" were stimulated by Jimmy with a free ice cream giveaway to women and children at a Sunday matinee, the dairy going for a sock ad to help put over the tiein.

"Have You Contributed Lately?"

HIGH SCHOOL GIRL
GRAND SUN•MON•TUE•JULY 21-22-23

Joe Ryan's Street Car Bally

'PERSONAL INTEREST' PLAN PUTS OVER COOLING SYSTEM

This being the first Summer that patrons of the St. Cloud Grand Theatre have enjoyed the comforts of a Cooling System, we have made every effort to put this improvement over in a big way.

In addition to the regular "Cool" front, a poster campaign selling this feature, and newspaper "Cool" slugs and borders, we have gone just one step farther to make it a real ticket-seller, and I personally believe that this one extra item has done more to put it over than all the others combined.

Let us call it a "personal interest" campaign. All employees on the floor have permanent instructions to not only keep a close check on the temperature at all times throughout the house, but to make personal inquiries from time to time of various patrons in different parts of the theatre to check on their comfort. Possibly it is a little draught that is bothering someone in the front. A suggestion to move just a few rows toward the rear is entirely in order and is sincerely appreciated when this patron finds that the disturbing element no longer exists. Probably a person who has always sat in the very last row on the main floor and hasn't been getting as much breeze as he would like will never get over thanking an usher for the simple suggestion that it is a little cooler toward the front.

We have employed this thought from the first day we put our system into operation, and the thanks we have received from many patrons, not to speak of the inestimable amount of goodwill we have gained, has more than repaid us for this slight extra effort.

Another idea that has worked out nicely for us along this line is a tieup which we have arranged with a local ice company to ice our plant throughout the summer in exchange for a trailer credit on the screen. This trailer consists principally of calling attention to the cool, fresh air that patrons are breathing and credits the ice company for furnishing the pure, clean ice, etc. This tieup is so arranged as to run only as long as we need icing service and to be discontinued on the screen at the end of that time. Undoubtedly, we shall use this each summer, or at least until we find it possible to sink a well, and so obtain really cold water. At present, the city water temperature is too high to be of much use in cooling.

We offer these two ideas with the thought that perhaps other operations may be able to benefit by their usage.—*Joe Ryan, Manager, Grand Theatre, St. Cloud, Minn.*

Seibel and Kelly Create Lobby Floral Display

As a natural tiein on "Orchids to You," Manager Everett Seibel and publicity head Martin Kelly, organized a unique flower show one week ahead of the date at the Paramount, St. Paul. Holm and Olson, leading florists, cooperated by installing banks of flowers (see photo) in lobby and foyer. On mezzanine steps was placed waxed figure of a beautifully gowned bride carrying bouquet of orchids. Figure spotted under colored lights stopped patrons as they came in and caused lots of talk.

Display, reported one of the most unusual in any theatre, attracted wide notice.

The Serbel-Kelly Flower Show

Irwin Lands Much Space With Drawing Contests

Terming it one of the most simple, yet practical publicity gags to aid materially in calling his pictures to the attention of the buying public, City Manager George D. Irwin, Lyceum, Duluth, Minn., details a drawing contest put on regularly with one of his newspapers.

Mat of a drawing of the principals in the picture to be sold is selected from the press book and mat is run by the newspaper with instructions to readers to color the drawing with crayon or water color for prizes.

These prizes are cash, of five, three and two, with 20 additional pairs of guest tickets for the next best. George reports success with the stunt recently on "No More Ladies" and "Our Little Girl."

Star Reads Local Paper

Irwin is another of the circuit theatremen who gets a lot out of the Hollywood-star-reading-local-paper stunt and landed a nice two-column photo a few weeks ago for "Public Hero No. 1" of Chester Morris reading the Duluth *Herald*. Incidentally, Gus Carlson, of the Peoples, Superior, Wisconsin, pulled the same gag for an equally good break in the local press with Wallace Beery seemingly very interested in the front page of the Superior *Telegram*.

This good old reliable seems to be a sure shot for space in the Northwest newspapers with the smart Minnesotans going for it to good returns.

16-Day Press Tieup Tops "Town" Drive

That was quite a bit of all right, the campaign on "Goin' To Town" planned and executed by Manager Frank Steffy and ad chief, Don Alexander, at the State, Minneapolis, featured with two swifto newspaper tieups that obtained 16 days of consecutive publicity in the news section and on the classified pages.

The first tiein was hooked to the national West Round Robin telephone interview, based on the question to readers, "If you had one question to ask Mae West, what would it be?" The contest stories ran for seven days, feature yarn on the actual interview appearing the day ahead of opening. All stories landed two column heads. 25 pairs of tickets were prizes.

When this contest closed, the classified gag started, two column boxes planted daily at top of page offering pair of tickets to any one writing an advertiser and engaging his services. This angle ran right through the engagement of the picture.

Neatly handled also by Frank and Don was a tieup with a chain filling station outfit, one-sheet size posters (see photo) being planted in over 100 stations. Local election day was hooked in, too, with small "vote for" cards carrying picture copy and silhouette of West distributed by crew of boys around polling places. "It's Mae Time" blotters were handed out in office buildings and wrong number gag also clicked.

Auto parade of bannered Fords with police escort covered the downtown districts featuring a four year old West impersonator. Bally stopped at busy corners and when crowds gathered, heralds were forthcoming. Imprinted stickers were placed on rear windows of private cars by house staff who first obtained permission from owners. Cab fleet carried bumper strips.

"Have You Contributed Lately?"

Carlson's Doorman Is "Human Slate"

Add to the whimsies of the moment, the exploitation natural employed by Gus Carlson, at the Peoples, Superior, Wisc., on "Mark of the Vampire." It seems that Gus' doorman, Herman J. Collins, is one of those folks with a skin so sensitive that the pressure of a thumbnail will raise welts.

So-o-o, Carlson marked the lad's back with "Vampire" copy, which little job landed him a two-column story on one day and a two-column cut and caption the next, both extolling the unique billboard and giving Gus a sweet break for his date.

WAKES UP
EVERYBODY'S
GOIN' TO TOWN
WITH
PUROL PEP
SEE
MAE WEST
IN
"GOIN' TO TOWN"
STATE
THEATRE
MAY 17

The Seibel-Kelly Flower Show

Molstad Stresses Trick Lobby Stuff

The execution of unusual lobby panels and displays has proven profitable for Manager A. J. Molstad, Grand, Fargo, N. D., who reports his trick exploitation has brought considerable word-of-mouth with resultant added business. Molstad describes some of his recent efforts as follows:

"Captain Hurricane"

Display composed of one-sheet cutout for background, compo board lighthouse, and toy sailing boat, set in compo board base. Around this, for water effects, torn strips of cardboard were torn to make a rough edge on one side, were folded and tacked down, painted with green water color and top edges with white to simulate whitecaps.

Display was set on table with lower half of latter covered with oilcloth (see photo).

"Four Hours to Kill"

Cabinet was built, outside covered with velour. Protruding from split in front center were two crossed hands, one grasping a revolver and other handcuffed at wrist. From bottom of velour hanging extended toes of pair of shoes giving impression of man standing behind curtain.

The hands were made by filling a pair of leather gloves with plaster of paris and molding correctly before they dried. Lath inserted between wrists before plaster dried was used to fasten hands on a cross beam behind curtain.

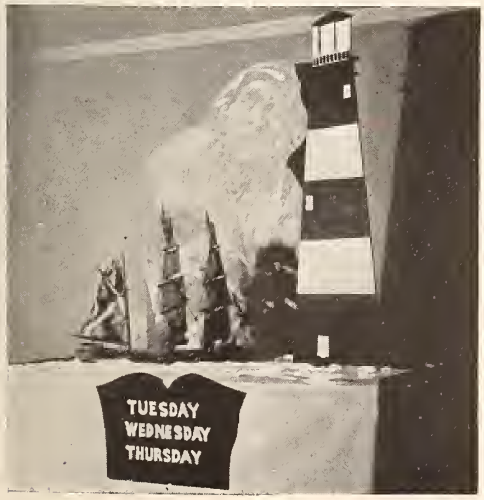
"Have You Contributed Lately?"

Lawler Gives Orchids On "Orchids to You"

The old saying that the way to a woman's heart is with flowers was ably demonstrated by Manager Harry Salisbury of the Lawler Theatre, Rochester, Minnesota, as part of his sales campaign re "Orchids to You."

In cooperation with Holm & Olson, local florists, Manager Salisbury gave away from the stage on the opening night of "Orchids to You" a beautiful orchid corsage, on a lucky number slant.

Tickets for this event were distributed to all patrons ten days in advance of play date. The florist also included a ticket with every delivery made during the same period. Both the theatre and florist took newspaper space on this stunt.



Molstad's "Hurricane" Lobby Novelty

USES SALVAGED ACCESSORIES TO KEEP DOWN AD EXPENSE

One of our greatest aids in keeping the cost of our advertising down is through the use of salvaged accessories. For any second run theatre, any savings that may be utilized, will come in handy when figuring up the final results for the week. By watching the attractions playing the first run houses and picking up their used window cards, midget window cards, tire covers, etc., keeping them in good condition until your date on the pictures has been set and redating them with your dates and theatre name, you will be making the most of a good advertising medium which would otherwise be wasted and at the same time, at no cost to your theatre. I have been keeping a file of these used accessories for several months and have been able to use this file to an excellent advantage in the campaign on many of my pictures.

Another useful idea for lobby display in a small theatre, which costs nothing, is the use of press sheet novelties which can be spotted around the lobby in advance of showing, or used on a special board for Coming Attractions. Most of the press sheets put out by the various film companies contain some excellent novelties and press sheet covers which can well be used in this manner.

One of the best illustrations of the use of salvaged material that I have is three showings of "It Happened One Night" in this theatre, which was the second, third and fourth showing of the picture in Minot. Besides the routine lobby advertising, we utilized an art panel as the center of a three sheet display in the lobby, 24-sheet cutout heads of Gable and Colbert spotted in lobby with copy panels on the picture, special panel in lobby using small cutout heads of Gable and Colbert, press sheet novelties used on "Coming Attraction" board in lobby, five two sheets were spotted in choice locations throughout the business district, special photo enlargements used in cafes in advance and during the current showing. In advance of the fourth showing of the picture, we used the line, "See It Again" on all advertising, due to the fact that a large number of our patrons had already seen it. For the third showing, we included this picture in our "Month of Hits" mailing list, which was sent to surrounding towns and routes and on all showings we contacted the Women's Clubs and other organizations throughout the city.—*Harvey Swenson, Manager, Orpheum Theatre, Minot, North Dakota.*

Co-op Cost-Free Heralds Promoted by McCreary

Based on the code background theme of the Department of Justice, Billy McCreary, of the State, Hibbing, Minn., sends on a co-op herald put out by local market that was costless to the theatre and did a nice job of selling "Public Hero No. 1."

Herald is about nine inches by five and headed with cuts of the main characters in the picture, and immediately below, in reverse, the title. Readers are asked to supply the missing words from the following secret chart, prizes being 20 pairs of guest tickets. Here's the gag:

"Some people like to sit in a . . . chair
Unruly prisoners have to break . . .
Leave orders for the room clerk to . . .
It's time for a straw . . .
King . . . was a famous knight
The . . . is the trademark of MGM pictures."

The answers of course are the names of the characters which are not carried in the herald, but contestants are tipped off to the solutions.

"Have You Contributed Lately?"

Neat Photo Tieup

Effective selling is contained in the photographer tieup reported by Mike Wainstock, of the Lyric, Watertown, S. D., wherein regular size stills are reduced to three and a half by four and a half, at bottom of which are boxes containing theatre credits and photographer ad. Mike says distribution is no-cost and stunt clicks well.

Old Fashioned Ballys Click for Peldo

Firm believer in the old-time ballyhoo is Manager Louis Peldo, of the Orpheum, Aberdeen, South Dakota, who finds this form of exploitation brings a lot of attention and business for his theatre.

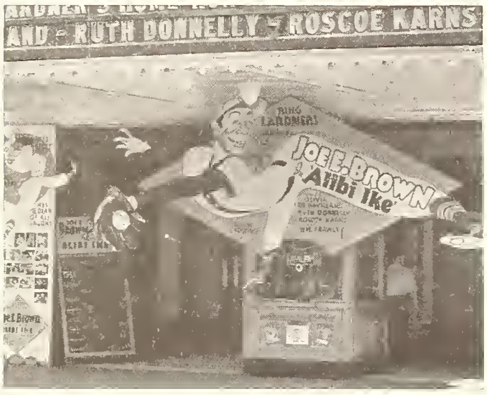
Pictured below is an old hayrack bannered for recent date on WLS Barn Dance for which Peldo dug up a local hill-billy orchestra to tell the folks about the show.

The unusual twist to this street ballyhoo was that it aided in the advance distribution of heralds into the homes, the hayrack following the boys all over town. And as the folks came to their doors to see what all the excitement was about, the bill boys took advantage of the opportunity to hand out the heralds on the Barn Dance engagement.

25
ON THE STAGE
TOMORROW
THURSDAY

Peldo's Hayrack Street Bally

Additional Recent Minnesota Activities



BASEBALL SCORES. Of more than passing interest proved to be the front on "Albi Ike" at the Lyric, Minneapolis, Manager Bob LeFevre and Gene Hundredmark, running ball scores on lobby "A" board.

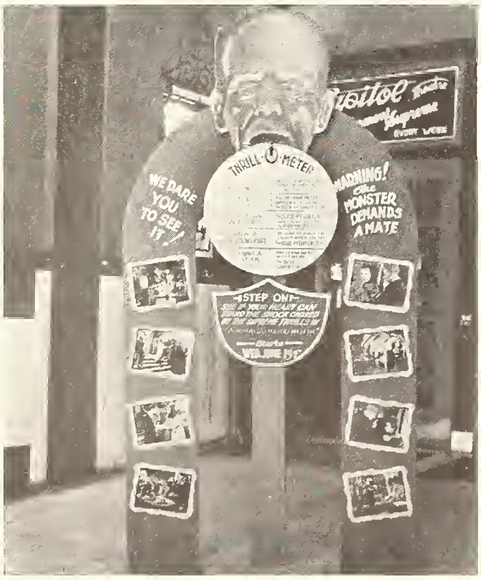
Shearer Runs Exhibit Of Cow-Hand Outfits

Evidently to give the ranchers and other folk out in Huron, S. D., an idea of what the well-dressed cow-hand is wearing, Manager J. B. Shearer, of the State Theatre broke out a lobby display of ranch clothing, saddles, lariat and all the other accessories as a tiein with "When a Man's a Man." "J. B." even included a cartridge belt and two business-like cannons.

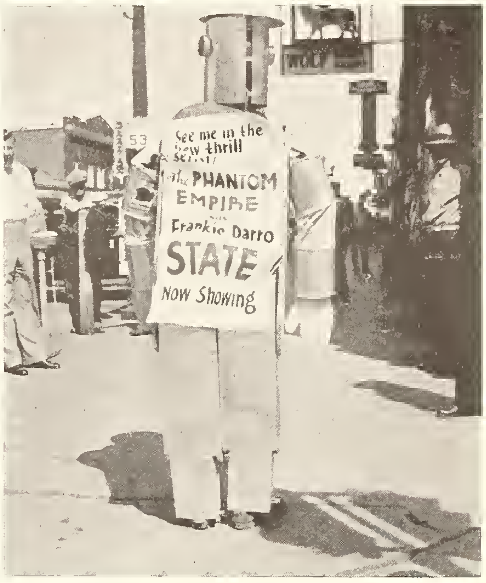
"Have You Contributed Lately?"

Janssen Covers Marquee With 24's and Sixes

Operating the kind of a spot that makes circusing profitable, Manager A. Janssen, Aster, Minneapolis, gets a lot of return from his marquee posting. Upon the canopy he has posted permanent frames large enough to hold stock twenty-four and six-sheets, and two recent examples are well executed jobs on "Bordertown" and "Mighty Barnum."



McElligott Measures Frankenstein Thrills



Meet Harry Greenberg's Ambulating Robot

Theatremen Create Unusual Ballyhoos

Quite different are the stunts put over by Minnesotans, Harry Greenberg, Byron McElligott and Fred Larkin. Their unique street bally and lobby gags are described below.

Harry Introduces "Robot"

The folks in Virginia, Minn., are still highly interested in Harry Greenberg's robot (photo above) which this Round Tabler uses to good effect at the State Theatre on "Phantom Empire" and which is put on display in lobby when not out taking the air. Robot is large enough for a small boy to get inside and furnish the motive power.

Byron Constructs Thrill Meter

Patrons' heart and nerve resistance were tested at the Capitol, Aberdeen, S. D., by City Manager Byron McElligott on "Frankenstein" by means of his "thrill-o-meter" (photo below left). Hot water bottle filled with red fluid was placed under foot pedestal at bottom of display and patrons standing on it forced fluid up to various indicators.

To offset summer baseball opposition, Mac has installed canvas backstops at all local and neighboring ball parks. Six-sheet from current show is placed between two signs, one reading—"hit a home run and win a pass to see—", and the other—"at the Capitol," playdates, etc.

Fred's Dancing Dolls Famous

Famed throughout the Northwest Division is Manager Fred Larkin, Paramount, St. Cloud, Minn., for his lobby dancing doll displays, photo below right showing how the stunt was tied up to his WLS Barn Dance radio show. Dolls are suspended from shuttle operated by off-center cam, and dance in perfect rhythm to hidden phonograph record. Larkin has used this idea often for the past three years, but still finds it one of his best lobby attention-getters.

CORNER DRUG STORE
MAE WEST GOIN' TO TOWN

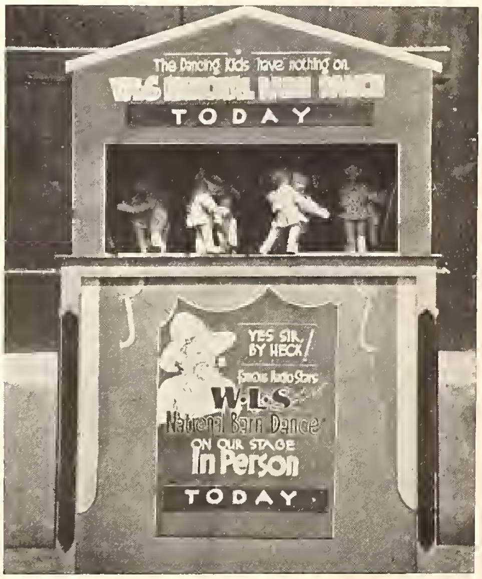
WATER COLOR WINDOWS. Sell many tickets for Manager Jimmy Eshelman, at the Huron, Huron, S. D. Jim utilizes the best window locations for the big picture of the week, and this shows "Goin' to Town."

Press Crime Stories Used on Three-Sheets

For the main part of decoration on lobby three-sheet boards, for "Let 'Em Have It," Manager J. B. Clements, Egyptian Theatre, Sioux Falls, S. D., obtained front page tear sheets carrying sensational crime stories. Background of the threes was a scarlet red covered at top with a white blot in which title and cast were lettered.

Clements also used the "I am your doorman" card, passed out at the door in advance and containing a strong plug for the coming date. This tied in nicely with a personal endorsement lobby panel from Clements, who duplicated the buildup in his newspaper ads.

For "Frankenstein," lobby display covered entire side of outer lobby made up of the 24-sheet head with cutout eyes surrounded by red crepe paper and three-sheets in green decorated with stills and copy. Flash was especially effective in the evening with flood of green and lobby lights dimmed.



The Famous Larkin Dancing Dolls

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Code of the Mounted	Kermit Maynard-Lillian Miles	June 8,'35		
Northern Frontier (G)	Kermit Maynard-Eleanor Hunt	Feb. 1,'35	57	Mar. 9,'35
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20,35		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7,'35		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13,'35	*58	Mar. 16,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard	Oct. 15,'35		
Timber War	Kermit Maynard	Sept. 15,'35		

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence	Chick Chandler-Shirley Grey	Mar. 30,'35	68	
Shot In the Dark, A (G)	Charles Starrett-Marion Shilling	Feb. 15,'35	65	June 1,'35
Sons of Steel (G)	C. Starrett-Polly Ann Young	Dec. 15	64	Apr. 27,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl Who Came Back	Shirley Grey-Sidney Blackmer			
Happiness C.O.D.	Donald Meek-Irene Ware			
Song In My Heart				
Synthetic Lady				

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26,'35		
Air Hawks	Ralph Bellamy-Tala Birell	May 7,'35	70	
(See "Air Fury" "In the Cutting Room," Mar. 30,'35.)				
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20,'35	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15,'35	70	
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Florence Rice	Feb. 10,'35	75	Feb. 23,'35
Champagne for Breakfast	Joan Marsh - Hardie Albright - Mary Carlisle-Lila Lee	June 18,'35	68	
Death Flies East (G)	Florence Rice-Conrad Nagel	Feb. 28,'35	65	Mar. 9,'35
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11,'35	70	
(See "In the Cutting Room," Feb. 23,'35.)				
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 18,'35	58	May 25,'35
Girl Friend, The	Ann Sothern - Roger Pryor - Jack Haley	July 31,'35		
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20,'35	68	Apr. 6,'35
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8,'35	56	Apr. 13,'35
Justice of the Range	Tim McCoy-Billie Seward	May 25,'35	58	
Law Beyond the Range	Tim McCoy-Billie Seward	Feb. 15,'35	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1,'35	69	Mar. 23,'35
Love Me Forever	Grace More - Leo Carrillo - Robert Allen	June 27,'35	93	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15,'35	57	May 25,'35
Party Wire (G)	Jean Arthur-Victor Jory	Apr. 27,'35	69	Apr. 20,'35
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18,'35	57	
(See "Alias John Law" "In the Cutting Room," Dec. 8.)				
Riding Wild	Tim McCoy-Billie Seward	June 28,'35	56	
Square Shooter (G)	Tim McCoy	Jan. 21,'35	57	Mar. 9,'35
Swell Head	Wallace Ford-Barbara Kent	Apr. 8,'35	62	
Unknown Woman	Marian Marsh-Richard Cromwell	June 14,'35	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20,'35	65	May 11,'35
Whole Town's Talking, The (G)	Edw. G. Robinson-Jean Arthur	Feb. 22,'35	95	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25,'35		
Bodyguard	Robert Allen-Florence Rice			
China Roars				
Crime and Punishment	Peter Lorre-Edward Arnold			
Depths Below				
Feather In Her Hat, A	Pauline Lord - Louis Hayward - Billie Burke	Sept. 15,'35		
Frisco Fury	Jack Holt			
Grand Exit	Ann Sothern-Edmund Lowe			
If You Could Only Cook	Jean Arthur			
Lady Beware	Jean Arthur-George Murphy	Aug. 27,'35		
Lost Horizon	Ronald Colman			
Maid of Honor				
Modern Lady	Ruth Chatterton			
Moonlight on the River	Ann Sothern-James Dunn			
Opera Hat	Gary Cooper			
Rich Man's Daughter	George Raft-Joan Bennett			
She Married Her Boss	C. Colbert-Michael Bartlett	Aug. 31,'35		
Superspeed	Norman Foster - Florence Rice - Mary Carlisle	Sept. 30,'35		
Together We Live	Willard Mack-Ben Lyon-Sheila Mannors-Wera Engels	Aug. 16,'35		
(See "In the Cutting Room," Nov. 3.)				
West Beyond the Law	Ken Maynard-Lucile Browne			

COMMODORE PICTURES

Features

Title	Star	Rel. Date	Rnuning Time Minutes	Reviewed
Big Calibre	Bob Steele	Mar. 8,'35	6 rls	
Brand of Hate	Bob Steele	Feb. 13,'35	6 rls	
Cactus Kid	Jack Perrin	Feb. 26,'35	6 rls	
Demon for Trouble	Bob Steele	Jan. 28,'35	6 rls	
Kid Courageous	Bob Steele	July 26,'35	6 rls	
Mystery Ranch	Tom Tyler	Apr. 12,'35	6 rls	
Silver Bullet	Tom Tyler	May 11,'35	6 rls	
Terror of the Plains	Tom Tyler	June 27,'35	6 rls	
Tombstone Terror	Bob Steele	Apr. 25,'35	6 rls	
Tracy Rides	Tom Tyler	Feb. 26,'35	6 rls	
Western Justice	Bob Steele	June 14,'35	6 rls	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Loser's End	Jack Perrin	Aug. 26,'35	6 rls	
Ridin' Through	Tom Tyler	Oct. 26,'35	6 rls	
Wolf Riders	Jack Perrin	Sept. 26,'35	6 rls	

DANUBIA PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hungaria (The Voice of Hungary) (English Titles)	Scenic	May 15,'35	54	
Hussar Romance (Hungarian Dialogue)	Irene Agai	Apr. 21,'35	75	
Rakoczy Marsch (German Dialogue)	Gustav Froehlich-Camilla Horn	Mar. 1,'35	82	

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 15,'35	85	May 18,'35
Don Quixote	Chaliapin-Sydney Fox	July 1,'35		July 8,'33
Dream of My People	Cantor Rosenblatt	June 1,'35		
Last Wilderness, The (G)	Howard Hill	May 14,'35	63	May 25,'35
Sans Famille	Robert Lynen	Aug. 1,'35		
World in Revolt	Graham McNamee	Mar. 1,'35		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita	Franz Lehar	Oct. 1,'35		
Hello Paris		Oct. 15,'35		
Iceland Fishermen	Pierre Loti story	Sept. 1,'35		
Ra Mu		Sept. 1,'35		
Scandal in Budapest		Nov. 1,'35		
Wedding Rehearsal	Roland Young-Merle Oberon	Sept. 15,'35		

FIRST DIVISION

(Releases First Division Production and in certain territories Monogram, Liberty, Chesterfield and Invincible pictures.)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Rainbow's End	Hoot Gibson-June Gale		June 10,'35	60	
Sunset Range (G)	Hoot Gibson-Mary Doran		May 1,'35	55	Mar. 9,'35

Coming Attractions

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Java Head	Anna May Wong-Elizabeth Allan		Sept. 1,'35		

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18,'35	97	Apr. 6,'35
Case of the Curious Bride 879	Warren William	Apr. 13,'35	68	Apr. 13,'35
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4,'35	85	Apr. 27,'35
Girl From Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1,'35	69	June 1,'35
Go into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20,'35	97	Mar. 23,'35
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 18,'35	95	Mar. 23,'35
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May 25,'35	84	July 6,'35
Irish In Us, The (G) 866	James Cagney-Pat O'Brien	Aug. 3,'35	80	July 20,'35
Living On Velvet 859 (G)	Kay Francis - George Brent - Warren William	Mar. 2,'35	80	Mar. 16,'35
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27,'35	71	Apr. 27,'35
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8,'35	97	May 18,'35
Red Hot Tires (G) 878	Lyle Talbot-Mary Astor	Feb. 2,'35	66	Mar. 9,'35
Traveling Saleslady (G) 870	Joan Blondell	Apr. 8,'35	63	Apr. 6,'35
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9,'35	61	Mar. 9,'35
Woman In Red, The (G) 883	B. Stanwyck-Gene Raymond	Feb. 16,'35	58	Mar. 30,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backfire				
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31,'35	83	Aug. 3,'35
Captain Blood 855	Errol Flynn-Olivia De Haviland			
Case of the Lucky Legs, The	Warren William-Genevieve Tobin			
From This Dark Stairway	Lynn Acker-Ricardo Cortez			
Goose and the Gander	Kay Francis-George Brent	Sept. 21,'35		
(See "In the Cutting Room," Mar. 9,'35.)				
Moonlight on the Prairie	Dick Foran-Sheila Mannors			
Payoff, The	James Dunn-Claire Dodd			
(See "In the Cutting Room," July 6,'35.)				
Radio Jamboree of 1935	James Melton-Jane Froman			
Shipmates Forever	Dick Powell-Ruby Keeler			
(See "In the Cutting Room," July 27,'35.)				

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Sheep (A) 543	Edmund Lowe-Claire Trevor	June 14,'35	75	May 18,'35
Charlie Chan In Egypt (G) 544	Warner Oland-"Pat" Paterson	June 21,'35	72	June 8,'35
Cowboy Millionaire (G) 538	George O'Brien	May 10,'35	67	Apr. 27 '35
Curly Top (G) 549	Shirley Temple	July 26,'35	*75	July 27,'35
Daring Young Man, The (G) 528	James Dunn-Mae Clarke	May 24,'35	75	Apr. 27,'35
Doubting Thomas (G) 542	Will Rogers	June 7,'35	73	Apr. 20,'35
Farmer Takes a Wife, The (G)	Janet Gaynor-Henry Fonda	Aug. 2,'35	*90	July 20,'35
Gay Deception, The	Francis Lederer-Frances Dee	Aug. 9,'35		
(See "In the Cutting Room," Aug. 3,'35.)				
George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar. 29,'35	83	Apr. 6,'35
Ginger (G) 545	Jackie Searl-Jane Withers	July 5,'35	74	July 27,'35
Great Hotel Murder (G) 532	Edmund Lowe-Victor McLaglen	Mar. 8,'35	70	Feb. 23,'35
Hard Rock Harrigan (G) 548	George O'Brien	July 19, 35	*65	July 6,'35
It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12,'35	71	Apr. ,6,'35
Ladies Love Danger 540	Gilbert Roland-Mona Barrie	May 3,'35	69	
(See "Secret Lives" "In the Cutting Room," Mar. 30,'35.)				
Life Begins at 40 (G) 533	Will Rogers	Mar. 22,'35	79	Mar. 23,'35
Liliom (A)	Charles Boyer	Mar. 16,'35	90	Mar. 23,'35
Little Colonel (G) 531	Shirley Temple-L. Barrymore	Feb. 22,'35	80	Feb. 16,'35
One More Spring (G) 529	Janet Gaynor-Warner Baxter	Feb. 15,'35	87	Feb. 9,'35
Orchids to You (G) 546	Jean Muir-John Boles	July 12,'35	*75	June 22,'35
Our Little Girl (G) 539	Shirley Temple	May 17,'35	65	June 15,'35
Silk Hat Kid 547	Lew Ayres-Mae Clarke	July 19,'35		
(See "In the Cutting Room." July 6,'35.)				
Spring Tonic (G) 535	Lew Ayres-Claire Trevor	Apr. 19,'35	58	July 6,'35
$10 Raise (G) 537	Edward Everett Horton	Apr. 5,'35	70	Mar. 23,'35
Under the Pampas Moon (G) 541	Warner Baxter-Ketti Gallian	May 31,'35	78	May 25,'35
When a Man's a Man (G) 527	George O'Brien	Feb. 15,'35	66	Mar. 2,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy	James Dunn-Dorothy Wilson			
Ball of Fire	Alice Faye-Ray Walker			
Beauty's Daughter	Claire Trevor-Ralph Bellamy			
Charlie Chan in Shanghai	Warner Oland-Irene Hervey			
Dante's Inferno	Claire Trevor-Spencer Tracy	Aug. 30,'35		
(See "In the Cutting Room," Mar. 2,'35.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dressed to Thrill (G)	Clive Brook-Tutta Rolf	Aug. 23,'35	*75	July 13,'35
Hard to Get	Warner Baxter-Jane Wyatt			
Here's to Romance	Nino Martini-Genevieve Tobin	Oct. 4,'35		
In Old Kentucky (G)	Will Rogers		*85	July 13,'35
Meal Ticket	Jane Withers			
Redheds on Parade (G)	John Boles-Dixie Lee	Sept. 13,'35	*75	July 27,'35
Steamboat Round the Bend (G)	Will Rogers-Anne Shirley	Sept. 6,'35	*102	Aug. 3,'35
Thunder in the Night (G)	Edmund Lowe-Karen Morley		*72	July 13,'35
Way Down East	Rochelle Hudson-Henry Fonda			
Welcome Home (G)	James Dunn-Arline Judge	Aug. 16,'35	*72	July 27,'35

GB PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15,'35	72	June 15,'35
Loves of a Dictator (A) 780	Clive Brook-Madeleine Carroll	June 15,'35	81	Feb. 16,'35
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15,'35	74	Dec. 29
My Heart Is Calling (G) 3409	Jan Kiepura	May 1,'35	90	Feb. 2,'35
My Song for You 3414	Jan Kiepura	June 1,'35	70	Nov. 10
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1,'35	85	July 6,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray		63	May 18,'35
Born for Glory 3508	Barry Mackay-John Mills		74	
Dr. Nikola 3507	Boris Karloff			
First a Girl 3512	Jessie Matthews-Sonnie Hale			
King of the Damned 3504	Conrad Veidt-Helen Vinson			
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter		74	Apr. 13,'35
Passing of the Third Floor Back, The 3510	Conrad Veidt			
Rhodes, the Empire Builder 3514	Walter Huston			
Secret Agent 3506	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Maureen O'Sullivan-C. Aubrey Smith			
Transatlantic Tunnel 3513	Richard Dix-Madge Evans			
Untitled 3516	George Arliss			

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death from a Distance	Russell Hopton-Lola Lane	Apr. 30,'35		
Public Opinion	Lois Wilson-Shirley Grey	Mar. 15,'35	66	
Symphony for Living (G)	Evelyn Brent-Al Shean	Jan. 20,'35	75	July 6,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle			
Murder at Glen Athol				
Room and Board				
Society Fever	Lois Wilson - Lloyd Hughes - Grant Withers			

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble 1012	H. B. Warner-Onslow Stevens	July 10,'35	65	
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1,'35	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10,'35	73	
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Feb. 19,'35	73	Mar. 9,'35
Sweepstake Annie (G) 1009	Marian Nixon-Tom Brown	Mar. 5,'35	81	Feb. 23,'35
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15,'35	68	

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr. 15,'35	64	Mar. 30,'35
Mutiny Ahead (G)	Neil Hamilton-Kathleen Burke	Mar. 1,'35	63	July 13,'35
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10,'35	69	Dec. 1
Reckless Roads	Judith Allen - Regis Toomey - Lloyd Hughes	July 1,'35	66	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Secret Agent X				

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Green Lights (G)	Norman Foster-Judith Allen	Mar. 11,'35	70	Mar. 23,'35
Headline Woman (G)	Roger Pryor-Heather Angel	May 15,'35	70	May 18,'35
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22,'35	69	June 29,'35
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1,'35	65	May 11,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Harmony Lane	D. Montgomery-Evelyn Venable			
Streamline Express	Victor Jory-Evelyn Venable			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Office Hours (G)	C. Bennett-Clarke Gable	Feb. 22,'35	73	Feb. 16,'35
Age of Indiscretion (A)	May Robson-Madge Evans	May 10,'35	80	May 11,'35
Baby Face Harrington (G)	Charles Butterworth	Apr. 12,'35	63	Mar. 30,'35
Calm Yourself (G)	Madge Evans-Robert Young	June 28,'35	69	June 22,'35
Casino Murder Case (G)	Paul Lukas	Mar. 15,'35	84	Apr. 27,'35
Escapade (G)	William Powell-Luise Rainer	July 5,'35	89	July 13,'35
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17,'35	73	May 18,'35
Mad Love (A)	Peter Lorre-Frances Drake	July 12,'35	69	July 6,'35
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26,'35	60	Apr. 6,'35
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24,'35	70	May 18,'35
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 12,'35	70	July 20,'35
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29,'35	106	Mar. 2,'35
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14,'35	82	June 8,'35
O'Shaughnessy's Boy	Wallace Beery-Jackie Cooper	Aug. 9,'35		
(See "In the Cutting Room," June 15,'35.)				
One New York Night	Franchot Tone-Una Merkel	Apr. 5,'35	71	
(See "Mystery in Room 309" "In the Cutting Room," Mar. 16,'35.)				
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31,'35	89	May 25,'35
Pursuit (G)	Chester Morris-Sally Eilers	Aug. 9,'35	62	Aug. 3,'35
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19,'35	99	Apr. 13,'35
Sequoia (G)	Jean Parker-Russell Hardie	Feb. 1,'35	72	Nov. 17
Shadow of Doubt (G)	Ricardo Cortez-Virginia Bruce	Feb. 15,'35	75	Feb. 9,'35
Society Doctor	Chester Morris-V. Bruce	Jan. 25,'35	68	Jan. 12,'35
(Reviewed under the title "Only 8 Hours")				
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8,'35	69	Mar. 2,'35
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3,'35	75	June 22,'35
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1,'35	77	Feb. 23,'35
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22,'35	90	Mar. 16,'35
Winning Ticket, The (G)	Leo Carrillo-L. Fazenda	Feb. 8,'35	70	Jan. 19,'35
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2,'35	68	July 27,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 8,'35		July 6,'35
Bishop Misbehaves, The	Edmund Gwenn - Maureen O'Sullivan	Sept. 13,'35		
Black Chamber, The	Wm. Powell - Rosalind Russell	Oct. 4,'35		
Bonnie Scotland	Laurel and Hardy	Aug. 23,'35		
(See "In the Cutting Room," June 15,'35.)				
Broadway Melody of 1936	Jack Benny-June Knight			
Capture of Tarzan, The	Johnny Weissmuller - Maureen O'Sullivan			
China Seas (G)	Clark Gable-Jean Harlow-Wallace Beery	Aug. 16,'35	89	Aug. 3,'35
Here Comes the Band	Ted Lewis-Virginia Bruce	Aug. 30,'35		
Mala	Mala-Lotus Long			
Mutiny on the Bounty	Clark Gable-Charles Laughton-Franchot Tone			
Night at the Opera	Marx Brothers			
Perfect Gentleman, A	Frank Morgan-C. Courtneidge	Sept. 27,'35		
Robin Hood of El Dorado	Warner Baxter-Ann Loring			
Tale of Two Cities, A	Ronald Colman-Elizabeth Allan			
Untitled	Joan Crawford-Brian Aherne	Sept. 20,'35		
(See "In the Cutting Room," July 13,'35.)				

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug. 5,'35	*60	Aug. 3,'35
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20,'35	57	
Desert Trail 3037	John Wayne-Mary Kornman	Apr. 22,'35	54	
(See "In the Cutting Room," Feb. 23,'35.)				
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25,'35	72	Mar. 9,'35
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15,'35	77	June 1,'35
Honeymoon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1,'35	70	June 22,'35
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15,'35	76	Apr. 13,'35
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15,'35	76	June 15,'35
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25,'35	64	June 29,'35
Mystery Man (G) 3025	Robert Armstrong	Apr. 25,'35	62	Feb. 18,'35
Nut Farm, The (G) 3003	Wallace Ford	Mar. 25,'35	65	Feb. 9,'35
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20,'35	52	May 18,'35
Rainbow Valley (G) 3034	John Wayne-Lucile Browne	Mar. 15,'35	52	Mar. 16,'35

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	July 19,'35	*80	July 13,'35
Car 99 (G) 3432	Fred MacMurray-Ann Sheridan	Mar. 1,'35	68	Feb. 16,'35
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21,'35	79	June 8,'35
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3,'35	80	Mar. 2,'35
Dr. Jekyll and Mr. Hyde 3459 (Re-issue)	Fredric March-Miriam Hopkins	July 5,'35	85	Dec. 26,'31
Every Night at Eight	George Raft-Alice Faye	Aug. 2,'35		
(See "In the Cutting Room," July 6,'35.)				
Four Hours to Kill (A) 3439	Richard Barthelmess	Apr. 19,'35	74	Apr. 6,'35
Gilded Lily, The (G) 3426	C. Colbert-Fred MacMurray	Jan. 25,'35	80	Jan. 5,'35
Glass Key, The (G) 3444	George Raft	May 31,'35	77	May 25,'35
Goin' to Town (A) 3442	Mae West	May 17,'35	71	May 11,'35
Hold 'Em Yale (G) 3438	Patricia Ellis-Cesar Romero	Apr. 12,'35	63	Mar. 30,'35
Love in Bloom (G) 3434	Joe Morrison-Dixie Lee	Mar. 15,'35	75	Mar. 9,'35
Man on the Flying Trapeze, The 3451	W. C. Fields	July 26,'35	66	
(See "In the Cutting Room," June 22,'35.)				
McFadden's Flats (G) 3436	Betty Furness-Richard Cromwell	Mar. 29,'35	65	Mar. 9,'35
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28,'35	66	June 29,'35
Mississippi (G) 3433	Bing Crosby-Joan Bennett	Mar. 22,'35	74	Mar. 2,'35
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10,'35	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5,'35	83	June 1,'35
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24,'35	67	Apr. 6,'35
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19,'35	83	Mar. 2,'35
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary Boland-Charles Ruggles-Zasu Pitts	Mar. 8,'35	90	Feb. 16,'35
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7,'35	68	May 4,'35
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19,'35	76	July 20,'35
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26,'35	*68	July 27,'35
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 26,'35	74	Apr. 27,'35
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	July 12,'35	75	
Virginian, The 3460 (Re-issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14,'35	83	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Farewell	Tom Brown-Sir Guy Standing	Aug. 23,'35		
(See "In the Cutting Room," July 27,'35.)				
Big Broadcast of 1938, The	Jack Oakie-Burns & Allen	Sept. 6,'35		
Bride Comes Home, The	Claudette Colbert-F. MacMurray			
Collegiate	Joe Penner-Jack Oakie	Nov. 22,'35		
Crusades, The	Loretta Young-Henry Wilcoxon			
(See "In the Cutting Room," Mar. 30,'35.)				
From Little Acorns	Joe Morrison-Rosalind Keith	Oct. 4,'35		
Gettin' Smart	Lee Tracy	Oct. 18,'35		
Hands Across the Table	C. Lombard-Fred MacMurray	Aug. 23,'35		
Here Comes Cookie	George Burns-Gracie Allen			
(See "In the Cutting Room," July 27,'35.)				
Last Outpost, The	Cary Grant - Gertrude Michael - Claude Rains	Aug. 30,'35		
(See "In the Cutting Room," July 13,'35.)				
Milky Way, The	Harold Lloyd-Adolphe Menjou			
Peter Ibbetson	Gary Cooper-Ann Harding			
(See "In the Cutting Room," June 22,'35.)				
Rose of the Rancho	John Boles-Gladys Swarthout			
So Red the Rose	Margaret Sullavan-R. Scott			
Two for Tonight	Bing Crosby-Joan Bennett			
Virginia Judge	Walter C. Kelly-Marsha Hunt	Sept. 27,'35		
Wanderer of the Wasteland	Gail Patrick-Dean Jagger	Aug. 16,'35		
(See "In the Cutting Room," Aug. 3,'35.)				
Without Regret	Elissa Landi-Kent Taylor	Aug. 23,'35		

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl	Oct. 19	69	Sept. 8
Return of Chandu, The (G) 300-312	Bela Lugosi-Maria Alba	Oct. 4	60	Apr. 27,'35

(THE RELEASE CHART--CONT'D)

REPUBLIC PICTURES

Features

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cappy Ricks Returns 3508	R. McWade-Florine McKinney	Sept. 25,'35		
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russell			
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Sept. 15,'35		
Lawless Range 3562	John Wayne-Sheila Mannors	Oct. 3,'35		
Two Black Sheep 3507	Otto Kruger-Martha Sleeper	Oct. 10,'35		
(See "In the Cutting Room," Aug. 3,'35.)				
Tumbling Tumbleweeds 3566	Gene Autry-Lucile Browne	Oct. 24,'35		
Westward Ho (G) 3556	John Wayne-Sheila Mannors	Sept. 1,'35	60	Aug. 3,'35

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June 28,'35	75½	June 8,'35
Becky Sharp (A) 4101	Miriam Hopkins	June 28,'35	75	June 22,'35
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31,'35	80	May 25,'35
Captain Hurricane (G) 523	James Barton-Helen Westley	Mar. 1,'35	72	Feb. 16,'35
Chasing Yesterday (G) 528	Anne Shirley	May 3,'35	77½	Apr. 6,'35
Dog of Flanders (G) 525	Frankie Thomas-Helen Parrish	Mar. 22,'35	72	Mar. 2,'35
Gigolette (G) 521	Adrienne Ames-Ralph Bellamy	Feb. 15,'35	67	June 1,'35
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14,'35	72	May 25,'35
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24,'35	91	May 4,'35
Jalna	Ian Hunter-Kay Johnson	Aug. 9,'35		
(See "In the Cutting Room," June 22,'35.)				
Laddie (G) 526	John Beal-Gloria Stuart	Apr. 5,'35	69½	Mar. 9,'35
Murder on a Honeymoon (G) 522	Edna May Oliver-J. Gleason	Feb. 22,'35	73½	Feb. 2,'35
Nitwits, The (G) 534	Wheeler and Woolsey	June 7,'35	81½	May 25,'35
Old Man Rhythm	Buddy Rogers-Betty Grable	July 19,'35	76	
(See "In the Cutting Room," June 8,'35.)				
People's Enemy (A) 527	Preston Foster-Melvyn Douglas	Mar. 15,'35	70	May 4,'35
Roberta (G) 524	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8,'35	105½	Feb. 23,'35
She (G) 537	Helen Gahagan-Randolph Scott	July 12,'35	94½	July 13,'35
Star of Midnight (G) 529	William Powell-Ginger Rogers	Apr. 19,'35	90	Apr. 6,'35
Strangers All (G) 531	May Robson	Apr. 26,'35	69½	Mar. 30,'35
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10,'35	80	June 29,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams	Katharine Hepburn-Fred MacMurray	Aug. 23,'35		
(See "In the Cutting Room," July 6,'35.)				
Freckles	Carol Stone-Tom Brown	Sept. 27,'35		
Hi Gaucho	Rod LaRocque-Steffi Duna			
Hot Tip	James Gleason-Zasu Pitts	Aug. 16,'35		
(See "In the Cutting Room," July 6,'35.)				
Last Days of Pompeii, The	Dorothy Wilson-John Beal	Oct. 4,'35		
Love Song	Lily Pons-Osgood Perkins			
Old Man Murphy	James Barton-Maureen Delaney			
Powder Smoke Range	Hoot Gibson-Boots Mallory			
Rainmakers, The	Wheeler and Woolsey			
Return of Peter Grimm, The	Lionel Barrymore-Helen Mack	Sept. 13,'35		
(See "In the Cutting Room," June 8,'35.)				
Three Musketeers	Margot Grahame-Walter Abel	Sept. 20,'35		
To Beat the Band	Helen Broderick-Hugh Herbert			
Top Hat	Fred Astaire-Ginger Rogers	Sept. 6,'35		
(See "In the Cutting Room," May 25,'35.)				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Cyclone Ranger, The (G)	Bill Cody	Spectrum Pictures		60	Apr. 6,'35
Klieu (The Tiger) (G)		Bennett Pictures		*55	June 1,'35
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10,'35
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1,'35	61	May 11,'35
Sangen Till Heine (G)	Martin Osman	Scandinavian		75	Mar. 16,'35
Struggle for Life (G)		Foy Productions	June 18,'35	53	June 29,'35
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15,'35	59	May 18,'35
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1,'35	58	July 13,'35

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20,'35	78	Apr. 13,'35
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9,'35	91	May 4,'35
Cardinal Richelieu (G)	George Arliss	Apr. 28,'35	80	Mar. 30,'35
Clive of India (G)	Ronald Colman-Loretta Young	Jan. 25,'35	90	Jan. 26,'35
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27,'35	80	Apr. 20,'35
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22,'35	80	Feb. 23,'35
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21,'35	105	Apr. 6,'35
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17,'35	95	June 8,'35
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14,'35	75	July 14,'34
Sanders of the River (G)	Leslie Banks - Paul Robeson - Nina Mae MacKinney	July 4,'35	95	Apr. 20,'35
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb. 8,'35	95	Jan. 26,'35
Thunder in the East	Charles Boyer-Merle Oberon	May 13,'35	79	Dec. 1
(Reviewed under the title, "The Battle.")				
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8, 35	90	Feb. 23.'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27,'35		
(See "In the Cutting Room," July 20,'35.)				
Dark Angel, The	Merle Oberon - Fredric March - H. Marshall-Kath. Alexander	Sept. 6,'35		
(See "In the Cutting Room," July 13,'35.)				
100 Years From Now	Raymond Massey	Nov. 29,'35		
Man Who Could Work Miracles, The	Roland Young	Dec. 14,'35		
Melody Lingers On, The	Josephine Hutchinson - George Houston	Oct. 25,'35		
Modern Times	Charlie Chaplin	Oct. 11,'35		
Moscow Nights	H. Baur-Penelope Dudley Ward	Oct. 18,'35		
Red Salute	B. Stanwyck-Robert Young	Sept. 13,'35		
(See "In the Cutting Room," July 27,'35.)				
Shoot the Chutes	Eddie Cantor-Ethel Merman	Dec. 25,'35		

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27,'35	66	July 6,'35
Border Brigands 8085	Buck Jones	May 27,'35	56	
Bride of Frankenstein (A) 8009	Boris Karloff	May 6,'35	80	Apr. 20,'35
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20,'35	65	June 8,'35
Crimson Trail, The (G) 8083	Buck Jones	Feb. 11,'35	58	Mar. 16,'35
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18,'35	98	Feb. 9,'35
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18,'35	66	Apr. 13,'35
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15,'35	68	July 6,'35
Manhattan Moon 8026	Ricardo Cortez-Dorothy Page	Aug. 5,'35	69	
(See "In the Cutting Room," June 15,'35.)				
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22,'35	69	Apr. 6,'35
Mystery of Edwin Drood (G) 8024	Claude Rains-Heather Angel	Feb. 4,'35	87	Mar. 30,'35
Night Life of the Gods (G) 8008	Alan Mowbray	Mar. 11,'35	73	Jan. 12,'35
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Jan. 21,'35	76	Jan. 19,'35
Outlawed Guns 8086	Buck Jones-Ruth Channing	July 29,'35	62	
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1,'35	80	Mar. 30,'35
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22,'35	61	June 15,'35
Rendezvouz at Midnight 8031	Ralph Bellamy	Feb. 11,'35	62	
(See "In the Cutting Room," Nov. 17.)				
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15,'35	60	Apr. 20,'35
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan. 14,'35	73	Feb. 16,'35
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 4,'35	72	Mar. 23,'35
Werewolf of London (A) 8015	Henry Hull	June 3,'35	75	May 4,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alone Together 9034	Zasu Pitts-Hugh O'Connell			
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2,'35	93	July 20,'35
Hangover Murders	Edw. Arnold-C. Cummings			
King Solomon of Broadway 9018	Edmund Lowe-Dorothy Page			
(See "In the Cutting Room," Aug. 3,'35.)				
Magnificent Obsession 8006	Irene Dunne-Robert Taylor			
Osffide 9017	Charles Farrell-June Martel			
She Gets Her Man 8018	Zasu Pitts-Hugh O'Connell	Aug. 19,'35		
(See "In the Cutting Room," July 27,'35.)				
Storm Over the Andes 9026	Jack Holt-Mona Barrie	Sept. 9,'35		
(See "In the Cutting Room," July 20,'35.)				
Stormy 9016	Noah Beery, Jr.-Jean Rogers			
(See "In the Cutting Room," July 27,'35.)				
Three Kids and a Queen	May Robson-Frankie Darro			
Throwback, The 9041	Buck Jones-Muriel Evans			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown	June 15,'35	72	July 27,'35
Broadway Gondolier (G) 804	Dick Powell-Joan Blondell	July 27,'35	98	July 6,'35
Dinky 824	Jackie Cooper-Mary Astor	May 11,'35	65	
(See "In the Cutting Room," Apr. 13,'35.)				
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13,'35	60	July 27,'35
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar. 30,'35	69	May 4,'35
Front Page Woman (G) 812	Bette Davis-George Brent	July 20,'35	82	July 20,'35
Going Highbrow 818	Guy Kibbee-Zasu Pitts	July 6,'35	67	
(See "Crashing Society," "In the Cutting Room," Apr. 13,'35.)				
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar. 23,'35	63	May 25,'35
Stranded (G) 808	Kay Francis-Geo. Brent	June 29,'35	76	June 29,'35
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23,'35	95	Mar. 2,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Socrates	Paul Muni-Ann Dvorak	Sept. 28,'35		
(See "In the Cutting Room," Aug. 3,'35.)				
Frisco Kid	James Cagney-Marg't Lindsay			
I Live for Love	Dolores Del Rio-E. Marshall			
Little Big Shot (G)	Sybil Jason-Glenda Farrell	Sept. 7,'35	*75	Aug. 3,'35
Living Up to Lizzie	Margaret Lindsay-Warren Hull			
Midsummer Night's Dream	All Star		135	
Money Man	Edw. G. Robinson-Bette Davis			
Page Miss Glory (G)	Marion Davies-Dick Powell	Aug. 24,'35	92	July 13,'35
Present from Margate, A	Josephine Hutchinson - Warren William			
Special Agent	George Brent-Bette Davis	Sept. 14,'35		
(See "In the Cutting Room," July 27,'35.)				
We're in the Money (G)	Joan Blondell-Glenda Farrell	Aug. 17,'35	*65	July 27,'35

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		95	Apr. 13,'35
April Blossoms (G)	Richard Tauber	B. I. P.		85	June 1,'35
Avec l'Assurance (G)	Saint-Granier	Paramount	May 3,'35	83	May 18,'35
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1,'35
Czardas Duchess, The (G)	Marta Eggerth	Ufa	Apr. 24,'35	102	May 4,'35
Dance Band (G)	Buddy Rogers	Assoc. British		65	June 15,'35
Dandy Dick (G)	Will Hay	Assoc. British		70	Mar. 16,'35
Der Judas von Tirol	Fritz Rasp	86th St. Corp.	Apr. 26,'35	78	
Der Page vom Dalmasse-Hotel	Dolly Haas	86th St. Corp.	Mar. 22,'35	80	
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3,'35	80	
Die Unschuld vom Lande	Lucie Englisch	86th St. Corp.	May 10,'35	85	
Die vom Niederrhein	Lien Deyers	86th St. Corp.	May 17,'35	84	
Divine Spark, The (G)	Marta Eggerth-P.Holmes	Gaumont-British		82	July 13,'35
Drei vom der Kavallerie	Paul Hoerbiger	86th St. Corp.	Apr. 12,'35	90	
Elizabeth of England (G)	Matheson Lang	Assoc. British		95	June 1,'35
Heroes of the Arctic (G)		Amkino	May 23,'35	70	June 1,'35
In a Monastery Garden (A)	John Stuart	R & S	Mar. 12,'35	77	Mar. 30,'35
It's a Bet (G)	Gene Gerrard-Helen Chandler	British Int'l		80	Mar. 16,'35
La Crise Est Finie (G)	Albert Prejean	European Films	Mar. 12,'35	81	Mar. 30,'35
Les As Du Turf (G)	Pauley	Paramount	May 10,'35	99	May 18,'35
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27,'35
Men on Wings (G)	Koval-Samborsky	Amkino	June 7,'35	85	June 15,'35
Mimi (A)	Gertrude Lawrence-D. Fairbanks, Jr.	B. I. P.		98	June 8,'35
Moscow Laughs (G)	Leonid Utesov	Amkino	Mar. 21,'35	95	Apr. 27,'35
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75	Mar. 16,'35
Old Curiosity Shop	Elaine Benson	Assoc. British		85	Feb. 2,'35
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26,'35	86	July 13,'35
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr. 19,'35	67	Apr. 27,'35
Phantom Light, The (G)	Gordon Harker	Gaumont-British		75	Feb. 9,'35
Radio Parade of 1935	Will Hay - Helen Chandler	Assoc. British		85	Jan. 12,'35
Red Village, The (A)	S. Shkuret	Amkino	May 1,'35	90	May 18,'35
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28,'35	88	July 13,'35
Rosen aus dem Sueden	Paul Hoerbiger	86th St. Corp.	Apr. 19,'35	87	
Schwarzer Jaeger Johanna	Marianne Hoppe	86th St. Corp.	Mar. 29,'35	90	
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8,'35
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17,'35	118	
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27,'35
Song of Happiness (G)	M. Victorov	Amkino	Apr. 6,'35	90	Apr. 20,'35
Soviet Russia Today (G)		Amkino	Mar. 3,'35	67	Mar. 16,'35
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Apr. 6,'35	72	Apr. 27,'35
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70	Mar. 16,'35
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Gaumont-British		87	Mar. 9,'35
Youth of Maxim, The (A)	Boros Chirkov	Amkino	Apr. 17,'35	80	May 11,'35
Zigeunerbluth	Adele Sandrock	86th St. Corp.	Apr. 5,'35	82	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Brave Tin Soldier, The	June 8	7
Puss in Boots	June 29	1 rl.
The Queen of Hearts	July 20	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 28	8
Jack Frost	Dec. 24	8
Little Black Sambo	Feb. 6,'35	8
Bremen Town Musicians	Mar. 6,'35	8
Old Mother Hubbard	Apr. 3,'35	7
Mary's Little Lamb	May 1,'35	7
Summertime	June 15,'35	1 rl.
Sinbad the Sailor	July 30,'35	1 rl.
Three Bears, The	Aug. 30,'35	1 rl.
Balloon Land	Sept. 30,'35	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Alimony Aches	June 29,'35	19
Andy Clyde		
Captain Hits the Ceiling, The	July 26,'35	19
(All Star)		
Do Your Stuff	June 15,'35	19
(3 Radio Rogues)		
Gobs of Trouble	July 12,'35	19
(All Star)		
Gum Shoes	Mar. 1,'35	21
(All Star)		
His Bridal Sweet	Mar. 15,'35	20
Harry Langdon		
His Old Flame	Jan. 25,'35	20
Charlie Murray		
Hoi Polloi		
(3 Stooges)		
Horse Collars	Jan. 10,'35	20
(3 Stooges)		
I'm a Father	Feb. 7,'35	20
Andy Clyde		
Leather Necker, The	May 9,'35	20
Harry Langdon		
Old Sawbones	Apr. 11,'35	17
Andy Clyde		
Pep Goes the Easel	Mar. 29,'35	20
(3 Stooges)		
Restless Knights	Feb. 20,'35	16½
(3 Stooges)		
Stage Fright	June 1,'35	19
(All Star)		
Tramp, Tramp, Tramp	May 22,'35	20
Andy Clyde		
Uncivil Warriors	Apr. 26,'35	20
(3 Stooges)		
COLOR RHAPSODIES 1934-35		
A Cat, a Bell and Mouse	May 10,'35	7
Little Rover	June 28,'35	9
Make Believe Revue, The	Mar. 22,'35	10
Shoemaker and the Elves	Jan. 20,'35	7
KRAZY KAT KARTOONS 1934-35		
4. Birdman	Feb. 1,'35	7
5. Hotcha Melody	Mar. 15,'35	7
6. King's Jester	May 20,'35	7
7. Garden Gaities		
8. Peace Conference, The	Apr. 26,'35	
LAUGHING WITH MEDBURY 1934-35		
Medbury in Hollywood	Jan. 11,'35	10
In the Old Days	Mar. 22,'35	10
Strange Championships	July 20,'35	10
LIFE'S LAST LAUGHS 1934-35		
No. 5—	Jan. 4,'35	10
No. 6—	Feb. 1,'35	10
SCRAPPY CARTOONS 1934-35		
Gloom Chasers, The	Jan. 18,'35	7
Gold Getters	Mar. 1,'35	7
Graduation Exercises	Apr. 12,'35	7
Puppet Murder Case, The	June 21,'35	7
Scrappy's Big Moment	July 28,'35	7
Scrappy's Ghost Story	May 24,'35	7
SCREEN SNAPSHOTS		
No. 5—	Jan. 18,'35	10
No. 6—	Feb. 22,'35	10
No. 7—	Mar. 15,'35	10½
No. 8—	Apr. 12,'35	10
No. 9—	May 10,'35	10
No. 10—	June 6,'35	10
No. 11—	July 5,'35	10
No. 12—	Aug. 2,'35	10
No. 13—	Aug. 30,'35	10
SPICE OF LIFE 1934-35		
No. 5—	Jan. 20,'35	10
No. 6—	Mar. 1,'35	10
No. 7—	Apr. 25,'35	10
WORLD OF SPORT 1934-35		
Air Thrills	Mar. 1,'35	10
Flying Feet	May 3,'35	10
Fun in the Water	Aug. 5,'35	10
Hold That Shark	Mar. 29,'35	10
Pardon My Grip	Feb. 1,'35	10
Tense Moments	Aug. 20,'35	10
Tomorrow's Champions	July 23,'35	10
Water Thrills	June 20,'35	10
When Men Fight	Jan. 4,'35	10

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1,'35	19
Chump	Nov. 1	15
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Miro Unger	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Duncan Renaldo		
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
CORONET COMEDIES		
An Ear for Music	Mar. 8,'35	18
Easy Money	Feb. 8,'35	18
Grooms in Gloom	May 10,'35	17
FROLICS OF YOUTH		
Boosting Dad	Dec. 21	21
Campus Hoofer, The	Nov. 9	19
Educating Papa	Nov. 2	16
It Never Rains	May 24,'35	20
Little Big Top, The	Feb. 1,'35	21
MARRIAGE WOWS SERIES		
Dumb Luck	Jan. 18,'35	17
How Am I Doing?	Jan. 4,'35	20
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5,'35	2 rls.
Time Out	June 14,'35	20
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Hail Brother	Mar. 22,'35	19
SONG AND COMEDY HITS		
Hurray for Rhythm	Aug. 16,'35	1 rl.
Radio Rascals	Aug. 2,'35	1 rl.
SONG HIT STORIES		
Bounding Main, The	Nov. 16	10
Fireman's Day Off	Apr. 12,'35	10
Gay Old Days	Jan. 4,'35	10
Life of the Party, The	Apr. 26,'35	9
Old Camp Ground, The	Mar. 15,'35	9
Song Plugger	Jan. 18,'35	9
Way Down Yonder	Dec. 7	11
SPECIAL		
Wings Over Mt. Everest	July 19,'35	22
STAR PERSONALITY COMEDIES		
A Nose for News	Apr. 5,'35	17
Friendly Spirits	May 31,'35	20
Hayseed Romance	Mar. 15,'35	20
Light Fantastic, The	June 28,'35	18
Mr. Widget	Jan. 25,'35	21
Object Not Matrimony	Mar. 1,'35	18
One Run Elmer	Feb. 22,'35	19
Only the Brave	Apr. 19,'35	17
Tars and Stripes	May 3,'35	20
PAUL TERRY-TOONS		
Amateur Night	July 5,'35	6
Birdland	Aug. 23,'35	1 rl.
Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 8,'35	6
Chain Letters	July 26,'35	
Circus Days	Sept. 6,'35	1 rl.
Dog Show, The	Dec. 28	6
Fireman Save My Child	Feb. 22,'35	6
First Snow, The	Jan. 11,'35	8
Five Puplets	Apr. 19,'35	6
Flying Oil	Apr. 5,'35	6
Foxy-Fox, The	July 19,'35	6
Jack's Shack	Nov. 30	6
King Looney XIV	June 7,'35	6
Moans and Groans	June 28,'35	6
Modern Red Riding Hood, A	May 17,'35	6
Moth and the Spider, The	Mar. 8,'35	6
Old Dog Tray	Mar. 21,'35	6
Opera Night	May 31,'35	6
Peg Leg Pete, the Pirate	May 3,'35	6
South Pole or Bust	Dec. 14	6
What a Night	Jan. 25,'35	6
TREASURE CHEST		
Chums	Mar. 1,'35	9
Dog Days	July 12,'35	1 rl.
Harlem Harmony	Dec. 21	10
Personality and the Pen	May 10,'35	10
Ski-Scrapers	May 24,'35	8
Taming the Wild	Apr. 26,'35	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2,'35	16
Kiss the Bride	Sept. 6,'35	2 rls.
YOUNG ROMANCE		
All for One	June 21,'35	19
Love in a Hurry	May 17,'35	16
Moon Over Manhattan	Feb. 15,'35	17

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1,'35	
No. 2	Mar. 8,'35	
No. 3	Apr. 19,'35	
No. 4	May 31,'35	
MUSICAL MOODS (Technicolor)		
In a Monastery Garden	Nov. 1	
Mexican Idyll	Oct. 16	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4,'35	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave	Nov. 13	
(Black & White)		
Waltz in A Flat Major		
Dance of the Hours	Dec. 15	
Air for the G String	Nov. 3	
Liebestraum	Dec. 1	
8 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min. (Variable)
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
What's in a Name		8
RAIN SONGS		
Irving Kaufman-Lew White		
SPECIAL		
Take a Letter Please		
Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22	20
Fate's Fathead	Nov. 17	18
Four Star Boarder	Apr. 27,'35	20
Okay Toots	Feb. 2,'35	18
Poker at Eight	Mar. 9,'35	21
Southern Exposure	Apr. 6,'35	21
CHIC SALE SPECIAL		
Perfect Tribute, The		19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20	19
Nosed Out	Sept. 15	18
Speaking of Relations		19
You Brings the Ducks	Nov. 24	16
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
No. 2—Alibi Racket		18
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala	Feb. 23,'35	9
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Historic Mexico City		9
Ireland, The Emerald Isle	Dec. 8	8
Los Angeles, Wonder City of the West	Mar. 16,'35	9
Rainbow Canyon	Feb. 2,'35	8
Zeeland, The Hidden Paradise	Jan. 5,'35	7
Zion, Canyon of Color	Nov. 10	8
GOOFY MOVIES		
No. 7	Sept. 8	10
No. 8	Oct. 6	9
No. 9	Nov. 3	10
No. 10	Dec. 1	10
HAPPY HARMONIES (Harman-Ising)		
4—Bosco's Parlor Pranks	Nov. 24	9
5—Toyland Broadcast	Dec. 22	8
6—Hey, Hey, Fever	Jan. 9,'35	9
7—When the Cat's Away	Feb. 16,'35	9
8—The Lost Chick	Mar. 9,'35	9
9—Calico Dragon	Mar. 30,'35	8
10—Good Little Monkeys	Apr. 13,'35	9
11—Chinese Nightingale	Apr. 27,'35	10
12—Poor Little Me	May 11,'35	11
LAUREL & HARDY		
Fixer-Uppers	Feb. 9,'35	21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Thicker Than Water		21
Tit for Tat	Jan. 5,'35	20
M-G-M SPORTS PARADE		
Basketball Technique		8
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Gypsy Night	Jan. 12,'35	18
Memories and Melodies	Feb. 16,'35	16
Star Night at the Cocoanut Grove	Dec. 1	21
What Price Jazz?		18
ODDITIES		
Chain Letter Dimes	Apr. 20,'35	7
Dartmouth Days	Nov. 17	11
Donkey Baseball	Mar. 2,'35	9
Fightin' Fish	Apr. 6,'35	9
Little People, The	May 4,'35	9
Motorcycle Cossacks	Jan. 12,'35	9
Prince, King of Dogs		9
Pro Football	Sept. 22	9
Rugby	Dec. 15	10
Sporting Nuts	Mar. 23,'35	9
Strikes and Spares	Oct. 20	9
Windy	Feb. 9,'35	9
OUR GANG		
Anniversary Trouble	Jan. 1,'35	18
Beginner's Luck	Feb. 23,'35	20
Teacher's Beau	Apr. 27,'35	20
Shrimps for a Day	Dec. 8	21
Sprucin' Up	June 1,'35	17
Wash-ee Iron-ee	Sept. 29	17
SPECIAL		
Lucky Beginners		20
TODD-KELLY		
Bum Voyage	Dec. 15	20
Done in Oil	Nov. 10	18
Misses Stooge, The	Apr. 20,'35	19
One Horse Farmers	Sept. 1	18
Opened by Mistake	Oct. 6	19
Sing, Sister, Sing!	Mar. 2,'35	21
Three Chumps Ahead		2 rls.
Tin Man, The	Mar. 30,'35	15
Treasure Blues	Jan. 26,'35	19
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Jungle Jitters		7
Raslin' Round		
Viva Willie		7

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 8,'35	7
Betty Boop and Grampy	Aug. 16,'35	7
Betty Boop's Prize Show	Oct. 19	7
Keep in Style	Nov. 16	7
Language All My Own, A	July 19,'35	7
Little Soap and Water, A	June 21,'35	
No! No! A Thousand Times No!	May 24,'35	7
Stop That Noise	Mar. 15,'35	7
Swat the Fly	Apr. 19,'35	7
Taking the Blame	Feb. 15,'35	7
When My Ship Comes In	Dec. 21	7
COLOR CLASSICS		
Dancing on the Moon	July 12,'35	
Elephant Never Forgets, An	Dec. 28	7
Kids in the Shoe, The	May 10,'35	7
Little Dutch Mill	Oct. 26	7
Song of the Birds	Mar. 1,'35	7
HEADLINERS		
Cab Calloway's Jitterbug Party	May 24,'35	
Excuse My Gloves	June 14,'35	10
Jack Doyle - Betty Jane Cooper - Ted Husing		
Feminine Rhythm	Feb. 8,'35	10
Ina Ray Hutton and Her Melodears		
Hark Ye, Hark	Mar. 22,'35	10
Ben Bernie-Grace Barry		
Is My Face Black	May 3,'35	10
Molasses 'n' January		
Ladies That Play	Dec. 7	10
Phil Spitalny and His Musical Ladies		
Magic of Music, The	Aug. 2,'35	10
Richard Himber and His Orchestra		
Melody Magic	Apr. 12,'35	10
Johnny Green and His Orchestra		
Million Dollar Notes	Feb. 8,'35	11
Red Nichols and His World Famous Pennies		
Musical Cocktail	July 5,'35	10
Anson Weeks and His Orchestra		
Radio Announcer's Review	Sept. 14	10
Rhythm on the Roof	Oct. 26	11
Anson Weeks & Orchestra		
Song Writers of the Gay Nineties	Mar. 1,'35	10
Pat Rooney		
Yacht Club Boys Garden Party	Dec. 28	10
PARAMOUNT PICTORIAL NEW SERIES		
No. 6—Twilight Melody —Pets from the Wild—Heward Chandler Christy	Jan. 4,'35	10
No. 7—Queen of the Waters—Billy Blue Gum—Mericano	Feb. 1,'35	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist.	Mar. 1,'35	10
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29,'35	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 26,'35	10
No. 11—Main Street Afloat —Songmakers of a Nation (Joseph E. Howard)	May 24,'35	10
No. 12—Fashions Afloat — Cubs to You — Herman Hupfeld	June 21,'35	10
No. 13—Willard Robison—Gadgets for Madame — Steel Thunderbolts	July 19,'35	11
PARAMOUNT VARIETIES		
No. 7—	Feb. 1,'35	10
No. 8—	Mar. 1,'35	
No. 9—	Mar. 29,'35	
Broadway Highlights	May 17,'35	10
Broadway Highlights No. 2	June 28,'35	
Coo-Coo News	Jan. 25,'35	10
Famous People at Play	June 14,'35	
Hollywood Extra Girl	Aug. 23,'35	11
Jungle Antics	Feb. 22,'35	10
Manhattan Rhythm	May 3,'35	10
Monkey Shinee	Nov. 16	10
Movie Milestones	July 26,'35	10
Movie Sideshow	Jan. 11,'35	
Nature Speaks	July 12,'35	
Nerve of Some Women, The	Nov. 2	10
No Motor to Guide Him	June 7,'35	
Popular Science (color)	May 31,'35	10
Screen Souvenirs No. 1	Sept. 21	10
Screen Souvenirs No. 2	Nov. 30	10
Screen Souvenirs No. 3	Feb. 8,'35	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Screen Souvenirs No. 4	Apr. 19,'35	10
Shorty on the Farm	Apr. 5,'35	9
Strings and Strains	Mar. 22,'35	10
Superstition of the Rabbit's Foot	Mar. 8,'35	9
Superstition of Three on a Match	Oct. 19	11
Superstition of Walking Under a Ladder	Dec. 28	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Be Kind to "Aminals"	Feb. 22,'35	7
Beware of Barnacle Bill	Jan. 5,'35	7
Choose Your "Weppins"	May 31,'35	7
Dance Contest	Nov. 23	7
Dizzy Divers	July 26,'35	7
For Better or Worser	June 28,'35	7
Hyp-Nut-Tist, The	Apr. 26,'35	7
Pleased to Me Chat	Mar. 22,'35	7
Two Alarm Fire	Oct. 28	7
We Aim to Please	Dec. 28	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cocktail	Dec. 28	10
No. 7—King of the Everglades	Jan. 25,'35	10
No. 8—Feline Athletes	Feb. 22,'35	10
No. 9—Sporting Sounds	Mar. 22,'35	10
No. 10—Nerve Control	Apr. 19,'35	10
No. 11—Animal Intelligence	May 17,'35	10
No. 12—Top Form	June 7,'35	10
No. 13—Hollywood Hobbies	July 5,'35	10
No. 14—Jungle Waters	Aug. 2,'35	10
No. 15—Making Manhandlers	Aug. 30,'35	10

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Insect Clown	Mar. 4	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Dancing Millionaire	Dec. 14	19
Hunger Pains	Feb. 22,'35	17½
Pickled Peppers	June 7,'35	19½
Wig Wag	Apr. 12,'35	19½
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9	20
Horse Heir	Feb. 1,'35	19½
Raised and Called	Mar. 22,'35	20
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14,'35	21½
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19,'35	19
In a Pig's Eye	Dec. 28	20½
DUMBBELL LETTERS		
No. 9	Jan. 18,'35	5
No. 10	Feb. 1,'35	5
No. 11	Feb. 15,'35	5
No. 12	Mar. 1,'35	5
No. 13	Mar. 15,'35	5
No. 14	Mar. 29,'35	5
No. 15	Apr. 12,'35	5
No. 16	Apr. 26,'35	4
No. 17	May 10,'35	4½
No. 18	May 24,'35	5
No. 19	June 7,'35	5
No. 20	June 20,'35	5
No. 21	July 5,'35	
EASY ACES		
Little New New York	June 14,'35	10
Pharaohland	Feb. 22,'35	9
Six Day Grind	July 26,'35	10½
Topnotchers	Apr. 19,'35	11
Unusualities	Aug. 9,'35	8½
FOUR STAR COMEDIES		
Fixing the Stew	Nov. 2	20
Hit and Rum	Apr. 26,'35	19
How to Break 90 at Croquet	Jan. 4,'35	15
Salesmanship Ahoy	July 19,'35	18½
HEADLINERS SERIES (1934-35)		
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Jan. 25,'35	21½
No. 4—Simp Phoney Concert	Mar. 15,'35	21
No. 5—Drawing Rumers	July 12,'35	17
EDGAR KENNEDY COMEDIES		
Bric-a-Brac	Jan. 18,'35	19
Edgar Hamlet	July 5,'35	20½
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
Sock Me to Sleep	May 17,'35	
South Seasickness	Mar. 29,'35	20½
Wrong Direction	Nov. 16	21
MUSICALS		
If This Isn't Love	Sept. 28	21½
Night at the Biltmore Bowl, A	June 21,'35	17½
Spirit of 1976	Feb. 15,'35	21½
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1,'35	20
Bandits and Ballads	Dec. 7	18½
Ticket or Leave It	May 26,'35	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RAINBOW PARADE CARTOONS		
Hunting Season	Aug. 9,'35	
Japanese Lantern	Mar. 8,'35	8
Merry Kittens, The	May 31,'35	7
Parrotville Post Office	June 28,'35	
Parrotville Old Folks	Jan. 25,'35	7
Picnic Panic	May 3,'35	9
Putting on the Dog	July 19,'35	
Rag Dog	July 19,'35	7½
Spinning Mice	Apr. 5,'35	8
Sunshine Makers, The	Jan. 11,'35	8
SPECIALS		
Century of Progress	June 15	22
A Day with the Dionne Quintuplets	Dec. 28	11½
La Cucaracha Steffi Duna-Don Alvarado (Technicolor)	Aug. 31	20½
A Trip Thru Fijiland	May 10,'35	14½
TODDLE TALE CARTOONS		
A Little Bird Told Me	Sept. 7	5
VAGABOND ADVENTURE SERIES		
Fakeers of the East	Dec. 7	18½
Isle of Spice	Jan. 11,'35	10½
Jamaica	May 17,'35	9½
Quebec	Aug. 9,'35	9½
Red Republic	Sept. 21	10
Roumania	June 28,'35	11
Saar, The	Mar. 22,'35	11

STATE RIGHTS

Title	Min.
CARTOON EXHIBITOR	
Of All Things	4
CENTRAL	
Child of Mother India	30
Hindu Holiday	9
METROPOLIS-TAPERNOUX	
Bolero	14
Sorcerer's Apprentice, The	10
PHIL BROWN	
Norwegian Sketches	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
9. The Dognappers	Nov. 10	
10. Two-Gun Mickey	Dec. 25	8
11. Mickey's Man Friday	Jan. 17,'35	7
12. Band Concert (Color)	Feb. 23,'35	
13. Mickey's Service Station	Mar. 15,'35	9
14. Mickey's Kangaroo	Apr. 20,'35	9
15. Mickey's Garden (Color)	July 31,'35	8
SILLY SYMPHONIES		
10. The Golden Touch	Mar. 21,'35	8
11. Robber Kitten	Apr. 18,'35	9
12. Cookie Carnival, The	May 23,'35	8
13. Who Killed Cock Robin?	June 26,'35	10
14. Music Land		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 2—Toyland Premiere	Dec. 10	9
No. 3—Candyland	Apr. 22,'35	1 rl.
No. 4—Springtime Serenade	May 27,'35	1 rl.
No. 5—Three Lazy Mice	July 15,'35	9
GOING PLACES with LOWELL THOMAS		
No. 6	Jan. 14,'35	9
No. 7	Feb. 18,'35	9
No. 8	Mar. 25,'35	11
No. 9	May 27,'35	10
No. 10	June 17,'35	10
No. 11	July 1,'35	10
No. 12	July 22,'35	1 rl.
No. 13	Aug. 19,'35	1 rl.
OSWALD CARTOONS		
Amateur Broadcast	Aug. 26,'35	1 rl.
At Your Service	July 8,'35	8
Bronco Buster	Aug. 5,'35	1 rl.
Do a Good Deed	Mar. 25,'35	7
Elmer The Great Dane	Apr. 29,'35	1 rl.
Hill Billy	Feb. 1,'35	9
Robinson Crusoe Isle	Jan. 7,'35	9
Towne Hall Follies	June 3,'35	8
Two Little Lambs	Mar. 11,'35	8½
STRANGER THAN FICTION SERIES		
No. 6—Novelty	Jan. 28,'35	8
No. 7—Novelty	Mar. 4,'35	8
No. 8—Novelty	Apr. 1,'35	10
No. 9—Novelty	Apr. 22,'35	10
No. 10—Novelty	June 3,'35	10
No. 11—Novelty	June 24,'35	10
No. 12—Novelty	July 15,'35	10
No. 13—Novelty	Aug. 19,'35	1 rl.
No. 14—Novelty	Sept. 2,'35	1 rl.
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie Sterling Holloway	Aug. 14,'35	2 rls.
Desert Harmonies (Mentone No. 12-A)	Apr. 10,'35	10
Doin' the Town (Mentone No. 9-A)	Jan. 30,'35	18
Double Crossed (Van Ronkel No. 5)	July 3,'35	20
Father Knows Best Sterling Holloway	Feb. 20,'35	2 rls.
Henry's Social Splash Henry Armetta	Dec. 19	21
Here's the Gang (Mentone No. 13-A)	May 8,'35	20
His Last Fling (Van Ronkel No. 6)	July 31,'35	2 rls.
Hollywood Trouble	Jan. 9,'35	20
Knickerbocker Knights Mentone	Dec. 12	20
Meet the Professor (Mentone No. 10-A)	Feb. 13,'35	19
My Girl Sally Sterling Holloway (Van Ronkel No. 5)	June 5,'35	19
Old Age Pension Henry Armetta	Mar. 27,'35	20
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16,'35	17
Telephone Blues (Mentone No. 11-A)	Mar. 13,'35	19
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26	20
Would You Be Willing? (Van Ronkel No. 4)	May 22,'35	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES 1934-35		
Get Rich Quick Allen Jenkins	Apr. 20,'35	20
His First Flame Shemp Howard-Daphne Pollard	Mar. 9,'35	19
Old Grey Mayor, The Bob Hope	Apr. 6,'35	19
Vacation Daze Jenkins & Donnelly	Jan. 19,'35	2 rls.
Peach of a Pair, A Shemp Howard-Daphne Pollard	Dec. 29	2 rls.
Once Over Lightly Roscoe Ates	Jan. 12,'35	20
Radio Scout El Brendel	Jan. 26,'35	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4,'35	2 rls.
Pretty Polly Polly Moran	June 1,'35	19
Serves You Right Shemp Howard	June 15,'35	20
Husband's Holiday Hobart Cavanaugh	July 6,'35	2 rls.
High, Wide and Hansom Herb Williams	July 20,'35	2 rls.
Watch the Birdie Bob Hope	Aug. 10,'35	2 rls.
BROADWAY BREVITIES 1934-35		
Gypsy Sweetheart Winifred Shaw-Phil Regan (Technicolor)	Mar. 30,'35	20
What This Country Needs Nick Lucas	Dec. 1	2 rls.
Hear Ye! Hear Ye! Vera Van and the Yacht Club Boys	Dec. 22	2 rls.
See, See, Senorita Tito Guizar-Armida	Jan. 12,'35	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5,'35	21
Soft Drinks and Sweet Music George Price-Sylvia Froos	Dec. 8	20
Radio Silly Cross & Dunn	Jan. 19,'35	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2,'35	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 23,'35	20
Mr. & Mrs. Melody Ilomay Bailey-Lee Sims	Mar. 16,'35	20
Shoestring Follies Eddie Peabody	Feb. 16,'35	21
Singing Silhouettes, The Olga Baclanova	Mar. 30,'35	20
Castle of Dreams, The Morton Downey	Apr. 6,'35	20
Cure It with Music Fifi D'Orsay	Apr. 13,'35	2 rls.
In This Corner Roscoe Ates	Apr. 27,'35	2 rls.
Main Street Follies Hal Le Roy	May 11,'35	20
Love Department, The Bernice Claire	May 18,'35	20
$50 Bill Eleanore Whitney-12 Aristocrats	May 25,'35	20
Better Than Gold Fifi D'Orsay	June 8,'35	20
Springtime in Holland Dorothy Dare-Felix Knight (Technicolor)	June 22,'35	20
Revue Ray Perkins	June 29,'35	
Surprise Duncan Sisters	July 27,'35	2 rls.
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3,'35	2 rls.
LOONEY TUNES (1934-1935)		
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express	Mar. 9,'35	1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World	May 18,'35	1 rl.
No. 8—Buddy's Bug Hunt	June 22,'35	7
No. 9—Buddy Steps Out	July 20,'35	1 rl.
No. 10—Buddy, the "G" Man	Aug. 24,'35	1 rl.
MELODY MASTERS 1934-1935		
Richard Himber and His Orchestra	Nov. 8	10
Will Osborne and His Orchestra	Dec. 1	10
A & P Gypsies Harry Horlick	Jan. 26,'35	10
Charlie Davis and Band	Feb. 16,'35	10
Rimac's Rhumba Orchestra	Apr. 13,'35	10
Barney Rapp and His New Englanders	Mar. 16,'35	10
Freddy Martin and His Orchestra	May 11,'35	1 rl.
Dave Apollon and His Band	June 8,'35	10
Borrah Minevitch and His Harmonica Rascals	July 6,'35	10
Rubinoff	Aug. 10,'35	1 rl.
MERRIE MELODIES 1934-35 (In Color)		
No. 6—Along Flirtation Walk	Apr. 6,'35	7
No. 7—My Green Fedora	May 4,'35	1 rl.
No. 8—Go Into Your Dance	June 8,'35	1 rl.
No. 9—Country Mouse, The	July 13,'35	7
No. 10—Merry Old Soul, The	Aug. 17,'35	7
SEE AMERICA FIRST E. M. NEWMAN		
No. 4—Remember the Alamo	Dec. 29	10
No. 5—Trail of the '49ers	Jan. 19,'35	10
No. 6—Dixieland	Feb. 9,'35	10
No. 7—Blue and the Gray	Mar. 2,'35	10
No. 8—The Mormon Trail	Mar. 23,'35	10
No. 9—Westward Bouod	Apr. 13,'35	10
No. 10—Remember the Maine	May 4,'35	10
No. 11—The Yanks Are Coming	June 1,'35	
No. 12—Boom Days	June 22,'35	
No. 13—Forward Together	July 13,'35	1 rl.
PEPPER POT 1934-35		
Songs That Live Gus Edwards	Nov. 10	9
Good Badminton	Nov. 24	1 rl.
Stuffy's Errand of Mercy	Dec. 15	9
Listening In Radio Reel No. 2	Dec. 1	10
Vaudeville Reel No. 2	Dec. 29	10
Harry Von Tilzer	Jan. 5,'35	10
Chas. Ahearn	Jan. 19,'35	10
A Trip Thru a Hollywood Studio	Feb. 2,'35	9
We Do Our Part Radio Reel No. 3	Feb. 9,'35	1 rl.
Vaudeville Reel No. 3	Feb. 16,'35	1 rl.
Guess Stars Radio Ramblers	Mar. 2,'35	10
Billy Hill	Mar. 16,'35	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30,'35	11
Some Bridge Work Easy Aces	Apr. 13,'35	10
Vaudeville Reel No. 4	Apr. 27,'35	1 rl.
Kings of the Turf	May 11,'35	9
Two Boobs in a Balloon Edgar Bergen	May 25,'35	9
Moving Melodies J. Fred Coots-Lillian Shade	June 8,'35	10
All Colored Vaudeville Adelaide Hall	June 22,'35	10
Rah, Rah, Radio Ralph Kirbery	July 6,'35	10
What's the Idea? Lew Pollack	Aug. 17,'35	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN ENTERPRISES

Title	Rel. Date	Min.
New Adventures of Tarzan, The Herman Brix	June 10,'35	2 rls. (each)

FIRST DIVISION

Title	Rel. Date	Min.
Young Eagles Boy Scouts	July 1	2 rls. (each)

MASCOT

Title	Rel. Date	Min.
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27,'35	2rls (each)
Law of the Wild Rex - Rin Tin Tin, Jr. Ben Turpin-Bob Custer	Sept. 5	2 rls. (each)
Miracle Rider Tom Mix	May 18,'35	(1st episode, 5 rls, followed by 14 two-reel episodes)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23,'35	2 rls. (each)

PRINCIPAL

Title	Rel. Date	Min.
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1	(Seven-reel feature followed by eight two-reel episodes)

UNIVERSAL

Title	Rel. Date	Min.
Call of the Savage Noah Beery, Jr.	Apr. 15,'35	20 (each)
Roaring West Buck Jones (15 episodes)	July 8,'35	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21,'35	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21,'35	2 rls.

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the great national medium for showmen

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REBUILT SIMPLEX PROJECTOR $175; TWO unit ticket machine $50; ticket boxes $5; roll tickets 10c; Powers 6A projector $50; fire axes hooks $1. CINEMA SUPPLY CO., 575 Eleventh Ave., New York.

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YOU CAN KEEP YOUR THEATRE COMfortably cool in the hot summertime most economically through the aid of a Theatre Air Conditioning Chart, showing effective temperatures under every condition during performances. Only 25c. Limited number on hand. BETTER THEATRES, 1790 Broadway, New York.

RAINBOW MIST SPRAY NOZZLES FOR washed air units, finest misty spray possible, 61c each. Lots 100 or more 54c each. Dealers wanted. We manufacture washers and blowers; four used blowers on hand now. PETERSON FREEZEM SALES CO., 2620 Charlotte, Kansas City, Mo.

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THEATRE CHAIRS; NEW, USED, PARTS, ACcessories. GENERAL SEATING CO., Chicago.

THEATRE CHAIRS; UPHOLSTERED, SPRING seats, excellent condition. Out of Broadway playhouse. CROWN, 311 West 44th St., New York.

CASH IN ON AMATEUR CRAZE — HOW? Write S. O. S., PUBLIC ADDRESS DIVISION, 1600 Broadway, New York.

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SKY PROJECTOR, 100 AMP. D. C., GENERATOR. gasoline driven, large searchlight mounted 1½ ton truck, used advertising on clouds, $1,500. Sell separately. HIGGINSON, 89 Melville Place, Irvington, N. J.

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FOR SALE—BRAND NEW 9 x 12 RAVEN HALFtone screens on roller — thirty-five dollars each. MOTION PICTURE CAMERA SUPPLY, INC., 723 Seventh Avenue, New York.

WE'VE GOT A MILLION OF 'EM—BARGAINS always—genuine RCA speakers, $15; 2000' safety reels, 49c; sound screens, ft. 29c; film splicers, $4.95; carbons, 60% off; acoustical felt, yd. 27½c; Weston service testers, $34.50. S. O. S., 1600 Broadway, New York.

SOUND SCREEN VALUE OF CENTURY—$37.50 buys genuine Western Electric in dustproof trunk, spring roller, collapsible metal frame, Italian velour masking. Worth $250. Discounts to dealers. BOX 583, MOTION PICTURE HERALD.

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CASH PAID FOR 35 MM CAMERA EQUIPment. Bell & Howell, Akeley, Debries or Eyemos. MOTION PICTURE CAMERA SUPPLY, INC., 723 Seventh Avenue, New York.

WILL PAY CASH, NEED TEN POWERS AND four Simplex. Will also buy projector parts or stands. Best offer takes pair HC lamps. MUTUAL AMUSEMENT CO., Greensboro, N. C.

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100 WINDOW CARDS, 14 x 22, 3 COLORS, $3.75; NO. C. O. D. BERLIN PRINT, Berlin, Md.

SENSATION

EASTMAN Super X Film was originally designed for rephotographing projected backgrounds. Yet because of its great speed it also won fame as the negative extraordinary for tough newsreel shots. And now it is being widely used for regular feature production, as well. Offering not only extra speed but generally improved photographic quality, Super X is unquestionably the sensation of the year in 35-millimeter raw film. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

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joe penner
a paramount star

WANNA BUY A DUCK?

JOE PENNER'S first starring pi ture for PARAMOUNT in 1935-3 will be "COLLEGIATE," the musica successor to "College Rhythm," with Jack Oakie, Gordon & Revel Lynne Overman, Larry Crabbe Ned Sparks. Directed by Ralph Murph

4491

MOTION PICTURE HERALD

CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

AUG 17 1935

Cash Night Theatres Sued By Patrons for Damages

Exhibitors in Ohio Face Fines Up To $500 on Charge That Prize Chance Schemes Are Lotteries; Kansas City Independents Ask Practice Be Barred by Clearance Schedules

Washington State Enjoins ASCAP in Music Tax Fight

Wisconsin Passes Law Requiring Music Brokers to Pay 5 Per Cent Tax on National Gross; Large Radio Chains Renew Broadcasting Licenses » » » » »

Half of Theatres Need Better Sound: Lightman

Exhibition Is Most Poorly Equipped Branch of the Business, Former MPTOA Head Tells Technicians; Asks Producers to Reduce Volume in Musicals » » » » »

OL. 120, NO. 7 Entered as second-class matter January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents. AUG. 17, 1935

"CHINA SEAS" IS THE TALK OF THE INDUSTRY!

Biggest audiences in TWO YEARS at Capitol, N.Y. greet the first M-G-M Giant of 1935-36!

7983 MORE PAID ADMISSIONS OVER WEEK-END THAN "COPPERFIELD"

"CHINA SEAS" Week-End:
53,181 PAID ADMISSIONS
"COPPERFIELD" Week-End:
45,198 PAID ADMISSIONS

SEE NEWS FLASH PAGE 57

BOB O'DONNELL BREAKS LONG SILENCE!

Blames It On The Irish In Him

19NY K 190 DL
DALLAS TEX AUG 8
GRAD SEARS NY

ONE OF THE FIRST RULES OF THE AMALGAMATED ASSOCIATION OF FILM BUYERS IS TO MAINTAIN A STRICT SILENCE DURING THE BUYING PERIOD HOWEVER HAVING BEEN DELUGED WITH SUCH GOOD PICTURES AS CALIENTE G MEN FRONT PAGE WOMAN AND BROADWAY GONDOLIER HAVE BECOME RATHER BLASE AND ACCEPTED **THE IRISH IN US** AS MATTER OF FACT DESPITE FINEST AUDIENCE REACTION IN LAST FIVE YEARS AT MIDNIGHT SHOW LAST SATURDAY DALLAS STOP THE TITLE ALONE INTRIGUES ME AS YOU MUST REALIZE BUT AM VERY HAPPY TO ADVISE YOU THAT I THINK IT WILL PUT CAGNEY AND OBRIEN IN THE PLACE THEY SO JUSTLY DESERVE AS THEY HAVE BEEN JUMPING AHEAD BY LEAPS AND BOUNDS SINCE HERE COMES NAVY AND AM LOOKING FORWARD TO TERRIFIC RESULTS ON IRISH IN US STOP KIND REGARDS DEEPEST AFFECTION AND A CERTAIN AMOUNT OF SINCERITY

BOB O'DONNELL
INTERSTATE THEATRE CIRCUIT 232PM

DEAR BOB APPRECIATE YOUR WIRE BUT WISH YOU HAD NOT SENT IT COLLECT AS ITS NO NEWS TO US THAT IRISH IN US IS GREAT SHOW HAVING JUST TOPPED G MEN IN FIRST TWO DAYS AT SAN JOSE AND MOVED FROM WARFIELD TO ST FRANCIS FOR A SECOND RECORD FRISCO WEEK ALSO HAS LANDED SMACK ON NEW YORKS WILD IRISH NOSE WITH AN ALL TIME SUMMER OPENING RECORD AND INDEFINITE HOLDOVER STOP

ANTICIPATE HEARING FROM YOU AT MUCH GREATER LENGTH WHEN YOU OPEN PAGE MISS GLORY BRIGHT LIGHTS LITTLE BIG SHOT AND SPECIAL AGENT SO KINDLY WRITE DONT TELEGRAPH ITS THE SCOTCH IN US

WARNER BROS.

WITH HIS MOUTH WIDE

Coming to the N.Y. Strand for an indefinite run following the record-breaking engagement of "The Irish In Us"!

And right in st

William Garg

Busby Berkel

and you

JOE'S BIG

of any pre

which

JO

"BR

Coming Augus

Dixon & Wrube

Heaven"–"Tod

Expertly directe

-PEN HE'S DAN-N-N-CING

with him are Ann Dvorak, Patricia Ellis, , Joe Cawthorn, The Five Maxellos and 's chorus beauties! Put them all together ve not merely a new Joe Brown picture, but HOW . . . . with triple the cast support ious picture and big production elements ke it unquestionably a Big-Time picture for A Time!

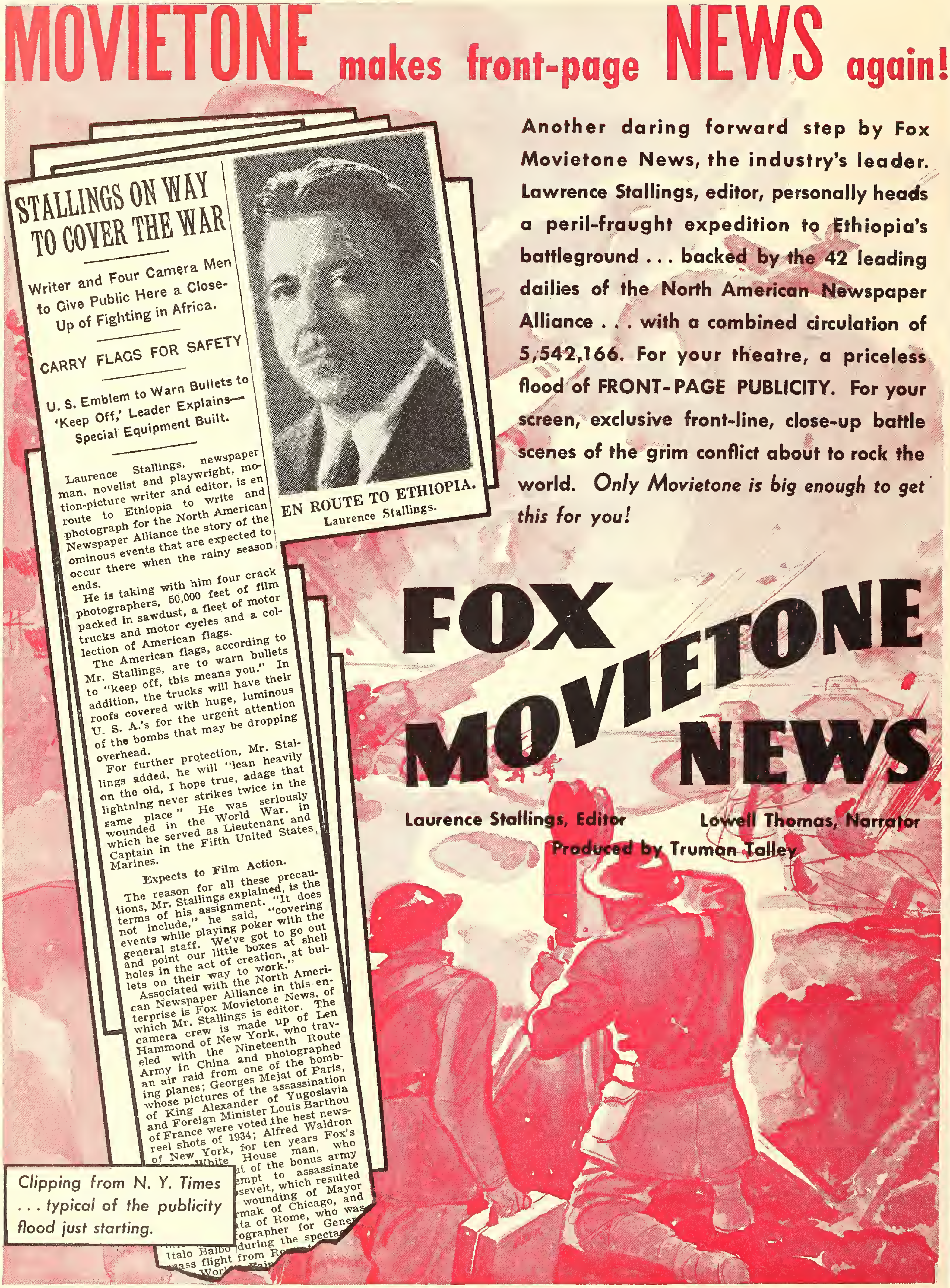
E. BROWN

in

GHT LIGHTS"

t, preceded by nation-wide exploitation of these d Kalmar & Ruby song hits —"You're An Eyeful Of Along With You"—"She Was An Acrobat's Daughter" Busby Berkeley and gleefully produced by **WARNER BROS.**

MOVIETONE makes front-page NEWS again!



STALLINGS ON WAY TO COVER THE WAR

Writer and Four Camera Men to Give Public Here a Close-Up of Fighting in Africa.

CARRY FLAGS FOR SAFETY

U. S. Emblem to Warn Bullets to 'Keep Off,' Leader Explains—Special Equipment Built.

Laurence Stallings, newspaper man, novelist and playwright, motion-picture writer and editor, is en route to Ethiopia to write and photograph for the North American Newspaper Alliance the story of the ominous events that are expected to occur there when the rainy season ends.

He is taking with him four crack photographers, 50,000 feet of film packed in sawdust, a fleet of motor trucks and motor cycles and a collection of American flags.

The American flags, according to Mr. Stallings, are to warn bullets to "keep off, this means you." In addition, the trucks will have their roofs covered with huge, luminous U. S. A.'s for the urgent attention of the bombs that may be dropping overhead.

For further protection, Mr. Stallings added, he will "lean heavily on the old, I hope true, adage that lightning never strikes twice in the same place." He was seriously wounded in the World War, in which he served as Lieutenant and Captain in the Fifth United States Marines.

EN ROUTE TO ETHIOPIA.
Laurence Stallings.

Expects to Film Action.

The reason for all these precautions, Mr. Stallings explained, is the terms of his assignment. "It does not include," he said, "covering events while playing poker with the general staff. We've got to go out and point our little boxes at shell holes in the act of creation, at bullets on their way to work."

Associated with the North American Newspaper Alliance in this enterprise is Fox Movietone News, of which Mr. Stallings is editor. The camera crew is made up of Len Hammond of New York, who traveled with the Nineteenth Route Army in China and photographed an air raid from one of the bombing planes; Georges Mejat of Paris, whose pictures of the assassination of King Alexander of Yugoslavia and Foreign Minister Louis Barthou of France were voted the best newsreel shots of 1934; Alfred Waldron of New York, for ten years Fox's White House man, who
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wounding of Mayor
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ta of Rome, who was
ographer for Gene
Italo Balbo during the specta
mass flight from R
Worl Fai

Clipping from N. Y. Times . . . typical of the publicity flood just starting.

Another daring forward step by Fox Movietone News, the industry's leader. Lawrence Stallings, editor, personally heads a peril-fraught expedition to Ethiopia's battleground . . . backed by the 42 leading dailies of the North American Newspaper Alliance . . . with a combined circulation of 5,542,166. For your theatre, a priceless flood of FRONT-PAGE PUBLICITY. For your screen, exclusive front-line, close-up battle scenes of the grim conflict about to rock the world. ***Only Movietone is big enough to get this for you!***

FOX MOVIETONE NEWS

Laurence Stallings, Editor **Lowell Thomas, Narrator**

Produced by Truman Talley

MOTION PICTURE HERALD

Vol. 120, No. 7 August 17, 1935

BACK TO PICTURES

"LOEW'S Drop Chance Games in 8 Houses" is a headline in *Motion Picture Daily*. And there follows a quotation from a Loew executive, saying: "We are going back to the picture business."

It is pleasant to record that there also have been a number of interesting and significant responses and reactions to MOTION PICTURE HERALD'S editorial of last week entitled "On Lotteries," declaring a preponderance of real showman opinion against the fever of chance games which have tended to make theatres into gambling houses where the public has been buying the suspense that must end in disappointment for all save an insignificant minority.

For instance, that seasoned showman, Mr. Louis Frisch of the Randforce circuit, strolled into Mr. A-Mike Vogel's Round Table office the other day and remarked:

"Thanks for that Herald editorial on lotteries last week. It helped us. Of course I've always had my doubts about the merit of these giveaway schemes, but the way they have been sweeping the country, and going into good houses, too, had us wondering. That Herald editorial brought us right back to the courage of our own opinion and judgment."

Meanwhile some of the fruits of community reaction began to be apparent within the week when legal actions against theatres under the lottery law were instituted in Ohio, as is related in the news pages of this issue of The Herald.

To be sure, there is no absolute unanimity of opinion about the giveaway policy and its effects, and it is proper to give those who differ their opportunity to be heard. For instance, we have at hand a communication from Mr. Mark G. Keller, of Oakland, California, district manager of the East Bay division of Golden State theatre circuit, who differs poignantly with a recent article against giveaways written by Mr. Willard Hatch of the Hayward theatre, Hayward, California.

Says Mr. Keller: "Giveaways came about in the effort of the smart showman to pull an audience into his theatre when he was forced to show pictures that had no drawing power regardless of how much time, effort and money was spent in advertising.

"Opinions vary in all forms of theatre operations and I am not upholding giveaways as a means of better showmanship, but there is little doubt in my mind but they have kept many an exhibitor from going to the wall in recent years.

"Like scores of others, I am patiently awaiting the day when the picture product will hold up alone, but until then the best type of showmanship, in my estimation, is displayed by those men who are resourceful and ambitious enough to operate their theatres at a profit."

Mr. Keller is obviously sincere, and entitled to his opinion. His opinion that the box office value of the flow of picture is waning is, however, not, in our observation, widely shared by exhibitors. It is, further, not supported by box office reports.

The fact, clearly enough, is that depression, unemployment, idleness, relief rolls and the like have conspired to make the dreams of easy money alluring to thousands of persons of low buying power—a situation exemplified continuously in the policy and numbers rackets of New York's dark and hungry Harlem. That there are thousands so afflicted with poverty and bad judgment does not, however, justify their exploitation. There are many ways of getting money that are not worth while.

△ △ △

The golden rod is in bloom and the katydids are tuning up, which means another summer wanes. We're so far behind in our fishing that part of it will have to go over to next year.

△ △ △

STANDARD REEL

NOW, what with the recommendations of the technicians of the Motion Picture Academy, the industry seems headed to standardization on the two thousand foot reel. Its advantages need no argument.

The existing and old thousand foot standard became obsolete that day so long ago when the feature length picture became established policy.

The thousand foot reel was evolved within the first year of the screen's evolution in that period when the career of the motion picture was almost entirely in vaudeville. It quickly became desirable to increase the capacity of the early projectors so that they could fill the typical time of a variety turn without rethreading. The projection rate was then standard at 16 frames a second, giving the average reel as delivered about fifteen minutes of screen time. At the standard rate of travel of sound films of today, 90 feet a minute, the new reel will give a practical capacity in the vicinity of twenty minutes, eliminating the while splicings and handlings. For many years the larger theatres have been assembling their film in two thousand foot units. It is time indeed that the ancient vaudeville standard be abandoned throughout the exchanges.

△ △ △

NO week passes that Russia does not emit some story of a scientific miracle. Material of the sort that once could be found only in the yellow Sunday supplements now comes over the press cables with a semi-official aura about it. This week's miracle is about a process of making handdrawn sound tracks for the motion picture's mechanisms. A Russian tinker has been able, it seems, to whittle a recognizable version of the "White Monkey" foxtrot. It may be good laboratory fun, but we'd rather hear a piccolo player do it.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S NEWS SUMMARY COVERING THE SCREEN WORLD

Bank Nighters Sued

The most serious threat against the cash prize system of box office stimulation was leveled this week against four independent theatres in Ohio when they were sued for damages by some of their patrons, a procedure which is permitted under the state's statutes when such a practice is declared to be a lottery.

Sued by two patrons were Willard Hart's and Niel Kirchbaum's Norka and Rialto theatres in East Akron, and Harry Bickel's Majestic and Tivoli in Akron.

The law permits the patron to sue for the admission price and, also, for from $50 to $500 damages. This important development in the Bank Night situation is reported on page 13.

Antiquated Sound

Producers and exhibitors are both to blame for much of the unsatisfactory sound reaching the discerning ears of theatre patrons, said M. A. Lightman, southern circuit operator and past MPTOA president, addressing Hollywood's technicians last week on exhibitors' reactions to production technique as it relates to final consumption on the screen.

Producers, he said, put entirely too much volume into music used in talkers, and are considerably inconsistent in their treatment of playbacks. On the other hand antiquated reproducers still in use in theatres prevent 50 per cent of all houses from getting the best sound results as reflected by tonal improvements. Mr. Lightman's remarks are quoted on page 23.

ASCAP Enjoined

The American Society of Composers, Authors and Publishers lost two important battles over the week-end for the continuance of its present system of collecting royalties from exhibitors and others for the use of the copyrighted music of its members. The Superior Court in the State of Washington enjoined the Society from conducting business until further court order. Exhibitors are not required to pay any royalties until such an order is issued, and ASCAP is prevented from interfering with their use of members' musical compositions.

Wisconsin dealt the second blow, passing a law, now awaiting the governor's signature, requiring music brokers such as ASCAP to pay a five per cent tax on their national gross. All must be licensed and are thereby placed under strict regulation.

The Society, however, felt that it would get a reversal in Washington on an appeal, and optimistically reported that (1) both National Broadcasting and Columbia Broadcasting have renewed licensing arrangements for five years; (2) North American Company, an important factor in television experimentation, had taken a license for the use of music in that field; (3) "Warner Brothers will probably renew their license"; (4) there has been a 100 per cent renewal of agreements with ASCAP's song writing and publishing members; and (5) there will not be any change in license rates when present contracts expire on October 1. The ASCAP story is told onp age 21.

Truce—and Bombs

A truce was called in the Local 306 operators' dispute in New York to permit circuit representatives to talk things over with the union. Mediators of the federal and state labor departments are acting as arbitrators of the theatres' demand for a wage reduction averaging 41 per cent.

A last-minute decision Saturday extended the theatres' notice for one week, whereupon the operators and supporting theatrical crafts deferred their threatened general strike.

Bombings of two theatres marked renewal of hostilities involving opposing projectionist groups, and picketing and arrests of disorderly pickets continued unabated. The story is on page 32.

Also . . .

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More Fox Suits

Whether the special meeting of stockholders of Fox Film Corporation called for 11 o'clock Thursday to approve the merger with Twentieth Century Pictures, Inc., and the plan of reorganization would be held as scheduled was an unanswered question Wednesday night.

Alexander Gilbert, owner of 50 shares of Fox Class A stock, filed an action in the New York supreme court and obtained a show cause order in an attempt to prevent the meeting. That was on Tuesday. A day later Eva Fox, wife of William Fox, brought suit, also in the supreme court, to enjoin officials from consummating the fusion. If the court denied Mr. Gilbert's application, his attorneys would bring an action similar to that of Mrs. Fox, they said.

Mrs. Fox's action, brought also in behalf of the All-Continent Corporation, which she controls, followed by two days a skirmish at Wilmington, Del., where the chancery court denied her plea to instruct the General Theatres Equipment receiver to vote Fox certificates against the merger.

Fox Film officials were noncommittal. Developments are reviewed starting page 35.

QP Award in London

First Quigley Award voted any overseas' showmen was presented in London on August 8 to John Armstrong, Paramount London Theatres' publicity director. Gordon Selfridge, head of Selfridge Stores, did the honors, the ceremonies being attended by members of the press and leading film distribution heads.

The attendance included John Cecil Graham, managing director, Paramount Pictures, England; J. Montgomery Beck, representing MPDPA in England; Neville Kearney, Film Industries Department, Federation of British Industries; Theodore H. Flegelston, vice-president British Cinematograph Exhibitors' Ass'n, among others.

Armstrong won the Quigley Silver plaque for June for his campaign on Paramount's "Lives of a Bengal Lancer" at the Carlton Theatre, London.

Mickey Mouse Week

Mickey Mouse and the characters of the Silly Symphonies will do a cross-country sprint over the screen in the week beginning September 28th, under the plans of United Artists for a comprehensive international campaign in observance of the seventh anniversary of the first appearance of Mickey Mouse.

Italy May Yield

Italy may take action this month to let down a bar or two of the high obstacle it has been raising against importation of pictures from other countries.

The Council of Ministers, meeting shortly, is expected to do something to ease the regulation whereby importation is limited to one-fourth of the footage imported last year.

Count Galeazzo Ciano has been named minister in charge of the department "for press and propaganda," which takes in the cinematographic section.

While American distributors still are facing governmental restriction, Italian producers are going ahead ambitiously, with 35 pictures to be released in the new season. One of them, "Christopher Columbus," will cost close to a million dollars, writes Vittorio Malpassuti, the HERALD's Rome correspondent. See page 33.

New Product Plans

Further enlightenment for exhibitors on the nature of heretofore undisclosed parts of 1935-36 feature programs comes with the acquisition of 63 additional originals, books and plays by 14 producers in Hollywood.

Many of them have considerable box office potentialities, representing as they do some of the successes of the season in the field of the drama and book publishing. Titles and available production assignments are published on page 29.

Answering Equity

Disagreement of Broadway managers of legitimate shows with Actors' Equity Association over Equity's order for double pay for performers on Sunday crystallized in denouncement of the idea by the League of New York Theatre Managers, at a meeting in New York Tuesday. Broadway's leading producers participated.

The producers' attitude is that a "hit" show needs no Sunday performance, while others would require extra payroll expenditures. Word from the meeting indicated that unless Equity changes its mind there will be no Sunday shows, now permitted under the new state law.

"Equity's demand of double pay for actors renders Sunday performances unsound economically and impracticable," declared Dr. Henry Moskowitz, executive director of the League. Musical producers added that even with a full house they would lose money on a basis of double pay for their huge casts.

Dr. Moskowitz added, as his personal opinion, that no Broadway producer would sponsor Sunday performances and said he had heard of none who wished to have his shows performed on the day of rest.

Their rejection of the double pay proposal was sent to Equity, with a request that the actors' group designate the exact amount of salary producers would be asked to pay for overtime and for a definite scale of rates for rehearsals. Equity is now demanding pay for rehearsal periods, a departure from a long standing rule.

The League will name a committee to debate both matters with Equity.

Writers Demand

Hollywood scenarists are "girding for war," demanding security and greater recognition. Literary Digest strips glamour from the profession of motion picture writing after learning from Francis Edward Faragoh, well known scenarist ("Becky Sharp," "Frankenstein," et al), that Hollywood's writers are not monarchs of the land who write by the Midas-touch system.

Mr. Faragoh warns that producers must deal with the Screen Writers' Guild and its 800 members. He tells of the plight of the studio writer on page 22.

Paramount's 1,092

Seven hundred houses have been eliminated from Paramount's theatre holdings during the process of rehabilitation, but the company still remains the largest theatre operator with 1,092 units under its banner. At the circuit's peak in 1932, it had 1,800 theatres.

The holdings abandoned were ones that gave little or no promise of profitable operation, or where lease revisions were not obtainable. Some 900 of Paramount's theatres are in the United States, about 200 in Canada and 35 in 11 foreign countries. The story is on page 14.

Labor for Quota

That the present Quota system should be continued is expected to be the pronouncement of policy of organized labor in the United Kingdom, at the Trades Union Congress opening at Margate September 2d.

The idea is to oppose any development which might reduce the number of pictures to be made in British studios and therefore adversely affect work hours.

The number of aliens employed in England under official permits has increased in the past two years, the minister of labor reported to Commons. The story, by Bruce Allan, London correspondent of the HERALD, is on page 44.

Filming Relief

Unemployed cameramen are filming the four billion dollar public works program of the administration at Washington, under a "motion picture record" division set up by Harry L. Hopkins, Works Progress executive, with Sydney MacKean, director of the division. Mr. MacKean has three cameramen at work already, shooting Alabama projects, and plans a staff of five.

Mr. MacKean, who said he had had 18 years' experience with newsreel companies, declared the length of the PWA film had not been determined. It was believed in Washington that 200,000 feet of film might be used. Sound will not be used, which means there would be no speeches or sounds of pick and shovel. There is to be a "definite continuity," Mr. MacKean said.

To questions whether the film would be used in next year's national election campaign, Mr. MacKean, while saying that no plan for distribution had been formed, observed that "We can't stop a Young Democratic Club from asking for it, but the Young Republican Clubs and even the Young Communist Clubs will have the same right."

Newsreel companies, in return for the use of their equipment, will be permitted to borrow choice shots.

Mr. MacKean said the only cost to the Government will be salaries and film.

Handmade Sound

From Russia comes the description of a process for producing music for a sound film not by playing and recording it, but by drawing it on paper with a pen and brush and then transferring it photographically to the sound track.

The idea on the surface strikes a note of the fantastic, so far-reaching would be its possibilities. Yet such music has already been created by Soviet scientists for sound motion picture cartoons.

Its perfection could result in the supplanting by the new process of the physical rendition of music where it is used as background and where the musicians are not required to be seen in the picture. This present procedure cost the motion picture industry thousands of dollars in musicians' salaries. The first report on the new idea appears on page 34.

Libel Suit Settled

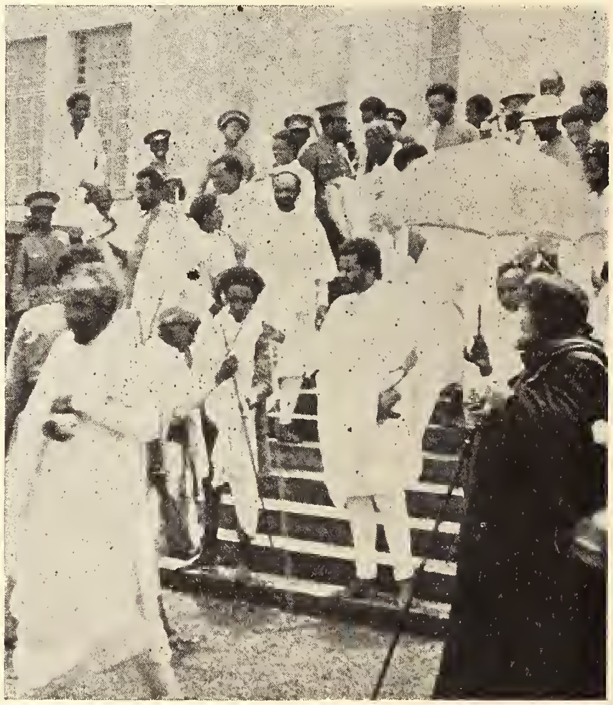
Judgment obtained by Gabriel L. Hess against Peter S. Harrison, publisher of *Harrison's Reports*, for libel, was settled Monday by the payment to Mr. Hess of $5,000.

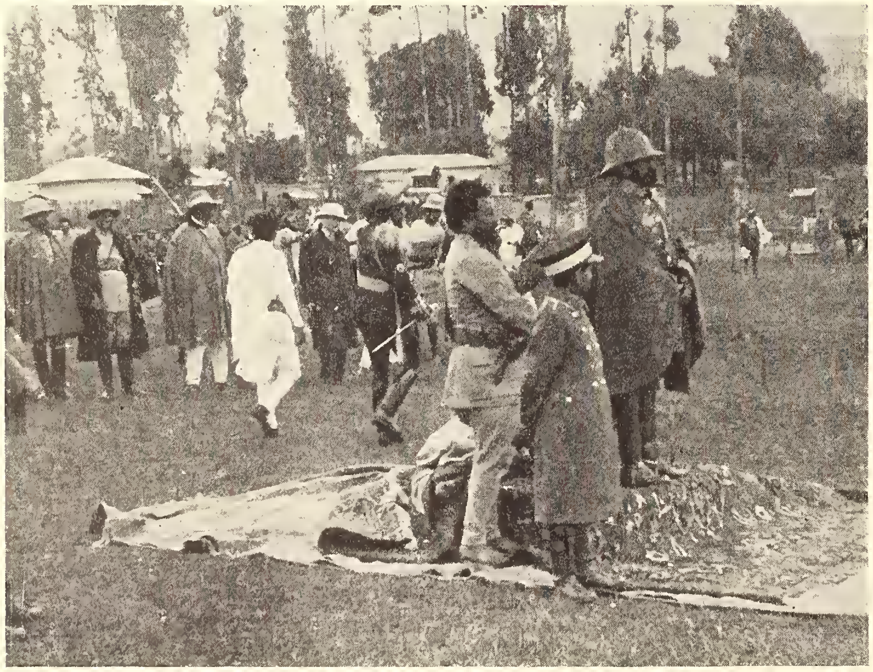
This Week in Pictures

FOOTBALL HEROINE. The reward, we should say, for making the winning touchdown. At any rate, Universal's forthcoming football picture, titled "Off-Side," will afford June Martel (below) her first feminine lead.

IN NEW DEAL. Executives of RKO Export and Radiolux of Buenos Aires, completing arrangements for distribution of RKO Radio product in South America—Phil Reisman, vice-president, RKO Export; Robert K. Hawkinson, manager; Jacabo Glucksman, Radiolux.

CONFERRED ON TRANSLATION. (Right) Alex Yokel, producer of the stage play, "Three Men on a Horse," which Warners is bringing to the screen. Mr. Yokel has returned East after Burbank conferences.





ETHIOPIA IN NEWSREEL. Among shots obtained at Addis Ababa by Paramount are these showing (above) members of parliament following a special session, and (left) the emperor reviewing troops with a son and a Coptic bishop. These are actual frame enlargements.

HUGO
JOUR
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COUNTER-EFFECT. Contrived, above, in Pisa by Juan Berrone's company filming "Gust of Wind" for the Lux Cinematographic Company of Paris, in the Italian city famous for its leaning tower. And then again they may be helping France's film industry to celebrate two recent developments. One is the reduction of theatre taxes; the other is the beginning of a general reorganization of the business.

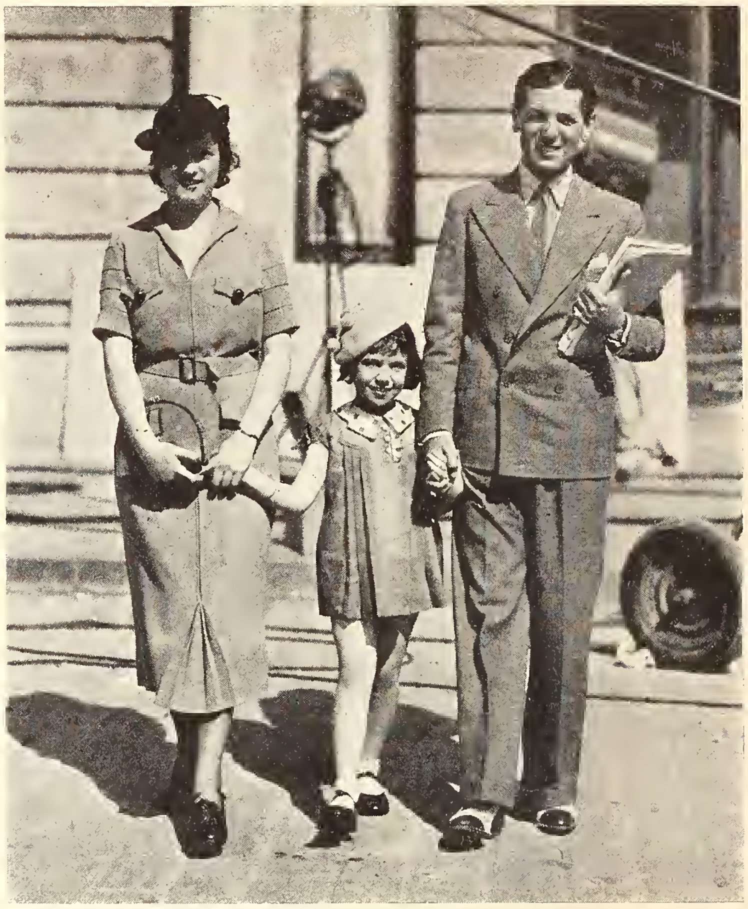
THESE PUBLICITY MEN! They thought having Dick Powell do a "Charles Ray" between scenes of First National's "Shipmates Forever" surely would get Dick's picture in the Herald. See below! Tsk, tsk, tsk. . . .

IN STARRING ROLE. (Left) Helen Twelvetrees, whom Republic has signed to head the cast of a 1935-36 melodrama, "The Spanish Cape Mystery," based on the novel of the same name by Ellery Queen.

CRITIC STUDIO GUEST. Harry Martin (right), motion picture editor of the Memphis Commercial Appeal, chatting at the Warner plant with Gene Lewis, dialogue director, on the set of "Little Big Shot" as that production was nearing completion.

BUY FOR WEST INDIES HOUSES. Eduardo Gonzalez, vice-president, and Rafael Ramos Cobian, president (right) of United Theatres, Inc., Puerto Rico circuit, signing with David Gould, MGM manager in Puerto Rico, and Morton A. Spring, assistant manager of foreign department of MGM, for MGM's complete 1935-36 program for the 16 United theatres.

BLUE LAW FOE. Justice John W. Kephart of the Pennsylvania Supreme Court, who aided in legalization of Sunday shows in his state, shown at the Reliance studio with Josephine Hutchinson of the "Melody Lingers On" cast.



HER FIRST BIG PART. Six-year-old Sybil Jason, who has the title role of Warner Brothers' "Little Big Shot," shown homeward bound, from camera duty at the studios in Burbank, in charge of her sister, Rita, and uncle, Harry Jacobs.

TO BE STARRED. Freddie Bartholomew, whom David O. Selznick has engaged to head the cast of "Little Lord Fauntleroy," his first release through United Artists.

IN EAST FOR EXPLOITATION. Henry Wilcoxon and Bill Pine, Paramount studio publicity director, arriving at Newark airport en route to New York for the opening of Paramount's "The Crusades," Cecil B. DeMille spectacle, at the Astor theatre.

SIGNED. A study by Scotty Welbourne, Warner photographer, of Kay Linaker, stage actress signed by Warners for a long-term. Her first picture is "From This Dark Stairway."

BANK NIGHT THEATRES SUED FOR DAMAGES BY PATRONS

Attorney Declares That Under Ohio State Law, Customer May Recover Up to $500 from Theatre If Cash Prize Chance Scheme Is Ruled Lottery; New York and Akron Police Order Practice Stopped

The whole structure of cash prize chance schemes appeared threatened this week when evidence showed that exhibitors employing these forms of box office stimulants may be sued in some places by patrons for as much as $500 under state statutes when the practice is ruled a lottery in the state. Such action was taken by several theatre patrons in Ohio.

Whether exhibitors elsewhere are so liable under the statutes of their states is expected to be the cause of much speculation.

The Ohio statute, with reference to penalties for the operation of a lottery, has been discovered by local attorneys to be so far-reaching that theatre owners who actually have anything invested in the theatre cannot afford to gamble with the consequences.

Scott A. Belden, of the Akron, Ohio, law firm of Schnee, Grimm and Belden, representing patron complainants, advised that under the state statute every person who attends a theatre employing cash prize chance schemes may bring an action for the return of the admission price, and if the device is actually declared a lottery, these persons may recover a penalty of not less than $50 nor more than $500 damages. The statute goes further by granting the exclusive right to bring this suit to the person attending the theatre; and the right, for the next six months, to any citizen to bring the suit for and on behalf of said person, the recovery to go to the citizen bringing the suit.

Attorney Belden, on behalf of patron clients, has brought such suits in municipal court against Willard Hart and Niel Krichbaum, operating, respectively, the Norka and Rialto theatres in East Akron, and against Harry Bickel, proprietor of the Majestic and Tivoli theatres in Akron.

Kenneth Swartzel, of 332 South Main Street, Akron, is suing Mr. Hart and Mr. Krichbaum twice, as well as Mr. Bickel, asking in each case repayment of the cost of his ticket, plus $50 exemplary damages.

Edward Greissing, another Akron patron, is suing the four theatres, while Clarence R. Coulter, Akron, has filed suit against Mr. Bickel.

In each case it is claimed by the plaintiffs that Bank Night is illegal and contrary to the lottery laws of Ohio. State Law Director C. C. Benner has branded Bank Nights as lotteries and the police of Akron, speaking through Vice Squad Chief E. J. Heffernan declared: "We are going to stop these drawings if we have to arrest the theatre owners."

Meanwhile the value of the chance prize devices to the box office and the advisability of its use from the standpoint of trade practice and otherwise are hourly developing into a national controversy in exhibition. The usual trade arguments over other exhibition practices were being relegated to the background.

Despite the new situation in Ohio, 36 towns in the northern part of the state have added chance prize schemes. In both Cleveland and Youngstown, bitterly fought petitions for injunctions to stop the practice were denied competitors by common pleas court. Cleveland plaintiffs have appealed the decision and briefs are now in the hands of the court of appeals. The case is expected to be heard this month.

And although New York police warned all theatres on the continued use of chance games, Judge DeWitt H. Merriam, in Detroit, dismissed the petition of Ben and Lou Cohen, Roxy theatre operators, for a permanent injunction restraining Jacob Schreiber from using Cash Nights at his Detroit Colonial theatre. Judge Merriam so acted because, he said, a criminal case pending in Detroit against Mr. Schreiber will, when determined on September 2nd, dispose of the matter.

Loew's in New York immediately discontinued chance games at eight New York theatres, as a result of police action.

From the New York state capitol at Albany came word this week that legal authorities there regarded the various plans of cash prizes as clearly in violation of the state lottery laws.

In Kansas City there was some discussion of setting back clearance for Bank Night users.

Regardless, the practice appeared to be spreading widely. Typical of other territories were the reports that the prize schemes were in use in 250 Chicago houses and 117 St. Louis theatres.

Bailey, Greve Subpenaed In Prudence Inquiry

Frank Bailey, former Paramount director, and William Greve, member of the bondholders' committee of Fox Metropolitan Playhouses, are among the officers and former directors of Prudence Corporation, realty investment organization subpenaed to appear for examination in an investigation of the company's dealings. There were 52 subpenas served in all.

Prudence Corporation and its subsidiary, Allied Owners Corporation, were identified with the financing and construction of a number of theatres for Paramount.

INDEPENDENTS PLEAD FOR CASH NIGHT CURB

Some independent neighborhood theatre owners are beginning to feel that the brake should be applied to cash giveaways, Kansas City independents being the first to move in that direction.

Blaming unfair clearance for the necessity of employing cash devices, the Kansas City owners have devised a suggested clearance schedule to bring about curtailment of these practices. The schedule will be presented to the downtown first-runs and to distributors, together with the following petition:

"We the undersigned exhibitors of Kansas City feel that the present zoning schedule under which we are operating is very unfair and detrimental to our business. The present clearance and restrictions placed upon the exhibitors in playing pictures have forced the lower-admission theatres, which constitute most of the suburban houses, to resort to socalled stimulants such as Bank Night, Jack Pot, premiums, refund checks, two-for-one tickets, gift stamps and other practices which tend to lower the standards of the business. These practices by the suburban theatres have forced the downtown first-runs to adopt similar measures.

"We feel that if a fair zoning and clearance schedule can be set up, most of these evils could and would be done away with."

The proposed schedule would penalize single bill theatres using cash stunts some 28 days after the regular single bill spot, and 56 days for houses using the stunts with dual bills.

Comparative Quiet On Legislative Front

Legislative developments of any importance involving the motion picture were confined this week to only four situations: Kansas legislators were seen returning for a special session to effect new tax measures, including, possibly, a 10 per cent amusement tax to pay for social security insurance; Lewes, Delaware, repealed its blue laws; Ohio's sales tax was declared illegal, assuring a local high-court test, while Philadelphia had accumulated 100,000 signatures to the local petition for Sunday shows.

Exhibitors of Ontario were complaining bitterly against the burdensome amusement tax, having payed $265,000 in July, compared with only $54,000 in July of 1934.

PARAMOUNT CIRCUIT STILL BIGGEST; 1,092 HOUSES AFTER DROPPING 700

Reorganizing of Holdings Practically Completed; Atlas Retains 25 Per Cent of $6,442,000 Stock It Underwrote

The rejuvenated Paramount is still the largest operator of theatres in the country, despite the elimination of 700 houses in the process of reorganization following the bankruptcy of two and one-half years ago. The company has under its banner 1,092 theatres.

This number compares with 1,800 houses directly or indirectly operated by Paramount at the circuit's peak of development in 1932. The discarded units represent unprofitable operations or instances where revisions of leases were not obtainable from landlords. In the main, they were considered by the company as the poorest of its theatre investments.

Many Returned to Owners

Many houses were returned to their original owners, and in other cases leases were transferred to new operators or otherwise disposed of.

A recently completed report of Paramount's theatre interests discloses that between 850 and 900 of Paramount's holdings are located in 39 states. About 200 are in Canada and some 35 are scattered in 11 foreign countries. The large majority of houses abandoned are in the United States.

Reorganization of the theatre holdings has virtually been completed. The Olympia Theatres circuit in New England is the only subsidiary still awaiting final rehabilitation. Many of Paramount's theatres are operated on a partnership basis.

Atlas Holdings Reduced

A report of the Atlas Corporation, large investment trust, to its stockholders, late last week, disclosed that it retained only 25 per cent of the $6,442,000 of Paramount second preferred and common stock which it agreed to underwrite. This was the first venture of the corporation into reorganization financing. Floyd B. Odlum, president of Atlas, is a member of the Paramount board.

The breakdown of the stock absorption shows that Hallgarten & Company and Lehman Corporation, both investment firms, each took 25 per cent of the Paramount issue from Atlas and the remaining 25 per cent went in various amounts to a group of investment houses including Goldman, Sachs & Company, White, Weldon & Company and Frederick H. Cassatt of Philadelphia.

With reference to its Paramount investment, Atlas' letter to stockholders said: "In previous reports your management has stated its opinion that larger profits could be realized in special transactions and operations other than mere dealing in a diversified portfolio of listed securities. Last April, as a first venture in reorganization financing, your group agreed to underwrite an issue of approximately $6,442,000 of second preferred and common stock of the new Paramount Pictures, Inc." The letter added that the entire underwriting would be closed in September.

Atlas Dividend 30 Cents a Share

Atlas declared a dividend of 30 cents a share on the company's 4,259,616 shares of common stock, the first since the trust was organized in 1929. Regular dividends however, have been paid on the preferred shares. Total assets of the company were estimated at $110,713,250, equal to $11.08 a share on the common on July 30 and $12.05 a share on August 6, according to the report.

The dividend declaration by Atlas, and the continued rise in holdings of the Lehman Corporation that carried the asset value of its shares beyond $100 for the first time since its organization in 1929, were considered by Wall Street as evidencing the sustained recovery of investment trusts.

Action on Claims

As the settlement of claims in the Paramount reorganization reaches its final stages, the claims of the Circle and Indiana, Indianapolis, were allowed at $370,000 by Special Master John E. Joyce. A rental claim of $35,000 awaits a ruling.

The $443,832 claim filed by the Missouri theatre, St. Louis, has been settled for $270,000. Federal Judge Alfred C. Coxe directed that the amount be payable in new securities, subject to proof of title to the theatre by the claimant. The theatre is in litigation involving a foreclosure sale held some time ago. The condition of the settlement stipulated by the court is that the U. S. circuit court of appeals will not reverse the foreclosure sale against St. Louis Properties Corporation, which originally owned the claim. The amount asked was for rent due and future rent under the Paramount lease. Paramount has entered objections to the claim, which will be heard in event the foreclosure is not confirmed.

Trustees' Bonds Reduced

Since they will be less active from now on until they are discharged by the court, Charles D. Hilles and Eugene W. Leake, Paramount trustees, have obtained reduction of their bonds from $100,000 to $10,000 each. Judge Coxe signed the order.

Directors of Paramount Productions, Inc., indefinitely postponed a meeting scheduled for last Friday in Jersey City, headquarters of the corporation, to pass on contracts and other production matters. The contract of Ben Hecht and Charles MacArthur for two pictures and an option on a third was to have been taken up for ratification.

The one-year agreement provides that two features will be made at the Astoria studios at a cost of $250,000 each. This figure is subject to revision in event additional finances are needed. The budget on the optional film has not been set. The contract provides that the first two scripts must be completed before the first picture is placed in production, so that the producers may start on the second without delay.

Pettengill Would Put U.S. in Films, Exhibitors Told

"The loss of the NRA motion picture code is a calamity; the Pettengill anti-block booking bill will put the government right in the middle of this business."

Thus did Ed Kuykendall, MPTOA president, sound the keynote on Monday for the two-day convention at Jacksonville, Fla., of the Southeastern Theatre Owners' Association, assembled 300 strong at the Carling hotel.

And while Mr. Kuykendall was leading the southeastern MPTOA affiliate in a discussion of industry problems, leaders of Allied States Association were preparing to trek to Atlantic City for the annual meeting of the New Jersey unit, opening August 21, at the Ritz hotel. Expected are national officers: Abram Myers, Aaron Saperstein, Herman Blum, Walter B. Littlefield, Sydney Samuelson, Nathan Yamins and Abe Stone. Mr. Samuelson is slated for reelection as New Jersey president.

Allied was busy in New England, too, where the Independent Exhibitors of Massachusetts met at Boston, on Tuesday, to hear the report of Nathan Yamins, Edward Ansin, Walter B. Littlefield and Arthur K. Howard regarding their trip throughout New England to establish Allied outposts. Exhibitor problems were also discussed, principally the music tax bill, utility rates and sales policies.

The convention at Atlantic City will open next Wednesday with a meeting of eastern regional directors.

The southeastern owners gathered at Jacksonville heard Mr. Kuykendall say that exhibitors supporting the Pettengill measure are "destroying themselves with their own near-sightedness."

He professed little faith in the proposal for a voluntary code for the industry, and said it was too early to prophecy the practicability of setting up the Film Boards of Trade, as substitute machinery for the code.

Hugh Manning of Atlanta, president of the southeastern association, presided. Informal talks were made by Nat Williams, a past president, and R. B. Wilby, southern circuit operator, who is treasurer.

Owners in Ashland, Wisconsin, organized the Motion Picture Exhibitors of Northern Wisconsin, and elected E. F. Daniels, of the Daniels theatre, Iron River, chairman, and Roy McMinn, Capitol theatre, Superior, secretary. There was some talk of joining Allied of the Northwest.

Coleman in Florida

Robert Bruce Coleman is planning to produce a number of outdoor pictures in a St. Petersburg, Fla., studio, with oldtime silent stars.

Zooming your way

loaded with the bomb-shell news of the season!

The first group of

20th CENTURY PICTURES

for the

SEASON OF 1935-36

Presented by

OSEPH M. SCHENCK

Personally produced by

DARRYL F. ZANUCK

Distributed by

Fox Film Corporation

LAWRENCE TIBBETT
in METROPOLITAN

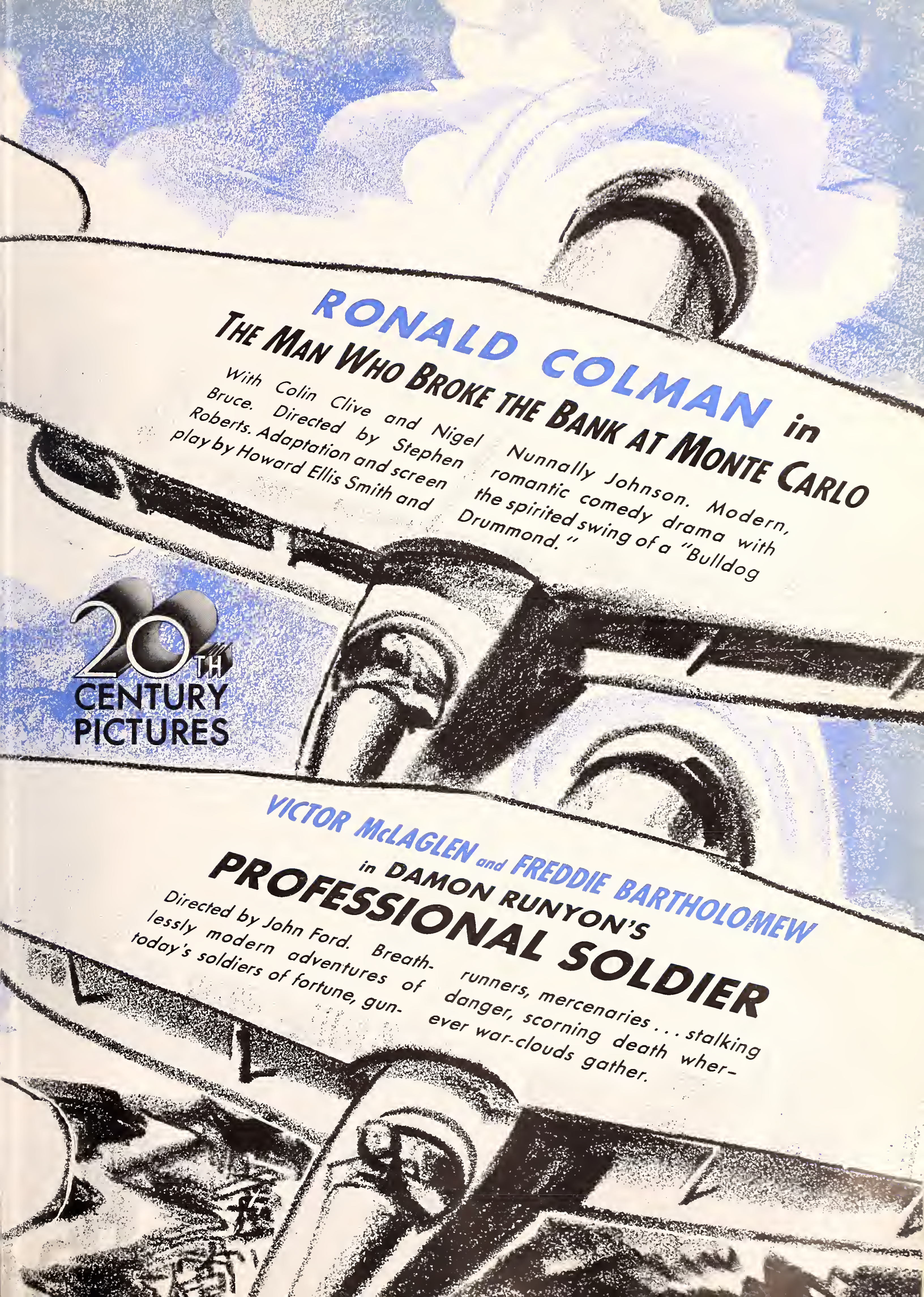
With Virginia Bruce, Alice Brady, Cesar Romero. Directed by Richard Boleslawski ("Les Miserables"). Screen play by Bess Meredyth and George Marion, Jr. Mr. Tibbett will sing the most famous selections from his brilliant and popular repertoire.

DICK POWELL in
THANKS A MILLION

With Fred Allen, Ann Dvorak, Paul Whiteman and his band with Ramona, Phil Baker with Beetle and Bottle, Rubinoff and his violin, Patsy Kelly, The Yacht Club Boys. Original story by Melville Crossman. Screen play by Nunnally Johnson. Directed by Roy del Ruth.

IT HAD TO HAPPEN

Directed by Gregory La Cava. Plans, shortly to be announced, include a brilliant cast plus a story of intense audience appeal... combined into a production that will be a pacemaker for the 20th Century tradition of hits.



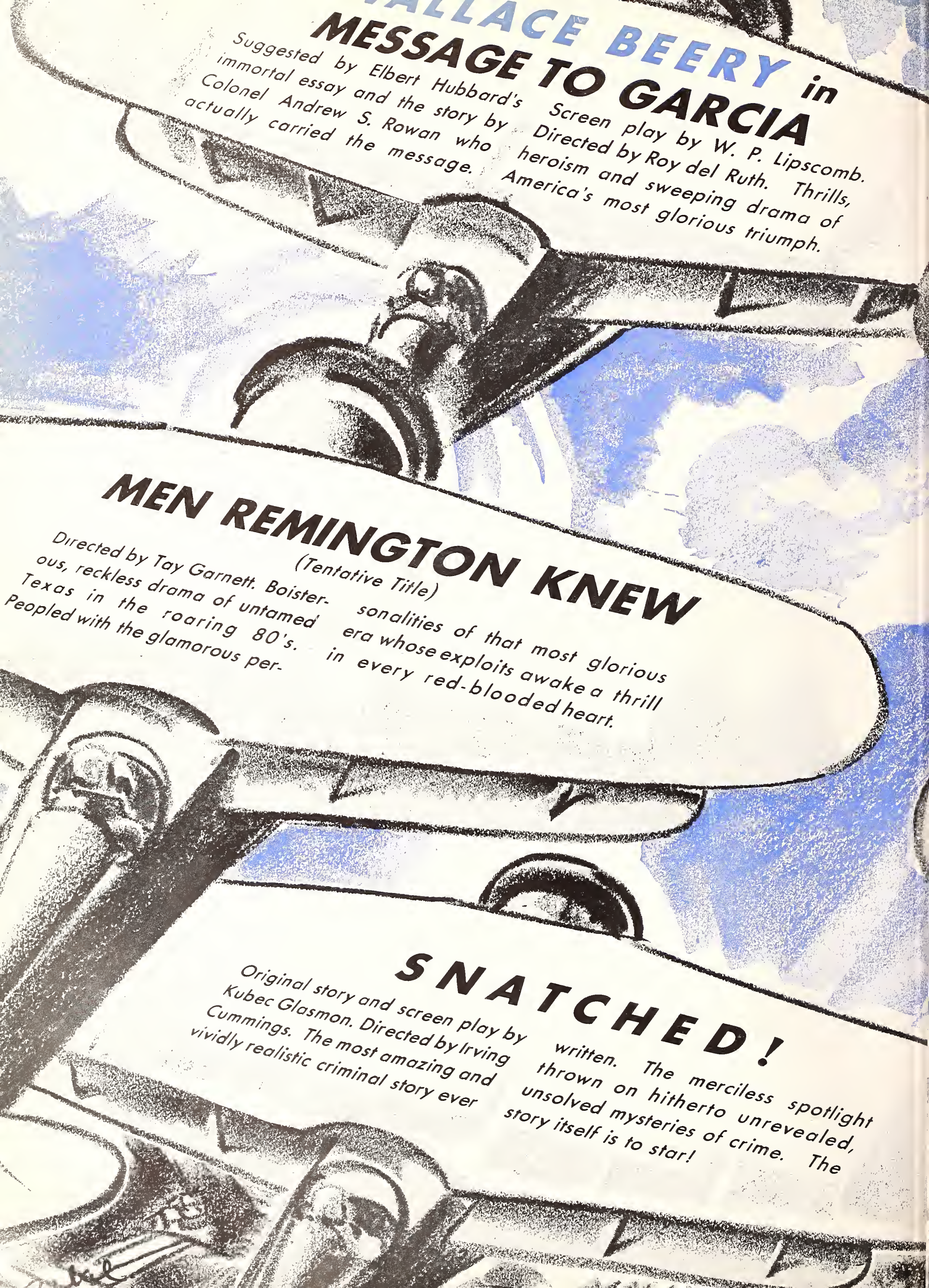
RONALD COLMAN in
THE MAN WHO BROKE THE BANK AT MONTE CARLO

With Colin Clive and Nigel Bruce. Directed by Stephen Roberts. Adaptation and screen play by Howard Ellis Smith and Nunnally Johnson. Modern, romantic comedy drama with the spirited swing of a "Bulldog Drummond."

20TH CENTURY PICTURES

VICTOR McLAGLEN and FREDDIE BARTHOLOMEW
in DAMON RUNYON'S
PROFESSIONAL SOLDIER

Directed by John Ford. Breathlessly modern adventures of today's soldiers of fortune, gun-runners, mercenaries . . . stalking danger, scorning death wherever war-clouds gather.



ALLACE BEERY in
MESSAGE TO GARCIA

Suggested by Elbert Hubbard's immortal essay and the story by Colonel Andrew S. Rowan who actually carried the message. Screen play by W. P. Lipscomb. Directed by Roy del Ruth. Thrills, heroism and sweeping drama of America's most glorious triumph.

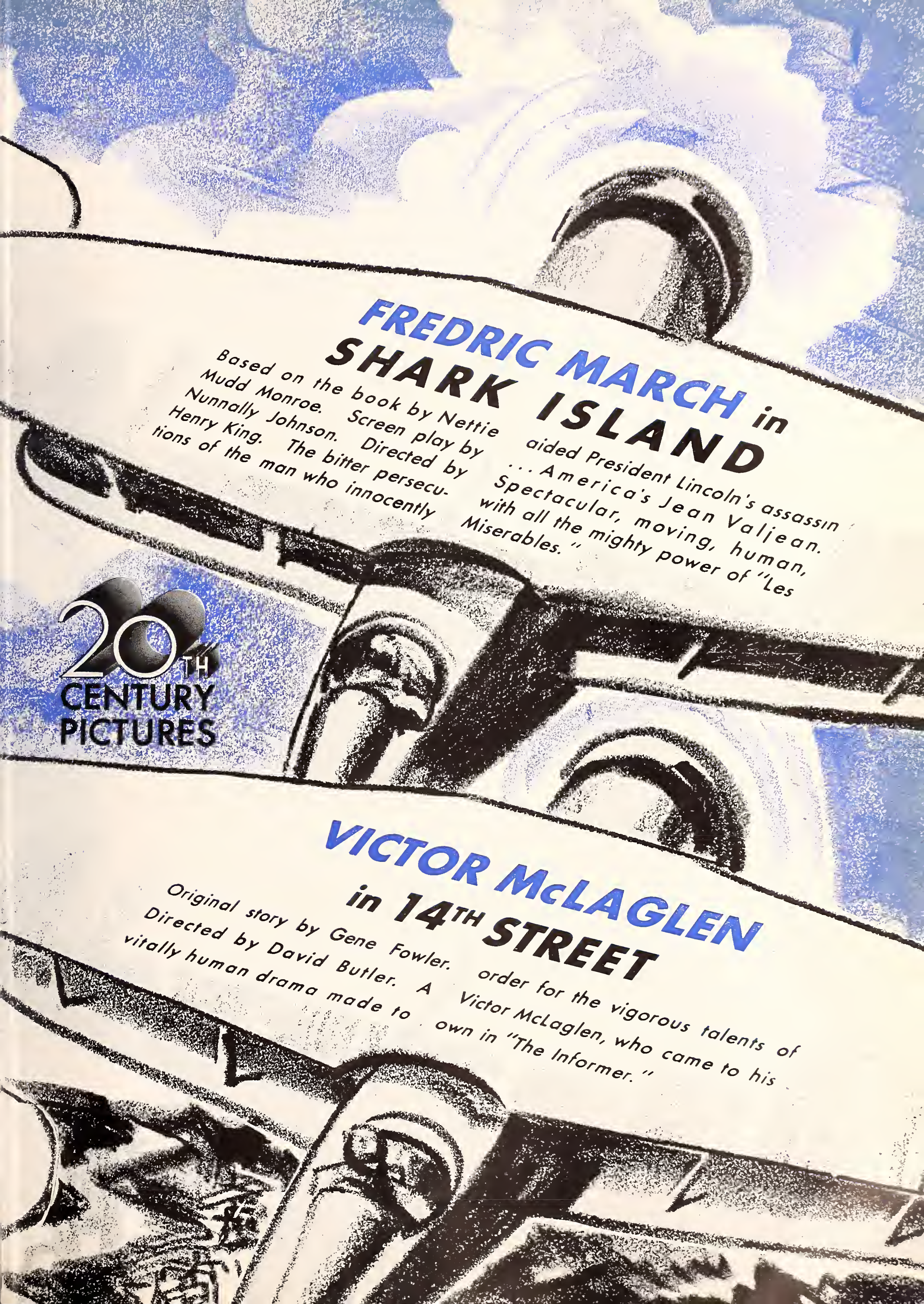
MEN REMINGTON KNEW

(Tentative Title)

Directed by Tay Garnett. Boisterous, reckless drama of untamed Texas in the roaring 80's. Peopled with the glamorous personalities of that most glorious era whose exploits awake a thrill in every red-blooded heart.

SNATCHED!

Original story and screen play by Kubec Glasmon. Directed by Irving Cummings. The most amazing and vividly realistic criminal story ever written. The merciless spotlight thrown on hitherto unrevealed, unsolved mysteries of crime. The story itself is to star!



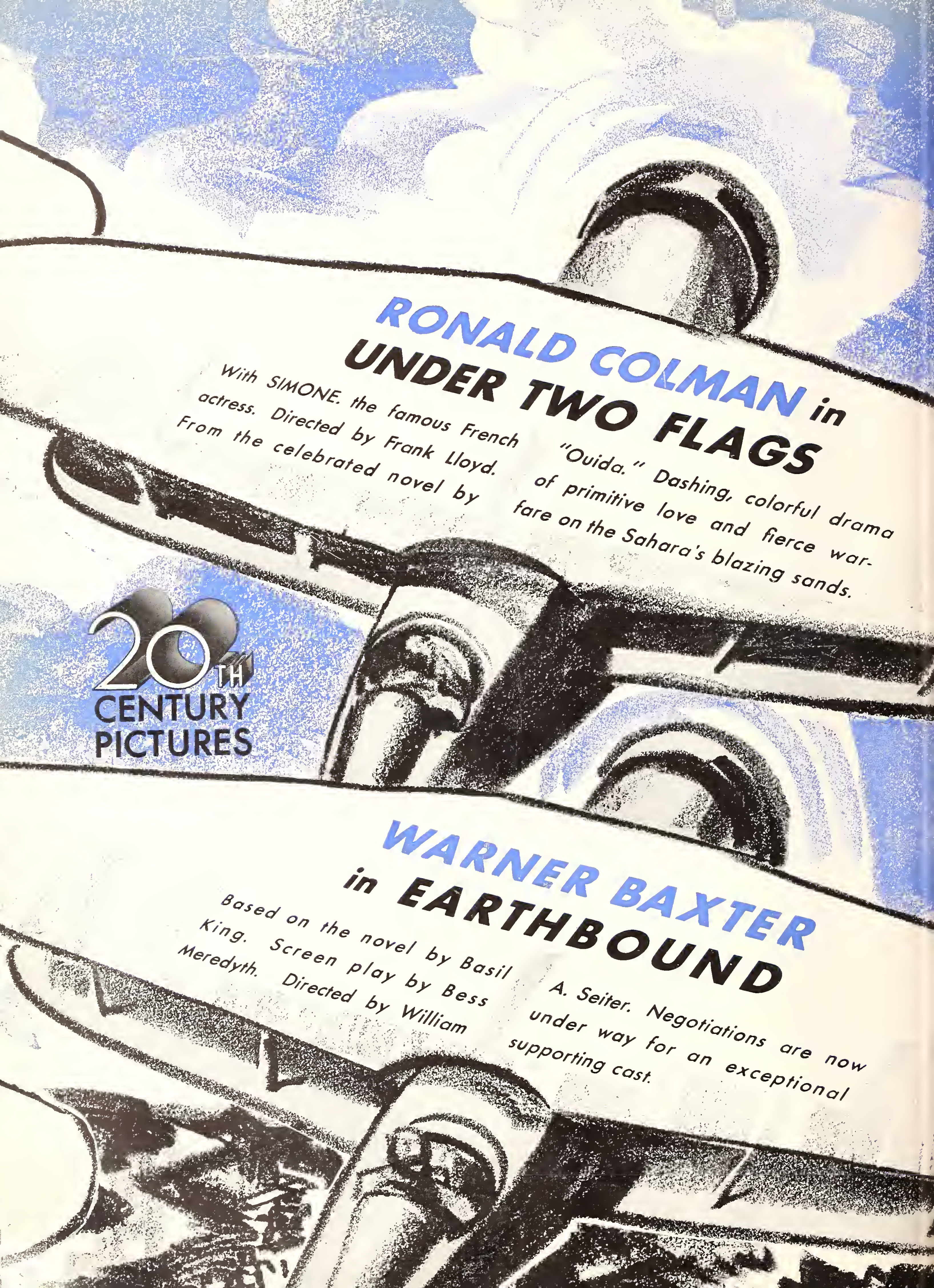
FREDRIC MARCH in
SHARK ISLAND

Based on the book by Nettie Mudd Monroe. Screen play by Nunnally Johnson. Directed by Henry King. The bitter persecutions of the man who innocently aided President Lincoln's assassin . . . America's Jean Valjean. Spectacular, moving, human, with all the mighty power of "Les Miserables."

20TH CENTURY PICTURES

VICTOR McLAGLEN
in 14TH STREET

Original story by Gene Fowler. Directed by David Butler. A vitally human drama made to order for the vigorous talents of Victor McLaglen, who came to his own in "The Informer."



RONALD COLMAN in UNDER TWO FLAGS

With SIMONE, the famous French actress. Directed by Frank Lloyd. From the celebrated novel by "Ouida." Dashing, colorful drama of primitive love and fierce warfare on the Sahara's blazing sands.

20TH CENTURY PICTURES

WARNER BAXTER in EARTHBOUND

Based on the novel by Basil King. Screen play by Bess Meredyth. Directed by William A. Seiter. Negotiations are now under way for an exceptional supporting cast.

WASHINGTON STATE ENJOINS ASCAP; WISCONSIN TO REGULATE SOCIETY

Washington Superior Court Ruling Brings Actions to Recover Fees; Chief Radio Chains Renew Music Licenses

Troubles of the American Society of Composers, Authors and Publishers are mounting. Two states late last week dealt severe blows at the methods it uses in forcing the collection of fees from exhibitors, broadcasters and others for playing the music of its members.

Washington state superior court enjoined the Society in its present form from doing further business in the state.

Wisconsin passed a law regulating and taxing "music brokers" such as ASCAP.

Both actions were sweeping victories for exhibitors and other music users.

ASCAP did not appear at the hearing but an appeal was considered certain.

The immediate effect of the Washington decision was to prevent the society from continuing the collection of royalties from theatre owners, and others, pending further order of the court, nor can it disturb present license rights.

Under the new Wisconsin bill, which is awaiting the governor's signature, all "music brokers," except the original composers, who desire to make contracts for the playing of copyrighted music, must first obtain a state license, render an accounting of the identities of the company's officials, their salaries, rates charged the player and fees paid the author, and, furthermore, must pay a 5 per cent tax on the music broker's receipts for the preceding year, whether they were paid in or out of the state. There will be a $500 fine for any person convicted of requesting the performance of a copyrighted number in order to start an infringement suit.

Striking at the Society for its allegedly monopolistic practices and for its arbitrary fixing of royalty fees under a rule of "as much as the traffic will bear," the State of Washington, through its attorney general, G. W. Hamilton, asked for an injunction, and when on July 22 the Society failed to appear in answer, Superior Court Judge D. F. Wright took the case under advisement, granting the injunction last week.

License agreements between the ASCAP and exhibitors, radio stations, hotels, dance halls and the like were ordered to remain in full force, except that no payments are to be made to the Society until further court order.

New Contracts Delayed

The order bars the Society from signing new contracts unless the court is shown they were valid and legal under the state laws. The Society was enjoined from suing to prevent licensees from using its music pending final disposition of the matter.

Leading the fight for the exhibitors, in support of Attorney General Hamilton, were H. W. Bruen, president, and J. M. Hone, secretary-treasurer of Allied Amusements of the Northwest, their counsel being Allen and Wilkins, Seattle. Kenneth Davis, likewise of Seattle, was attorney for the radio broadcasters.

Exhibitors were quick to take advantage of the decision, proceeding to file complaints for the recovery of license fees paid ASCAP, exhibitors on "open account" suing for three years' back payments, and those holding term contracts suing for payments for six years, under the state conspiracy act.

The law under which the state proceeded, Section 22 of the State Constitution, prohibits monopolies and trusts and prevents price fixing, or limiting the production or regulating the transportation of any product or commodity.

Broadcasters Renew Licenses

Meanwhile news more optimistic for ASCAP was forthcoming from officials of the Society. Although admitting that the Society was facing some "troublesome situations" (the new copyright bill in Congress and the Washington decision), Gene Buck, president, disclosed that both National Broadcasting and Columbia Broadcasting have just renewed their license agreements for five years; that North American Company, which he said had spent $11,000,000 in television experimentations, has signed for a franchise to use copyrighted music of ASCAP members; and that Warner Brothers probably will renew its license.

Furthermore, there has been a 100 per cent renewal of memberships of music writers, publishers and composers.

The Society, said a spokesman, contemplates no changes in its music licensing rates when the present one-year contracts expire on October 1.

Predicts Overturning of Ruling

Mr. Buck expressed the belief that the Washington decision would be set aside on appeal.

The decision grants ASCAP the right to make a showing to the court "that they have absolved and cleansed themselves of the illegal practices; but until such time, the Society and its agents will be enjoined from conducting its business in its present illegal manner in this state."

The court further ruled that exhibitor and other licensees who "make a clear showing that they are entitled to equity or other relief from the defendant Society, requesting relief and reimbursement for money alleged to have been paid said Society by reason of extortionate and oppressive tactics and as result of business compulsion and duress" shall be given such relief by ASCAP, and the Society shall be enjoined from further collections until it is prepared to grant such relief.

The court decreed that no new license agreements may be entered into by the defendant unless a clear showing is made that the payment for performing rights to musical compositions "is predicated upon free and open competition" and the Society is further "enjoined from harassing" the licensees "by suits at law or in equity, or until such time as the Society appears before the court and submits to the police power of this state."

Supreme Bench of Washington Bars All New Licensing Until Shown That Payments Are Based on Open Competition

The order compels the Society to continue to grant the right to the licensees to use its members' music under the existing licenses, and where licenses expire before the Society "have submitted to the jurisdiction of this court, said license agreement shall notwithstanding remain in effect until such time as the court might need to appoint, upon request, any officer of this court, to effectuate and make new arrangements with the users of music in this state in order that our people may not be deprived of music, by reason of the defendants' unwillingness to obey the civil and criminal laws."

The court made the following findings:

"That ASCAP members have agreed not to sell music performing rights to any other person (other than the ASCAP "pool"), and have so organized said Society that it is governed and its business affairs administered solely by a self-perpetuated board of directors and officers. That said Society now enjoys a practical and complete monopoly of the public performing rights of all acceptable and marketable copyrighted music in the United States and certain foreign countries. That said Society by its combination and conspiracy to affectuate certain unlawful purposes is able to and does regulate, limit and control the production of musical compositions by admitting to membership in said Society only those persons who possess certain qualifications other than merit and which are arbitrarily fixed by the Society.

Price Fixing Cited

"The Society is able to and actually does fix and control prices for licenses to publicly perform such music without regard to the public interest, merit of the compositions, or the demand therefor, and they limit the production and sale of such music and the performing rights therein; they effectually limit and prevent competition between members of the Society with the users of music and entirely eliminate the right of the public to free trade or bargaining with any of the members of the Society, or with the Society itself for the performing rights in and to the copyrighted works of the individual members; that said Society, arbitrarily fixes the prices for such music, as the evidence shows, under a rule of 'as much as the traffic will bear,' instead of permitting competition to naturally adjust a fair price between producer and user of said music."

The court declared that the Society so conducts its business that no citizen of the state could successfully engage in or carry on any business requiring the use of popular music without submitting to the "extortionate and oppressive demands of the Society in purchasing of the Society the right to perform the copyrighted works of the members of the Society at a price arbitrarily fixed by the Society; that the business of said Society affects the public policy. . . ."

Studio Scenarists "Gird for War"; Demand Security and Recognition

Francis Faragoh, Writers' Spokesman, Warns Producers Must Deal With Guild

Producers in Hollywood will accept the Screen Writers' Guild and its 800 members as a mutual court of fair understanding rather than as a writers' weapon — and they'll like it!—is the warning sounded by Francis Edward Faragoh, one of the most militant of the Guild's members and one of Hollywood's most successful and workmanlike scenarists. He is demanding greater recognition and security for writers.

Setting out to establish the true meaning of "the oldest enigma in Hollywood," as old, indeed, as the venerable Yucca tree in front of the Paramount studio, the enigma of whether scenarists are men, mice, or merely writers wallowing in a fabulous land of make-believe, the *Literary Digest* strips much of the spurious glamour from the profession of motion picture writing. Hollywood's writers, they find, are not monarchs of the land who write by the Midas-touch system.

"Actually, some of the most miserable authors in existence are working in California's film studios, and, if not in them, at least for them," the *Literary Digest* observed in its issue of last week. "The tales of princely pay are true—for a few. The stories of long periods of rest are true, too true—for the majority. And the rain of thousand-dollar bills and even five-dollar bills ceases cruelly during these rest periods."

The problems of the general run of studio writers, concerning both the conditions of work and their relations with the employing producers were taken up some months ago, when, as a step toward correction, half a dozen of the ablest and best-paid writers in Hollywood organized the Screen Writers' Guild. They had, individually, no great worries. They were handsomely employed, their annual incomes were enormous. But they saw all about them acute conditions. They believed that they, as eminently successful writers, could do more in a corrective way than the banding together of failures.

Calls Ignoring Temporary

All of which led the *Literary Digest* last week to seek the answers to questions about the extent of the improvements from one of the Guild's most militant members, Francis Faragoh, a playwright, short story writer, dramatic critic, translator of plays, stage director and, since 1929, the author of many of Hollywood's outstanding scenarios: "Becky Sharp," "Little Caesar," "Frankenstein," "Return of Peter Grimm," and others.

"For the time being," advised Mr. Faragoh, "there is refusal on the part of producers officialy to recognize the Guild. But this is temporary. Tomorrow the producer will deal with the Guild and its 800 members. And he'll find that he likes it and profits by it. Just as the theatrical managers have profited by Actors' Equity Association so will Hollywood's producers find a sturdy, cooperating help in the Screen Writers' Guild," even though, he said, the film-makers have fought the Guild, have tried to ignore and, even, in a few remote cases, have tried to prevent writers from joining.

WEALTHY EXTRAS BANNED BY BRITISH

In a move to aid the unemployed, producers in England have determined that henceforth men and women of means will not be permitted to act as extras in film productions. It had been the habit of people of wealth who wanted the pocket money or knew production executives to work as extras for $5 per day, thus crowding out professional players, who needed the money received.

"There are 1,000 writers in Hollywood," explained Mr. Faragoh. "And they all write. Whether they have jobs or not, they write. One thousand writers pounding away on 1,000 typewriters.

"You can find them everywhere," he continued. "In pseudo-Spanish bungalows with false beams lacerating the ceiling and plaster gargoyles smirking from the cornices. In hotel suites, where the carpets are turquoise and the walls orchid. In attics, spare bedrooms, rented offices, empty garages.

"But by far the greatest number of them woo their Muse right on the 'lot' — in cubby-holes hastily fashioned from abandoned cutting-rooms, or, perhaps, from dressing-rooms no longer fit to house stars. Here, in their plaster-board ivory towers, are the boys who jump every time some one opens the door, who regard every telephone-call with fear, who know that every finished page of a manuscript brings the hour of reckoning that much nearer.

"You see, they write for a living. They are employees, wage-earners, workers. And their lives are short, insecure, their fate uncertain. Jobs are hard to find, easy to lose. Nor is the loss of one's job necessarily the result of bad writing. A general wave of studio-economy may do it. The change of somebody's mind. The vaguest whim. The refusal of a star or director to have anything to do with the finished 'script.' A shake-up of personnel. The sudden decision not to star the newest child-wonder in a bedroom-farce."

What about salaries, the *Literary Digest* asked?

"True, while the writer is lucky enough to be employed, his salary is good—probably. Probably not. For every four-figure pay-envelop, there are dozens containing less than $100. For every author under contract, there are hundreds without work. The average salary is $300. The average work-year runs 40 weeks. Juggle these figures, bearing in mind that out of the 1,000 writers, only 200 or so are regularly employed—and see what you get! And consider further that the luckiest of writers can hope for only a given number of years in the profession; after that, he must make room for younger men, fresher talent.

"People who cut short careers in the theatre, authors of successful books and short stories, newspaper men who gave up pretty good jobs to turn to screen-writing, have a right to demand some sort of economic security. And, I think, assurance that their calling is a profession and that, having made a place for themselves in that profession, they can continue to look upon it as a means of existence."

What means, Mr. Faragoh was asked, had the Screen Writers' Guild arrived at after long shuffling of the facts?

"To hasten the coming of an era of collective bargaining in the matter of working conditions and minimum basic guaranties relative to compensation, length of employment and proper credit on the screen, the writers of Hollywood are organized in the Screen Writers' Guild with a membership of nearly 800.

Open Guild Shop Sought

"Let's look at what Ernest Pascal, President of the Screen Writers' Guild, has to say. Here it is: 'The Guild is a business organization dealing with the facts of the writers' business problems. It has for its aim the Guild Shop. This is an open shop, which any writer may join, regardless of professional qualifications, previous condition of servitude or fame and glory. By joining the united front of 800 of his fellows, the writer is put into an advantageous bargaining-position, and receives the backing, as well, of such affiliated organizations as the Dramatists' Guild and the Authors' League of America.'

"This does not mean, obviously, that once a writer is a member, he may jump the reservation and do as he pleases, safe in the knowledge that the Guild will protect him and nurse him back to employment and forgiveness. For, at the moment of joining, the writer also submits to the self-discipline rules of the Guild, with its arbitration machinery and severe penalties for any breach of professional ethics. It is sad to have to acknowledge that writers sometimes, in individual cases, breach ethics, good taste, honesty. And, thus, the Guild is as rigid a protector of the rights of the film-producer, who is the employer, as it is of the rights of the authors."

"Tomorrow the producers will deal with the Guild and its 800 members—and like it!" concluded Mr. Faragoh, their spokesman.

HALF OF THEATRES NOT EQUIPPED FOR BEST SOUND, SAYS LIGHTMAN

Former President of MPTOA Tells Technicians Exhibition Is Least Advanced Branch; Urges Less Volume in Musicals

Sound problems of the exhibitor which are uncontrollable in the theatre because they originate during studio recording were brought for solution to Hollywood's sound technicians last week by M. A. Lightman, who asked, for one thing, that producers lower the volume of some of the blasting sound being poured into talkers, especially into musicals.

On the other hand, Mr. Lightman said that 50 per cent of all theatres today are not properly equipped to get the best results from the improvements made in recording. The reason, he said, is that the original reproducers, installed in 1927 and 1928, are still being used in these houses and no provision or attempt has been made by their owners to effect the improvements required to get the full tonal values since developed.

Mr. Lightman, who is president of the Malco theatre circuit, operating out of Tennessee and into Mississippi and Arkansas, and who served five terms as president of the Motion Picture Theatre Owners of America, talked about production technique from an exhibitor's standpoint, before the Technicians Branch of the Academy of Motion Picture Arts and Sciences.

Says Music Should Vary, Too

"I can't understand why producers think it necessary to throw so much volume into musicals," Mr. Lightman told the technicians. "After all, music is something definite, concrete, and why music shouldn't vary, just as sound varies, as dialogue varies, I don't know. I certainly agree with you that when a symphony orchestra strikes a note you have an effect to create and to do that sometimes you must have very high volume, but one should have climaxes in music as one does in dialogue, and there is even more range in music.

"I'll admit that a great deal of fault for poor effect in the theatre is with the exhibitor, but in the recording of the music itself there should be shadings and some soft as well as loud passages. Why should all music be loud in an operatic production?

"Music lovers looking at a picture will appreciate a whisper from 100 instruments, if that whisper is called for in the writing of the music," he continued. "If it is necessary to cover up scratches and extraneous noises with high volume, I don't know about the technical part of it, but at least let music stand for what it does and give it the shading and beauty that the writer intended it to have.

"There is one criticism with regard to playbacks which I have noticed often and which was particularly brought to my attention as a result of my experience with a picture we ran recently in Memphis. I appreciate the fact that a star should look beautiful in a picture. We don't want to see their veins popping out, or their eyes staring, so if you can put the singer in a small room and record the singing with the maximum quality that should be done by all means. But for the life of me I can't understand why an experienced artist will be permitted to go through a song for recording and then forget that she's a singer and try to have the playback show her as a great actress.

"If a star is singing a big number, — if the volume is high and she is supposed to be singing with great gusto and great power, for heaven's sake don't give us a high volume sound track and at the same time show us on the screen a picture of the lady walking about the set exercising her vocal cords with about as much effort as she would exert if she were standing in a room conversing with four of her friends.

Must Maintain Illusion

"The audience knows just exactly what expressions should be on the face of the singer, therefore it is necessary for the singer to be interested enough to really give a true illusion," Mr. Lightman warned. "You have a perfect right to use technical processes. We wouldn't have a performer actually go and stick his head into the mouth of a lion when after all we are only being shown a picture, and if these processes save a lot of money and are efficient, they certainly should be used.

"However, I think you should exercise the greatest amount of care in your use of playbacks. The minute an audience get the idea a scene is faked, they lose their interest. The illusion of reality must be maintained, —your audience is critical, and believe me when I say that they will detect the minutest flaw in your work. If you think an audience is not very discerning, you're mistaken. Remember that people going to musicals today are people primarily interested in music.

"Musicals are not accepted universally yet. Some exhibitors can sell a picture of that kind where others definitely fail to do anything with them. I think the day will come when they will be top pictures. They have a place in our business and personally I am heartily in favor of them.

"In Memphis recently we even went so far as to have a Hollywood premiere, with arc lights, a radio broadcast, a master of ceremonies and everything that goes with such an event, when we opened with one of the musical pictures and we had the crowds blocking traffic in front of the theatre.

Calls Exhibition Least Advanced

"In my opinion the exhibitor as a class is less advanced than any other branch of the industry," Mr. Lightman said. "Exhibitors must be forced, so to speak, to keep in tune with the times.

"There are equipments today in some of the deluxe houses which are original equipments installed in 1927 and 1928. No provision has been made in these houses to take care of what you are doing out here now. The best results cannot be obtained from such equipment. Fifty per cent of the theatres today won't get any more out of your product than just ordinary results.

Declares Some Deluxe Houses Still Using Equipment Installed in 1927 and 1928; Asks Shading in the Recording Music

"Some theatres and some exhibitors have advanced but I think that in general the exhibitor must be told and must be kept acquainted with what you are doing out here. The exhibitor has an obligation to the industry to keep his equipment up to the best possible efficiency.

"I understand that you are now releasing some pictures with two types of prints; one for equipment that has been brought up to meet the very top volume requirements and one for equipment that isn't prepared to take care of great volumes. I think that is a very fine way of handling the situation," Mr. Lightman told the technicians.

N. V. A. Sanitarium to Receive Help of Major Film Companies

Major motion picture companies have advanced sufficient funds to the N. V. A. Sanitarium at Saranac Lake to remain open for an additional 30 days and will meet at an undetermined date to discuss plans for arranging sufficient finances to allow the theatrical institution to continue without suspension.

The meeting will be arranged upon the return from Hollywood of Will H. Hays, Harry M. Warner and John E. Otterson. The sanitarium requires from $90,000 to $150,000 for operation.

Pathe-Natan Auxiliary To Release 25 in U. S.

Distribution of 25 Pathe-Natan releases in America will be inaugurated September 1 by France Film, new company, which will have the former Fifth Avenue Playhouse, renamed the Cinema de Paris, for premiere showings. The first, opening Friday, will be "Look Out for the Paint." Other pictures will be "The Last Billionnaire," "Wedding March," with Tullio Carminati, "Charlemagne," "Mystery of Paris," "Maria Chapdelaine," "The Orderly."

Cocalis After Circuit of 25

Sam Cocalis, operating 14 theatres in Greater New York in addition to his interest in the Springer & Cocalis circuit, has a number of other deals pending which would bring the total to around 25. Mr. Cocalis recently acquired the Park, Newark, N. J., in a foreclosure sale. The house will be reopened this week.

WHEREVER YOU DIAL . . . THEY'RE BROADCASTING "TOP HAT" TUNES

ll over the broadcast band . . . the biggest name orchestras on he air are playing those unforgettable hits by Irving Berlin . . . he numbers first introduced over the air by Fred Astaire and enny Hayton's Orchestra in Lucky Strike's "The Hit Parade" our . . . Here are a few of the coast-to-coast chain roadcasters now playing or soon scheduled to lay "Top Hat" Tunes (arranged alphabetically):

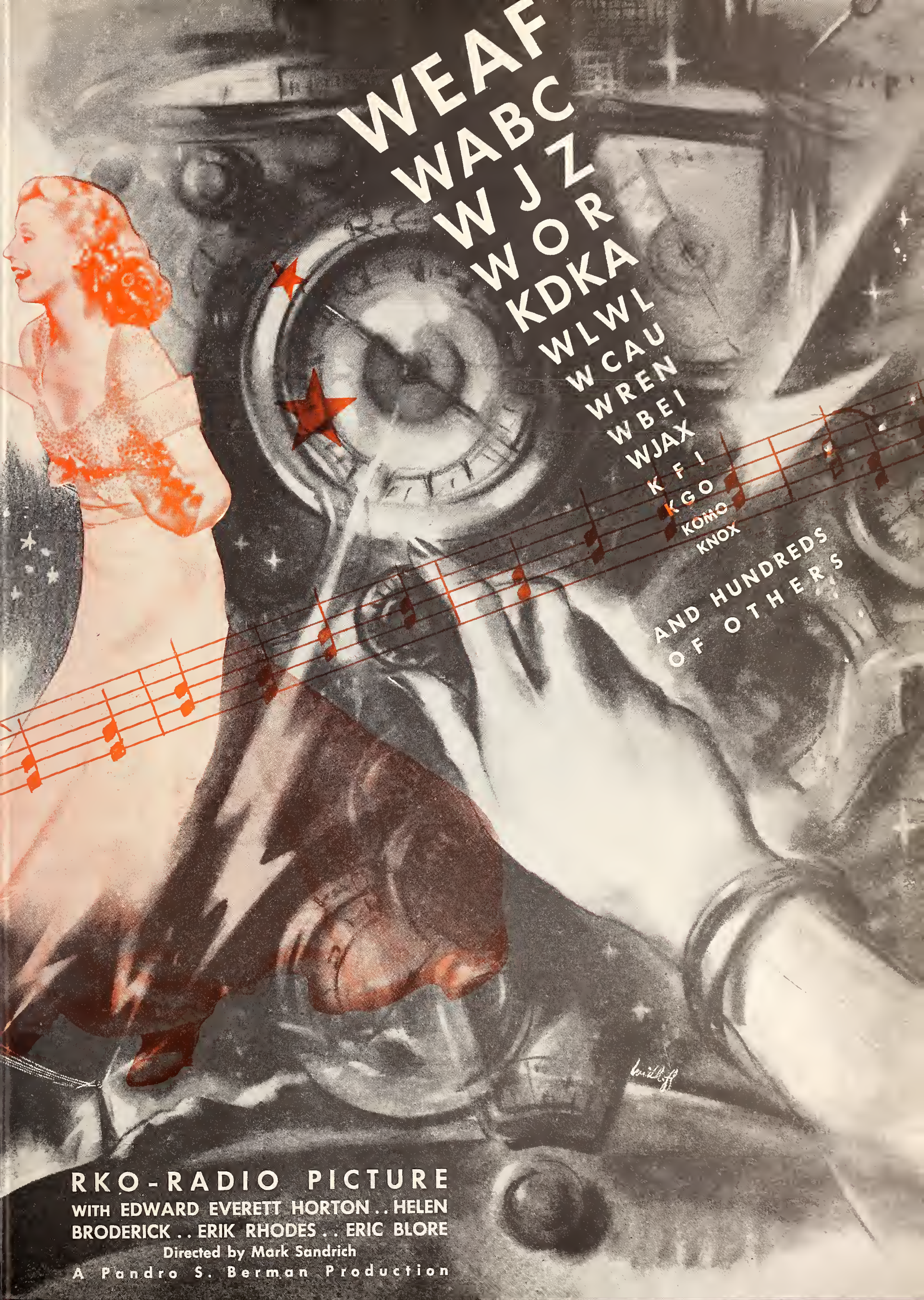
AVE BRUCKMAN, *California Melodies;* **CITIES SERVICE RCHESTRA,** *Cities Service Program;* **EDDIE DUCHIN,** *xaco Program;* **JOHNNY GREEN,** *Socony Program;* **GUS-AVE HAENSCHEN,** *Bayer Aspirin Program;* **LENNY AYTON,** *Lucky Strike Program;* **JOHNNY JOHNSTONE,** *istyeast Program;* **AL JOLSON-VIC YOUNG,** *Shell Oil Pro-am;* **GUY LOMBARDO,** *Esso Program;* **RAY NOBLE,** *Coty rfume Program;* **RAY PAIGE,** *Campbell's Soup Program;* **ADIO CITY MUSIC HALL,** *Weekly Broadcast;* **LEO EISMAN,** *Philip Morris Program;* **FRANK TOURS,** *Good ulf Program;* **RUDY VALLEE,** *Fleischman Hour;* **PAUL HITEMAN,** *Kraft Cheese Program.*

MILLIONS OF LISTENERS EVERY DAY AND EVERY NIGHT BEING SOLD ON THIS SHOW OF SHOWS! . . .

FRED ASTAIRE ★ GINGER ROGERS

"TOP HAT"

LYRICS AND MUSIC BY
IRVING BERLIN


WEAF
WABC
WJZ
WOR
KDKA
WLWL
WCAU
WREN
WBEI
WJAX
KFI
KGO
KOMO
KNOX
AND HUNDREDS OF OTHERS

RKO-RADIO PICTURE
WITH EDWARD EVERETT HORTON . . HELEN BRODERICK . . ERIK RHODES . . ERIC BLORE
Directed by Mark Sandrich
A Pandro S. Berman Production

YOUR LOCAL CRITICS
SHOW WITH GREAT

This Novel won the PULITZER PRIZE for the BEST AMERICAN NOVEL OF THE YEAR
ALICE ADAMS
LICE
DAMS

"IT'S A HONEY!" "Kat
A big and memorable occasio

"ENTHUSIASTICALLY
retained...Excellent characte
house at the matinee yest

"HEPBURN SUPERB!
ability to bring her audienc
you don't know if it's polit

"THEY'LL ALL BOOS
or such a story for her . .
laundry workers, stay-at-hom
with all the numbing actualitie
stitute themselves enthusi

"A HIT ANYWHERE!"
understanding, tender portra
The comedy gives the audi
cast . . . This one should be

★ **OPENED TO GRAND
SAN FRANCISCO, LAS
AT RADIO CITY MUSI
DOZENS OF KEY CIT
ANGELES, ROCHESTER
DELPHIA, DENVER, S
APOLIS, KANSAS CITY
WASHINGTON, OMAHA
DENCE, ETC.**

WILL SELL YOUR REVIEWS LIKE THESE:

ne Hepburn finds herself in a good role in a picture as good as her part in it . . .
or people who go to the movies . . . It is, if you must have it, a honey!”
—*Katharine Hill, San Francisco Chronicle*

PLAUDED!” “The quality and sincerity of Booth Tarkington’s novel have been
rawing and direction . . . The picture was enthusiastically applauded by a capacity
ay.”—*Ada Hanafin, San Francisco Examiner*

Hepburn is superb as ‘Alice Adams’ at the Golden Gate Theatre . . . She has the
ight into the picture . . . A strange mixture of pathos and humor . . . over which
laugh or cry, so end up by doing both.”
—*Harrison Carroll, San Francisco Call-Bulletin*

T!” “Not since ‘Morning Glory’ has the screen seen such a Katharine Hepburn
lice Adams’ is the story, as modern as today, of millions of girls, shop girls,
gly ducklings who dream grand dreams and while dreaming are face to face
f life . . . It does not seem otherwise than that those who see the picture will con-
press agents in its behalf.”—*Motion Picture Herald*

atharine Hepburn tops her performance in ‘Morning Glory’ with a brilliantly
f a wistful eager girl suffering the anguishing embarrassments of being young . . .
almost hysterical laughs without sacrificing complete sympathy for the whole
it in any locale.”—*Motion Picture Daily*

**USINESS AT GOLDEN GATE,
EEK . . . THE BIG ATTRACTION
LL THIS WEEK . . . DATED IN
UNS, INCLUDING CHICAGO, LOS
ALTIMORE, CLEVELAND, PHILA-
AUL, NEW ORLEANS, MINNE-
YRACUSE, BOSTON, BUFFALO,
ES MOINES, COLUMBUS, PROVI-**

★

KATHARINE HEPBURN

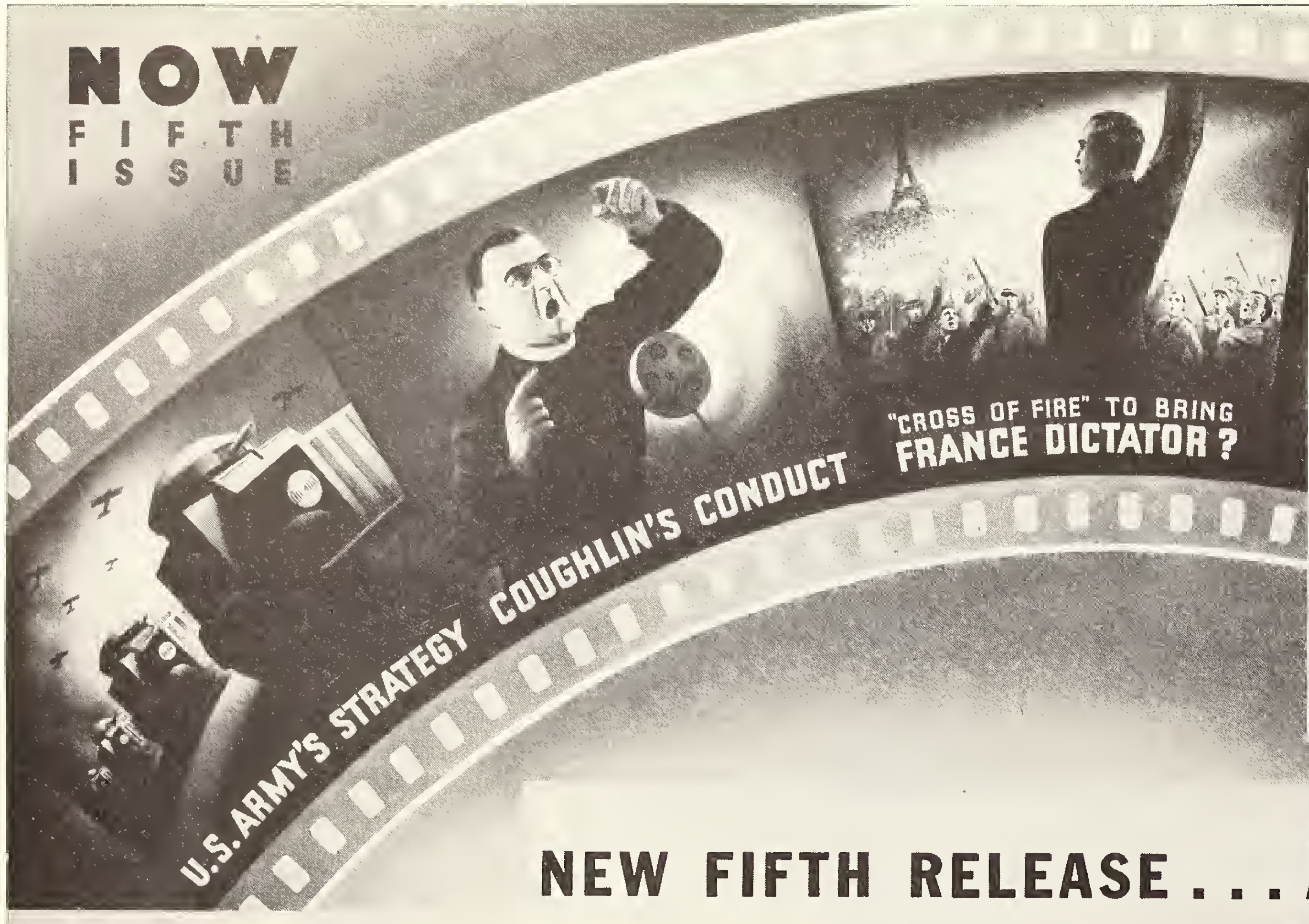
in **BOOTH TARKINGTON’S** Pulitzer Prize Novel

“ALICE ADAMS”

*with Fred MacMurray . . . Fred Stone . . .
Evelyn Venable . . . Directed by George
Stevens. . . A Pandro S. Berman Production.*

RKO-RADIO PICTURE

NOW
FIFTH
ISSUE


U.S. ARMY'S STRATEGY
COUGHLIN'S CONDUCT
"CROSS OF FIRE" TO BRING FRANCE DICTATOR ?

THE MARCH OF TIME

RELEASED BY
RKO
RADIO
PICTURES

PRODUCED BY THE EDITORS OF TIME

NEW FIFTH RELEASE . . . AUGUST 15th

BACKING the new fifth edition of MARCH OF TIME on the screen are (1) The new five-a-week MARCH OF TIME radio shows (starting August 26th) (2) Next week in TIME Magazine a double-page advertisement (3) On September 1st a full page advertisement in FORTUNE (4) In key cities from coast to coast billboards like the above.

The issue itself is easily the most timely, searching and comment-provoking to date. Hundreds of new theatres have signed for THE MARCH OF TIME. Smart showmen throughout the country realize better every day that MORE PEOPLE WANT TO SEE THE MARCH OF TIME THAN HAVE FOUND THEATRES SHOWING IT.

PRODUCERS BUY 63 ADDITIONAL BOOKS AND PLAYS FOR 1935-36

41 Originals, 12 Books and 10 Plays Included in July Purchases, Exceeded in Number Only by April

Paramount Gets Exclusive Rights to 22 of Zane Grey's Outdoor Romances; Many Outstanding Plays and Novels Acquired

Hollywood producers invaded the story market during the month for 63 manuscripts with which they will further round out those parts of 1935-36 programs that had not been determined when their distribution divisions sent new product announcements to exhibitors, earlier in the summer.

July's story and play acquisitions exceeded those of any month this year, except for April's 100 purchases, and were represented by 41 originals, 12 books and 10 plays, many of them having great potential box office value. They compared with purchases of previous months as follows:

Month	Originals	Books	Plays	Totals
September	28	40	7	75
October	25	20	6	51
November	39	17	8	64
December	19	19	6	44
January	26	14	7	47
February	21	17	3	41
March	28	15	5	48
April	43	44	13	100
May	23	19	9	51
June	24	19	7	50
July	41	12	10	63
Totals for Ten Months....	317	236	81	634

The additions made in July to 1935-36 programs are in line with the policy of virtually all companies to refrain at sales convention time from making complete announcements of the nature of all product intended for the new season, so as to permit them to acquire more timely subjects and the latest successes of book and play as they appear in the season. The many purchases, then, serve to enlighten exhibitors as to the nature of some of the product the identity of which was unknown when they signed 1935-36 contracts.

One of the outstanding story deals of the year was consummated when Paramount acquired exclusive rights to all of Zane Grey's writings over a term of years. Twenty-two of Mr. Grey's outdoor romances, his complete output, are involved and will serve immediately as material for a series of Grey westerns to be made this season. This deal placed Paramount far out in front of all other companies insofar as the number of acquisitions were concerned, and compared as follows:

Purchasers	Originals	Books	Plays	Total For July
Fox	..	1	..	1
Goldwyn (U.A)	..	1	..	1
Kent (Willis)..	1	..	..	1
London (U.A.).	..	1	..	1
Metro	1	1	3	5
Paramount	24	1	2	27
Radio	1	1	2	4
Reliance (U.A.)	..	..	1	1
Republic	6	..	..	6
Selznick (U.A.)	..	1	..	1
Tuttle (Frank)..	..	1	..	1
20th Century-Fox	1	2	1	4
Universal	5	2	..	7
Warners	2	..	1	3
JULY TOTALS..	41	12	10	63

The extent of the potential box office value of the new group may be gleaned from the nature and past performances of some of the books and plays acquired. MGM will do Alexander Dumas' "Camille," to star Greta Garbo. Samuel Goldwyn acquired Edna Ferber's best selling novel, "Come and Get It," for Miriam Hopkins, and Warner contracted with Warden Lewis E. Lawes, of Sing Sing, for his story about the comeback of "Alabama" Pitts, ex-convict whose invited invasion of the baseball diamond, after his release from prison, occasioned considerable controversy in the press.

Outstanding Purchases

"Gentle Julia," well known Booth Tarkington story, went to Fox, and "Green Grow the Lilacs," New York Theatre Guild play by Lynn Riggs, was purchased by Radio. Universal got Nina Wilcox Putnam's "Her Excellency, the Governor," while David O. Selznick closed with Mary Pickford for the sound rights to "Little Lord Fauntleroy," which Miss Pickford appeared in some years ago. It will be the first Selznick release through United Artists.

Shirley Temple was supplied with Edward Peple's stage success, "Littlest Rebel," by 20th Century-Fox, and Damon Runyon's "Money from Home" went to Paramount, which also bought Zoe Akins' Pulitzer prize play, "The Old Maid," successful Broadway production which still is running.

"Rose Marie," Broadway musical of a few years ago, was Metro's outstanding acquisition. Reliance closed for an untitled Elmer Rice play. July's story purchases complete, with available production credits, follow:

Alone Together, original, by Mann Page, purchased by Universal for Zasu Pitts and Hugh O'Connell; direction by Kurt Neumann.

Biography of Roy Bean, book, by Sam G. Engle, purchased by Twentieth Century-Fox.

Black Bart's Fall, original, by Eric Howard, purchased by Willis Kent.

Bluebeard, original, by Bayard Veiller, purchased by Universal, for Boris Karloff.

Brutus Is Honorable, book, by Hardwicke Chaison, purchased by Frank Tuttle.

Burn, Witch, Burn, original, by A. Merritt, option purchased by Metro.

"Camille" for Greta Garbo

Camille, book, by Alexander Dumas, purchased by Metro, for Greta Garbo, with Irving Thalberg producing.

Come and Get It, book, by Edna Ferber, purchased by Samuel Goldwyn (United Artists), for Miriam Hopkins; Edward Chodorov will write the continuity.

Comeback, by Warden Lewis E. Lawes, purchased by Warner.

Count Pete, magazine story, by Francis C. Cockrell, purchased by Radio.

Electric Man, original, by H. J. Essex, Sid Schwartz and Len Galos, purchased by Universal, for Bela Lugosi.

Freshman Love, original, by Earl Felton, purchased by Warner, for production by Bryan Foy.

Gentle Julia, book, by Booth Tarkington, purchased by Fox, for Jane Withers; Lewis Seiler directing.

Ghost Goes West, book, by Eric Keown, purchased by London Films (United Artists), for Robert Donat, with Rene Clair directing. (Formerly titled "Sir Tristram Goes West.")

G-Men of the Nineties, original, by Percy Pembroke, purchased by Republic, for production by Paul Malvern. Lindsley Parsons will collaborate with Mr. Pembroke in writing the screenplay.

Green Grow the Lilacs, play, by Lynn Riggs, purchased by Radio, for Richard Dix; Cliff Reid will produce.

Western for John Wayne

Gun Slingers, original, by Robert Emmett, purchased by Republic, for John Wayne.

Guy in the Silk Hat, original, by Rowland Brown, purchased by Radio, for production by Cliff Reid.

Her Excellency, the Governor, magazine story, by Nina Wilcox Putnam, purchased by Universal, for Binnie Barnes.

I'm Coming Back to You, original, by Lucian Cary, purchased by Paramount, for George Raft and Marsha Hunt.

King of Burlesque, original, by Vina Delmar, purchased by Twentieth Century-Fox, for Warner Baxter.

Lady Smith, play, by Myles Connolly, purchased by Paramount, for Carole Lombard.

Law West of the Pecos, book, by Sam Engle, purchased by Twentieth Century-Fox (to be released as "Men Remington Knew.")

Little Lord Fauntleroy, book, purchased by David O. Selznick Productions (United Artists), from Mary Pickford, for Freddie Bartholomew, with George Cukor directing.

Littlest Rebel, play, by Edwad Peple, pur-

(Continued on following page, column 1)

RELIEF JOBS PROPOSED FOR 10,000 WRITERS

Federal relief jobs for 10,000 writers, with an allotment of $6,288,000, was recommended this week, by an advisory committee on allotments, to the administrators of the Work Relief writers' project in Washington. It was reported that the sum would be used for a "wide variety" of useful projects upon which newspapermen, fiction writers, even architects and geologists, would be employed.

Among the plans is one for employment of a staff of 200 special reporters to provide weekly "narrative reviews" of the progress of the work program, these reports to go to President Roosevelt and Harry L. Hopkins, Works Progress Administrator. Seven or eight thousand would be employed compiling a National Guide Book, with detailed reports on historic landmarks, restaurants and whatnot, in each of five sections of the country. There would be a department of translation of historical documents, another on an "encyclopaedia of government functions," with 30 writers at Washington doing the final dressing up of the material.

Story Purchases Approach Record

(Continued from preceding page)

chased by Twentieth Century-Fox, from MGM, for Shirley Temple.

LONG-AGO LADIES, play, by David Carb, option purchased by Radio, for possible production by Kenneth Macgowan.

MIDDLE DEEP, original, by William A. Ullman (title changed to "Twenty Fathoms Deep"), purchased by Republic, for production by Nat Levine, under supervision of Armand Schaefer.

MONEY FROM HOME, magazine story, by Damon Runyon, purchased by Paramount, for Bing Crosby, with adaptation assigned to Grover Jones, Walter DeLeon and Francis Martin.

MOTOR BOAT GIRL, original, purchased by Paramount, for supervision of Jack Cunningham, with Wendy Barrie tentatively assigned to star, and Eugene Walter to adapt.

MOUNTAIN MEN, original, by Lindsley Parsons, purchased by Republic, for John Wayne, with production by Paul Malvern.

OFF-SIDE, original, by Stanley Meyers, purchased by Universal, for Charles Farrell, June Martel, Andy Devine, J. Farrell McDonald and Ann Sothern; direction by Hamilton McFadden.

Long-Run Stage Play Bought

OLD MAID, play by Zoe Akins, adapted from the Edith Wharton novel, purchased by Paramount.

ONCE THERE WAS A PRISONER, play (from the French, "Y Avait Un Prisonnier"), by Jean Anouilh, purchased by Metro.

OREGON TRAIL, original, by Lindsley Parsons, purchased by Republic, for John Wayne, with Paul Malvern producing.

PRESENT FROM MARGATE, play, by Ian Hay and A. E. W. Mason, purchased by Warners-First National, for Josephine Hutchison and Warren William; screen play by F. Hugh Herbert.

RED RIVER VALLEY, original, by Lindsley Parsons, purchased by Republic, for Gene Autry, for production by Nat Levine.

ROSE MARIE, play, by Otto Harbach and Oscar Hammerstein, with music by Rudolf Friml and Herbert Stothart, purchased by Metro, for Jeanette MacDonald and Nelson Eddy.

STORMY, book, by Cherry Wilson, purchased by Universal, for Noah Beery, Jr., Rex, the horse, and Jean Rogers; direction by Louis Friedlander.

SWEET SURRENDER, original, from an idea by Herbert Field and screenplay by John V. A. Weaver, and adaptation by Charles Beehan, purchased by Universal, for Sidney Fox, with production by Broadway Productions.

UNTITLED, 22 Zane Grey western stories, his complete output, purchased by Paramount, with Dean Jagger, Larry (Buster) Crabbe and Glenn Erikson in line for featured parts in the series to be made.

UNTITLED Elmer Rice play, purchased by Reliance (United Artists).

Heads Record Company

John P. Case, vice-president of American Record Company, subsidiary of Consolidated Film Industries, Inc., has been elected president of the record company, succeeding Moe Siegel, who continues as chairman of the board but will give most of his time to the affairs of Consolidated.

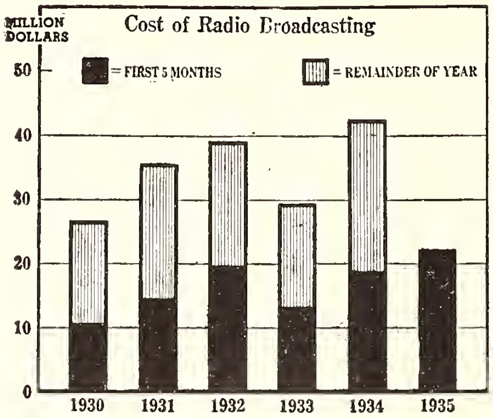
Al Larrivee Dead

Al ("Doc") Larrivee, 43, former cameraman who put out the Lincoln Theatre News, died in Lincoln, Neb., of poison. Police said it was suicide.

LEGITIMATE THEATRES AIM FOR SMOKES, DRINKS

The old complaint of Broadway's stage producers, that motion picture theatres receive special privileges was voiced again this week by the Actors' Equity and the League of New York Theatres in a new drive to make theatre-going more enjoyable by permitting audiences to drink cocktails and, perhaps, smoke.

Radio Advertising Shows Large Gain



In the first five months of this year, radio broadcasting advertising exceeded the record for any corresponding period in preceding years. In 1934 a high was established for the full year of $42,600,000. For the first five months of 1935 the total of $22,148,000 was more than half this amount.

The cost of radio broadcasting facilities was compiled under the direction of the Department of Commerce. The first five months of 1930 the total was $10,656,000. This year's comparative total was more than double that figure, and only $4,672,000 under the full year total of 1930.

First Division Sets Four Releases for September

Starting the new season with 18 Alliance productions, Harry H. Thomas, president of First Division, this week set four additional pictures for release in September. These include two Invincible productions, one Chesterfield and one Associated Talking Picture release as follows:

"Death from a Distance," Invincible, featuring Russell Hopton, Lola Lane and George Marion, Jr., and directed by Frank Strayer; "Java Head," with Anna May Wong, Elizabeth Allen, Edmund Gwenn and John Loder, directed by J. Walter Ruben; "The Girl Who Came Back" has Sidney Blackmer, Shirley Grey and Noel Madison, directed by Charles Lamont; "Society Fever," directed by Frank Strayer, an Invincible release, with Lois Wilson, Lloyd Hughes, Grant Withers, Hedda Hopper.

Public Work Funds Go to Amusements

President Roosevelt this week allocated $3,227,946 of Public Works funds for traveling road show, circus and other amusement projects in New York, to be used immediately.

The largest allocations were $906,960 for the formation of road companies of professional and vaudeville actors to tour CCC camps in the second and third corps areas; $1,521,764 to provide professional dramatic performances for the public in parks, schools, settlement houses, institutions and playgrounds; $333,260 to provide circus units in the parks and playgrounds during the summer and in armories and in other suitable places during the winter; and $1,465,962 for orchestral, band and vocal ensemble units to give free concerts for the public at schools, museums, armories, parks and over the municipal broadcasting station.

Courtland Smith's Son Killed

Archibald B. Smith, 17, son of Courtland Smith, president of Pathe News, was killed Monday night when the automobile in which he was riding plowed 600 feet through a field and crashed into a house, near Edgartown, Mass.

Monroe Salisbury Dies

Monroe Salisbury, 59, veteran actor of the stage and silent pictures, is dead from injuries sustained in a fall at San Bernardino, Cal., where he had been a patient in the Paton State Hospital for the Insane.

W. A. Gerves Passes

William A. Gerves, 51, operator of the Fairview, Uptown, Marvel and other suburban theatres of Cincinnati, died at the Good Samaritan hospital in that city. He suffered a relapse from an appendicitis operation.

Leo Mielziner Dies

Leo Mielziner, 65, portrait painter and lithographer, died in Truro, Mass., after an extended illness. Mr. Mielziner was the father of Jo Mielziner, stage designer, and Kenneth MacKenna, the actor.

Mrs. Sarah Skirball Killed

Mrs. Sarah Skirball, mother of Jack H. Skirball, Educational's sales manager, was killed, and Joseph Skirball, her son, and two daughters, Grace and Mildred, were seriously injured in an automobile accident Sunday at Sewickley, Pa. Mrs. Skirball and her family were en route to their home from a vacation in New York.

Morris Engel Dies

Morris Engel, former newspaper and exploitation man, died at his home in St. Louis after a long illness. He had worked for Universal and other companies.

Samuel Dallas Drowns

Samuel Dallas, 27, of Defiance, Ohio, was drowned in the Maumee river when his motorboat capsized while trying to navigate the flood. Mr. Dallas was manager of the independent Valentine theatre.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

This is the 86th anniversary of a theatrical riot in New York the tragic consequences of which would put present day political or social riots in a class with church picnics.

A petty theatrical jealousy came to its climax on a warm summer evening when friends and followers of Edwin Forrest, American actor, staged a protest demonstration against William C. Macready, English player, upon his opening in "Macbeth," at the Astor Place Opera House. Before the brawl was over 300 Irish policemen had been battled to a standstill, the Seventh Regiment was called out to restore order and 141 soldiers were injured and 34 rioters killed.

The riot, so John Hix tell us, had its background four years before in England, when Macready bought a play in which Forrest was playing. Forrest was said to have been shown every consideration by Macready, but in spite of that he seemed to think that the English actor was plotting his humiliation. Four years later, when Macready came to America, Forrest and his friends staged their demonstration.

▽

United Artists halts for a moment in making box office claims for Mickey Mouse to pin on him a medal for a miracle. Mickey, it is said, was performing on the sound screen at the Manoir Richelieu Casino at Murray Bay in the Canadian north, and among the audience were numerous patients from the Murray Bay Convalescent Home nearby. One patient was seen entering the Casino on crutches, navigating the aisles with what was said to be considerable difficulty. During the Mickey Mouse screening he laid his crutches beneath the seats. For the next half hour he forgot all about his affliction as he laughed at the antics of the Disney brainchild. When the show was over, he got up and walked from the theatre without even a limp, leaving the crutches behind.

▽

Kenneth Force, of our Kansas City force, passes along a tip for a good newsreel shot: In Dodge City, Kansas, they have unearthed two jails of the pioneering days. One was an ordinary brig; the other a pit 15 feet deep and 30 feet round into which drunkards were thrown. They had to get sober in order to climb out.

▽

RCA has its "High Fidelity," Erpi its "Wide Range."

Received the other day in the mail at the headquarters of Western Electric Company of Brazil, in Sao Paulo, was a letter from a native exhibitor bearing the lone inscription:

GENTLEMEN OF THE WIDE RANGE,

Sounds like a "Western" Capital.

▽

Twenty years ago Jack Lait named Sophie Tucker "the Mary Garden of Ragtime," and that billing stuck until ten years ago, when Jack Yellen, her songwriter then and now, dubbed her "the Last of the Red Hot Mamas." The other evening Miss Tucker adopted a new name, "Public Sweetheart No. 1." "All of which is very sweet," admitted Sophie, "but what can I use ten years from now?"

We suggest: "What an optimist!"

▽

Bing Crosby's dignity was upset somewhat by a telegram that he received at the Saratoga racetrack in upstate New York. Turfman Crosby had brought six horses on from Hollywood to race at the Spa. Broadway Bill Rose wired him an offer to pay him $2,000 a week to appear with the horses in his "Jubilee," and $2,500 per week for the horses alone.

Some few hours before Hollywood press dispatches announced that Joan Blondell's "perfect" screen romance had hit the rocks and that the actress was suing husband George Barnes for divorce, charging incompatibility, a publicity blurb of a biographical nature quoted Miss Blondell as saying her marriage "will last," and that "constant association with her husband is her formula for happiness."

Further on they said that Joan has three cats: "Washy," "Screwy" and "Scramy."

A few months ago Joan Blondell received from Cameraman Barnes a gold and platinum history of their romance and marriage, put together on a chain bracelet. There are two little gold hearts, joined, a miniature telephone, a tiny engagement ring with the smallest of diamonds, a wedding ring and a baby carriage, half as large as a fingernail. An appropriate addition would be a gate.

▽

The new, 14-year-old Mexican successor to Nancy Carroll, divorcee, as the wife of Bolton Mallory, writer, cannot speak English, but her Acapulco neighbors boast of her ability to swim, ride and dance the rhumba. Mallory is lucky; there's many another gal who can only swim.

▽

From Harrison Carroll, of King Features, we hear that privacy, even from the gossip writers—a dual rarity—is offered to patrons of the Joya cafe, a new and expensive rendezvous for gourmets on California's beachfront. The place is run by Roland West, Thelma Todd's partner in her Sidewalk Cafe. Admission is by card only and the management informs prospective members: "You will not be mentioned if you come here."

Private dining rooms, a luxurious lounge and fancy food—at fancy prices—are featured. Joya cocktails cost $2.50 each and a steak is $7.50. However, they throw in a baked potato gratis. Some items—soup, for instance—can be had for as little as 85 cents.

Only 180 cards have been issued and diners intent on snatching a quick bite are required to telephone their orders an hour and a half before service.

▽

March of Time this week brings to the public through the exchanges of RKO a picturization of the not generally known reason why Father Coughlin commenced the fight he is conducting for social justice. Nine years ago, when the athletic priest was starting a new parish at Royal Oak, his present headquarters, in Michigan, he was threatened with violence by the Ku Klux Klan. He swore on the spot to stamp out bigotry and intolerance, and to reach out beyond his little audience of 16 parishioners, began broadcasting sermons by radio. Today Father Charles Edward Coughlin's radio followers, organized as the National Union for Social Justice, number 8,000,000.

Most exciting shot in the March of Time sequence: Fiery Father Coughlin bashing down the Klan's fiery cross.

▽

Eagle-eyed Irene Smolen, Motion Picture Herald, brought back from the marquee of Loew's Commodore in New York the following double billing:

LADIES CRAVE EXCITEMENT

LET 'EM HAVE IT

And Morris Rosenthal used this dual feature inscription on the marquee of his Majestic theatre in Bridgeport, Connecticut:

WOMAN WANTED

WITHOUT CHILDREN

The part of Edward Arnold (born Guenther Schneider) in Universal's new "Diamond Jim" Brady is, literally and figuratively, one of the fattest that it has ever been the good fortune of a Hollywood actor to achieve. (B. P. Schulberg has him under contract the year round at $1,000 per week; Universal paid Arnold $5,000 a week on a "farm-out").

For the part of Diamond Jim, Carl Laemmle's company ordered him to fatten up. Eating is Arnold's only hobby. In his dressing room, the only one on the Universal lot with a private kitchen, he consumed enormous lunches of boiled beef with horseradish sauce, weiner schnitzel and beer, putting on 15 pounds.

The work finished, Actor Arnold is now engaged in removing poundage at the Beverly Crest house where he lives with his wife and three children, and where each piece of furniture is tagged with a brass plate giving the name of the stage play from which he earned money to buy it.

▽

We recently had in our midst on Broadway W. P. Bernfield, United Artists' exploiteer in the Kansas City territory. "Bernie," alias "the Senator," made two important discoveries while here, vacationing: (1) He found his father, whom he had not seen for 25 years. The old gentleman's sight is dimming and he did not recognize his son—until the Senator showed he had no calluses on his hands; (2) Bernie learned that eating popped-corn with beer forms a fine white powder in the system which comes out the scalp and gets all over the coat collar.

▽

Shades of the old Bowery and the "dollar beer rackets" of tough Greenpoint across from Manhattan on the Brooklyn shore, are raised by an exhibitor in Memphis territory who bicycles film. Since double bills he has been using a bicycle-built-for-two.

▽

Awakened from a peaceful sleep the other night by a bat flying around their bedroom, off Broadway, Cora, sister of Gertrude Merriam, secretary of our Managers' Round Table Club, shouted, "If you don't keep those damned exploitation stunts of Mike Vogel out of the house I'll leave you!"

▽

News item in the very conservative New York *Herald-Tribune* newspaper:

WARNERS TO SHOW CORSETS

Warner Brothers Company, corset manufacturer of Bridgeport and New York, will present their fall line of brassieres and corsets at a trade showing at the McAlpin (hotel) today.

▽

The Stephen Simkhovitch who agreed to become a human icicle for science, is a Hollywood scenario writer. Following experiments on a monkey, Simkhovitch agreed to have Dr. Ralph S. Willard, California conductor of the experiments, freeze him "to death," keep him in a refrigerator for days and then bring him back to life. The doctor is accredited by newspapers with freezing a tubercular monkey, Jekal—frozen "stiff as a board"—and after three days in a refrigerator with bringing him back to life by warming him for ten hours while pituitary gland extracts and heart-stimulating adrenalin were injected. Lo, he is now eating bananas and chattering merrily in his cage, the while Stephen Simkhovitch fearlessly prepares for the ordeal out of which he may emerge without a taste for fruit or any other food.

WALKOUT AVERTED IN OPERATOR DISPUTE

Modified Scale for New York Indicated After Week's Delay; Saturday New Deadline

Negotiations for a new basic wage scale for operators and for a settlement of the controversy with Local 306, IATSE, which threatened a general walkout of the local and allied crafts from New York theatres last Saturday night, were continuing this week following the intervention of two Government mediators.

The rescinded cut averaging 41 per cent will go into effect next Saturday at RKO, Loew and Skouras houses unless a settlement is reached by that time, according to a statement by the theatres' committee. It is expected the negotiations will take several days. Any agreement for a new scale finally agreed upon will be retroactive to last Saturday, when the notice became effective.

Meanwhile picketing and disturbances, marked by the bombing of two neighborhood houses early this week, have been resumed at non-union theatres. From various centers in the field came reports of negotiations with operators for new contracts.

Commissions Win Delay

Postponement of the new wage scale for one week was made by the theatres at the suggestion of the federal and state labor commissions, said a statement issued by the committee representing the Greater New York circuits. The committee said the delay was granted to give the mediators "a full opportunity to learn all the facts in the case" and that their interest is "very welcome."

"The theatres are confident that with the full facts before them, the federal and state officials will use their good offices to bring about negotiations between the theatre circuits and the union which may avert a strike and result in cleaning up a situation which for a period of years has become impossible and cannot be continued," the committee declared.

The union had refused to discuss a wage adjustment unless the theatre owners withdrew their notice of the reduction. Joseph D. Basson, president of Local 306, hailed the theatres' action as a "smashing victory."

Circuits Charge Discrimination

The circuits, which ask for a $1.25 an hour wage scale instead of the $2.12½ in existence for some years, say that the union has been discriminating against them. The theatres claim further that while the American Federation of Labor stands for a definite, uniform scale in each locality, Local 306 maintains no uniform scale and sets up different hourly wages and conditions for different theatres.

"Hundreds of New York theatres pay as low as $1 per hour for the same work for which the union demands $2.12½ from the circuits," the committee's statement said. "This is discrimination which the circuits insist on having corrected. The circuits still are willing to pay a fair rate of wage but not more than the union furnishes the same labor for, to other theatres for the same number of hours.

"It should be remembered that the $1.25 offered by the circuits is still above what the union itself sets up as a wage scale for comparable theatres for the same work and the same hours."

Two conciliators from the U. S. Department of Labor arrived from Washington Saturday in an effort to adjust the dispute. Both sides previously had agreed to mediation. Colonel Ruddick of the New York State Labor Department also intervened.

Modified Scale Indicated

Unless a compromise is reached by Saturday, the unions will make good their threat to strike, according to their officials. It is understood the negotiations this week had reached a point where modifications in the present scale were indicated.

Leslie E. Thompson, chairman of the theatres' committee, C. C. Moskowitz and George P. Skouras represent the circuits in the negotiations.

Provided the two camps get together, a new long-term contract will be effected beginning September 1. According to Local 306, plans are underway to increase wages in a number of unaffiliated theatres.

Warner, Paramount and United Artists theatres, as well as the RKO Music Hall, are not concerned in the dispute.

The union says the situation was brought about by the absence of any working agreement in lieu of the NRA code. During the life of the industry code, scales and conditions were set under a modified agreement with the understanding it was to remain in force until a permanent agreement was worked out, Mr. Basson said.

Two Theatres Bombed

Two theatres at Columbus Circle were the targets of bombers Tuesday morning. The ticket booth and front of the Circle theatre were hit. The bombers missed their aim in hurling explosives at the Park theatre and struck a nearby building. The Park theatre had experienced a disturbance over the employment of non-union operators the night before, when two pickets were arrested.

The Circle is operated by Consolidated Amusement Enterprises, and the Park by the Brandt brothers circuit. Both employ Allied operators and have been picketed by Local 306. An unexploded bomb was found Tuesday night in Brandt's Times Square theatre.

Mass picketing increased. By Tuesday 500 to 700 pickets of Local 306 swarmed the Times Square area. The police detail was augmented by 175 patrolmen and police guards were stationed at downtown Manhattan houses. Arrests totaled 10 pickets Monday, 48 Tuesday.

Disturbances elsewhere in the metropolitan area show no signs of abating, as a result of the situation brought about by the existence in the field of Local 306, Allied and Empire State. Local 306 calls the two others "company unions."

A number of houses refusing to do business with Local 306 are being picketed in Brooklyn and elsewhere in Long Island. Samuel Allen, prosecuting attorney at Bay Ridge, complained he had been threatened by eight men as he was leaving the court building after successfully prosecuting two operator pickets. They were found guilty of picketing the Sanders theatre and paid fines of $15 each. Opening of the Colony, a Brandt operation, in Jackson Heights last Thursday night was the signal for a demonstration by Local 306 members, sympathizers and Communists. Three men were arrested, two of whom said they were members of the union.

An odd situation was presented this week when Clarence Brown, MGM director, faced a demand from Jack Hauser, stagehands' representative at Worcester, that union electricians and carpenters from that jurisdiction be employed in making "Ah, Wilderness," on location at Grafton, Mass. Mr. Brown had brought his own crew along from the coast studios.

Rumblings of a battle between operators and exhibitors were reported from Milwaukee as the local was preparing to ask for an increase in new contracts beginning September 1. The union has sent out 40,000 letters to determine the extent and frequency of patronage at downtown and neighborhood houses. The union will base its demands on the returns of the questionnaire. The exhibitors contend the present scale is excessive.

In St. Louis, the latest angle on the dispute over the non-employment of colored operators in three negro houses, the Criterion, Star and Strand, is an ultimatum from Clyde Weston of Illinois, international representative of the IATSE, that the union will not accept a settlement unless the colored operators affiliate. Another development in St. Louis was the temporary suspension of officers of Local Union No. 143 by Mr. Weston, pending an investigation. An internal dispute is said to be the cause of the suspension.

New scales in Cleveland are being negotiated by first-runs. The present contracts expire August 31. It is reported the operators are asking a 15 per cent increase and the stagehands 25 per cent more. Negotiations for subsequent-runs are being conducted by the Cleveland Motion Picture Exhibitors' Association.

Wage and hour conditions in the Southwest are being maintained at code levels, it was reported from Kansas City. New contracts are being negotiated to start in the fall.

Warner Zone Ad Men Meet On 'Midsummer Night's Dream'

Warner zone advertising managers met this week with S. Charles Einfeld, director of advertising and publicity, to cooperate in the working out of a complete merchandising campaign for "A Midsummer Night's Dream." A-Mike Vogel, editor of "The Managers' Round Table" department of MOTION PICTURE HERALD, and Jack Harrower of The Film Daily spoke at the Monday luncheon. On Tuesday there was a general discussion of plans, with talks by Joseph Bernhard, Warner theatre executive, Mort Blumenstock and Mr. Einfeld.

Zone advertising men at the meetings were: L. S. Stein, Chicago; Sidney Dannenberg, Cleveland; Dan Finn, New Haven; Bob Paskow, Newark; Howard Waugh, Memphis; Charles Smakwitz, Albany; Harry Goldberg, Philadelphia; Joe Feldman, Pittsburgh; Frank LaFalce, Washington; Sid Blumenstock, Atlantic City; Dave ("Skip") Weshner, the company's first run zone manager in Philadelphia, and Bill Hendricks, Memphis, in New York on his vacation.

Thieves Carry Off Safe With $2,500 Inside It

The Strand theatre in Far Rockaway, L. I., was robbed of a 1,400 pound safe and the $2,500 inside it, early Monday. Police believed the thieves had hidden in the theatre until after the last performance on Sunday night.

Universal Has Outing

Universal home office worked with a skeleton crew Tuesday. Almost all of its Home Office employees attended the annual boat ride and outing of the Universal Club at Bear Mountain. Numerous prizes had been provided for athletic and other events.

ITALY MAY MODIFY QUOTA LAW TO ADMIT MORE FOREIGN FILMS

Action Expected at Session of the Council of Ministers This Month; Footage Still Limited to Fourth of Last Year Quota

by VITTORIO MALPASSUTI
Rome Correspondent

Modification of Italy's quota law, to permit a larger percentage of foreign picture importation, is a possible outcome of the next meeting of the Council of Ministers, to take place before the end of the month. At present importation is still restricted to about 25 per cent of the meterage imported during the corresponding period of the previous year.

Count Galeazzo Ciano has been named minister in charge of the department for press and propaganda, which supervises the Cinematographic Section, since promotion of the former undersecretary to secretary of state. Grand Ufficiale Luigi Freddi of the Cinematographic Section continues in his position as general manager.

Preparatory work of all American distributors is now very much behind schedule, while Italian production is being pushed ahead. Another group of 15 pictures is ready to go before the cameras, which will increase to 35 the number of Italian films to be released this new season. Two of these will be historical films: "Cristoforo Colombo" ("Christopher Columbus") and "I Condottieri" ("The Leaders"). "Cristoforo Colombo" will portray on the screen the life of America's discoverer. The scenario is to be written by H. E. Massimo Bontempelli and will be directed by Carmine Gallone, director of "Casta Diva."

The cost of "Cristoforo Colombo" has been estimated at more than 10 million Italian lira—a little less than a million dollars.

"I Condottieri" is to deal with the life of Giovanni dalle Bande Nere ("John of the Black Bands") at the time of the Renaissance, and will be directed by Luis Trenker, Italian director, born near Bolzano and well known for his work both as director and actor in Germany, particularly by his last picture, "Der Verlorene Sohn." In "I Condottieri" Mr. Trenker will also play the leading male part.

Other Films in Production

Other pictures in production are:

"Lo Squadrone Bianco" ("The White Squadron").

"Nina Non Fa La Stupida" (Nina, Don't Be Silly").

"Mater Admirabilis."

"Fratelli Castiglione" ("The Brothers Castiglione").

"Ginevra Degli Almieri."

"Idilio 1848" ("1848 Idyll").

"Non Ti Conosco" ("I Do Not Know You.")

"Be Burlone" ("King Jester").

"Il Serpente a Sonagli" ("Rattlesnake").

There are two other pictures to be directed by the Czechoslovakian, Machaty, the man who created "Ecstasy," storm center in America and greatly discussed at the Venice Cinematographic Exhibition last year. One of these two pictures will be taken from a scenario by Maolo Monelli.

While Italian production is straining every effort to obtain a better degree of international value, the 1934-35 season, just closed, confirms once again the higher class of the American production. All the American producing companies represented over here have scored big successes. MGM's best money-makers in Italy last season were: "Queen Christina," "Tarzan and His Mate," "Viva Villa" and "The Painted Veil."

Fox Films's best successes were with "The World Moves On," "Marie Galante," "The First World War" and "Bright Eyes."

Favored Players

Little Shirley Temple divides with Greta Garbo the greatest popularity among all-American stars, whilst Ketti Gallian was the most appreciated debutante-star of last season. Wallace Beery was the best liked male star.

Warner Bros.' four best pictures were: "The Mystery of the Wax Museum," "Footlight Parade," "The Kennel Murder Case" and "Dames."

Paramount's successes were: "The Scarlet Empress," "Crime Without Passion" and "Death Takes a Holiday."

The four best Italian pictures of last year's production were: "Teresa Gonfalonieri," "Lorenzino de Medici," "Campo di Maggio" ("100 Days"), "Vecchia Guardia" ("Old Guard"). The first three were historical pictures; the fourth developed a Fascist theme. These pictures are having a good European success. Italian producers are hoping that in the near future their films will cross the water into the American market. To this aim the Italian producers, and for them the General Direction for Cinematography, Via Veneto 56, Rome, Italy, are ready to consider any proposal of collaboration with American producers and directors.

Liberty and Allied Move

Liberty Pictures Corporation and Allied Pictures Corporation have moved their New York offices to the RKO Building, 1270 Sixth Avenue.

Fox Midwest Has Convention

The annual convention of Fox Midwest managers and executives was held Tuesday and Wednesday at the Elms hotel, Excelsior Springs, Mo.

Majestic in RKO Building

Majestic Producing Corporation has moved its offices to the RKO Building in Radio City, New York.

Stage and Screen Improving Team, Says Alex Yokel

Better understanding between stage and screen is sure to come, in the opinion of Alex Yokel, producer of "Three Men on a Horse," who recently returned from Hollywood and discussions with Warner Brothers executives on the picturizing of his play. "Three Men on a Horse" completed its 230th performance at The Playhouse in New York on Wednesday night. (A picture of Mr. Yokel appears in the pictorial section.)

There are so many ways in which a motion picture company, with its resources and theatre affiliations, may help to put across a play that the money invested would be little indeed in comparison with results obtainable, said Mr. Yokel this week. On the other hand, he pointed to the wide source for players, directors and writers which the stage holds for the screen. The stage, he predicted, is headed for bigger things this year.

Mr. Yokel observed that a stage play in remaking into a picture gained more detail, more vision, more actuality. At the same time it had to be explained to a vaster audience, "whose average intelligence is not as high as that of stage audiences."

Mr. Yokel believed the star system of rating motion pictures will gradually pass away, not from any drastic upheaval but because the story is the thing and story material constantly is improving.

Equity does not belong in Hollywood, said the producer, who added that Equity cannot get a foothold in the industry. Working conditions around the studios he found very good.

The summer theatre, he said, has lived up to its function of developing new plays and players to some degree, adding "it has definitely created an audience, of which 50 per cent are children." The dramas themselves are not of the best, he said, but young girls between the ages of 12 and 14 are taking advantage of a great opportunity to appear on the stage and some of the youngsters are really talented. He said he had noticed five in particular and had signed two of them for his new production. Then, too, country audiences are much smarter than they were 10 or 15 years ago, he said.

Mr. Yokel is not new to the motion picture. He produced the Briggs "kid comedies" back in 1918, with Mary Carr and her seven children, released by Paramount, and he roadshowed a reissue of "Quo Vadis."

Triple Premiere Set

A triple premiere is planned by Paramount for the forthcoming "Annapolis Farewell," which will open simultaneously in New York, Washington and San Diego on August 22nd.

RUSSIANS DRAW MUSIC INSTEAD OF PLAYING IT

Scientists Sketch Music on Paper and Transfer It to Sound Track by Photography

Soviet scientists are engaged in applying synthetic music to the art of the talking motion picture, producing the necessary music for a sound film not by playing and recording it but by drawing it on paper with a pen and brush and then transferring it photographically to the sound track of a film, a process with such revolutionary possibilities as to appear fantastic.

Obviously this procedure, if ever perfected to the point where it becomes economically practicable, never would take the place of music requiring the presence on the screen of the orchestra or musician, but, it could possibly be the medium for providing music for cartoons, newsreels and features where the music is background and the musicians are not visible. Background music costs the motion picture many thousands of dollars for musicians' salaries alone.

Word of the development was brought to America over the weekend by the New York *Times,* which said that the Russians are captivated by the idea, undeterred by the fact that musicians who heard some of the first experimentations of hand-drawn music thought it sounded like bad broadcasting rendered audible by the worst of obsolete loud-speakers.

Already half a dozen scientists are experimenting in Soviet laboratories and producing synthetic music (usually wellknown melodies) for motion picture cartoons.

"That a musical tone can be photographed every high-school student of physics knows," the *Times* account said. "Jagged peaks and valleys appear on most pictures. Do, re, mi, fa as played on the piano look on a photograph like a saw or a comb. It takes more patience than skill to copy the teeth on paper, rephotograph the copy on a sound track and thus make a record which when played sounds like the 'Star-Spangled Banner.'

Musical Draftsmen

"Every musical tone consists of a fundamental and overtones or harmonics. The fundamentals of all tones are alike, but the overtones differ. It is the difference that accounts for the characteristic timbre of violin, piano, horn, flute and other instruments. By drawing a picture of a comb and giving the teeth fanciful shapes it is obviously possible to obtain something which, when photographed and played, may or may not sound like anything ever heard in heaven or on earth," according to the *Times* report.

"Single notes or a few bars of a song can be synthesized by this method. But when it comes to fast, complex melodies, like the allegro or a symphony, it is evident that the musical draftsman has his hands full.

"If this method of synthesizing music has any merit at all, it is clear that it must be simplified and mechanized, so that the labor of putting it down in black and white is not too arduous and costly. The Russians think so, too.

"There is N. Voinov of Moscow, for example. He has been building up a library of musical cut-outs. Beginning with the piano, he drew a set of eighty semitones. These he can photograph in various combinations. If he wants a given long note, he simply reproduces its picture over and over again. By this method and by arranging the available notes in the proper order he made a recognizable three-minute sound film of Rachmaninoff's much-played C sharp minor prelude and of the 'White Monkey' fox trot.

Whirls Patterns in Disc

"But E. Sholpo of Leningrad finds this still too complicated and tedious," the *Times* continued. "He cuts out geometric patterns in a disc, whirls the disc as he projects their images on a screen. Behold! Jagged comb or saw teeth, which, when photographed on a film, can be converted into musical sounds. This saves a tremendous amount of tedious drawing.

"Play a Sousa march on the phonograph at one speed of revolution and the notes well out at a certain pitch. Increase the speed and the march is played not only faster but at a higher pitch. So when Sholpo wants to make notes shriller he simply spins the disc faster. On the other hand, slower speeds give him lower notes. With such discs he managed to piece together photographs of images which, on the sound track of a film, played the largo of Dvorak's 'New World Symphony' and the hackneyed Toreador's song from the opera 'Carmen.'

"Perhaps Avranov and Yankovski of the Potylikha studios, Moscow, are most ingenious of all," declared the *Times.* "They can take a curve which shows the rise and fall of stock quotations and convert it into something that sounds like a moan or a whistle, depending on the ups and downs and indentations of the slopes and peaks. In fact, any recurring ornamental design will do. They have even gone so far as to combine and play silhouettes of faces. The tones that resulted were like those of a violoncello.

"Avranov and Yankovski see possibilities in retouching the tones of familiar instruments. They think that the attack of a violin bow—the momentary rasping of a horse-hair on catgut—is not particularly pleasant. Or they doctor the proper part of the note as it appears in black and white. Result: A finer timbre, in their opinion.

"But it is the mechanics of artificial tone production, quantity production, that interests the two most. They select an octave—the eight notes played by some instrument which gives rich values from fundamental to the last overtone. They obtain all the other notes in the scale by rephotographing this black-and-white picture in different sizes. Thus they collect the material for piecing together a scale which runs from the deepest to the highest obtainable note. The same timbre is preserved throughout—an advantage. The treble notes of a piano as we hear them ordinarily have a tinkling quality. But Yankovski says that his are much fuller. Other instruments are even more limited and can therefore be correspondingly improved.

"It may be that in what the Russians call 'acoustic design' we have the beginning of a new art which supplements that of the animated cartoons," the *Times* concluded. "It is not likely that the richness of a Beethoven symphony or of a Wagnerian opera can ever but put down in black-and-white saw-tooth silhouettes. On the other hand it may be possible to create just the bizarre effects which a Walt Disney may want and which may lie beyond the scope of any instrument—even of the versatile electron tube."

Distributors Win Point in St. Louis Conspiracy Case

Distributors won a preliminary skirmish this week with the Department of Justice in the St. Louis case, while denial was entered to charges filed by independents against distributors and competitors in the $1,353,000 Nebraska action.

Federal Judge Charles A. Dewey, of Des Moines, sitting in the St. Louis action declined to order hearing on August 19th on the application of the Justice Department for an injunction to restrain Warner Brothers, Paramount, RKO and others from negotiating new distribution contracts in that territory pending disposal of the anti-trust suits pending. Judge Dewey gave the defendants until September 4 to show cause why the preliminary injunction should not be issued, the government having fought against any postponement from August 19th.

The case is an outgrowth of claims of operators of the Missouri, Ambassador and Grand Central theatres that the distributors discriminated against them in refusing to supply product, and will go to trial on September 30th.

Bruce Bromley, Louis Phillips and I. Levinson will leave New York August 28th to argue against the injunction.

Complete denial was filed in Lincoln, Nebraska federal court by Robert Livingston, one of several defendants, against conspiracy charges in the $1,353,000 suit brought by Independent Theatres Corporation.

Derr Denied Application To Study Pathe Books

Application of E. B. Derr, former Pathe president, for authority to inspect the company's books in connection with stockholders' actions against officers and directors of Pathe, was denied this week by Justice Louis Valente in the New York state supreme court. Mr. Derr is associated with Pat Casey in the current Pathe litigation.

In denying the application the court observed that Mr. Derr "shows enough knowledge of alleged irregularities to bring an action, if he desires," without inspecting the Pathe books. The court stated that by joining Mr. Casey's pending action against officers and directors of the company, Mr. Derr might apply again for permission to inspect the books, but said that "he should not be given a roving commission at this stage."

Martin King, attorney for Casey and Derr, said that a new application would be made to the court.

State supreme court justice Kenneth Kenneth O'Brien on Wednesday denied Ben Hilbert, minority holder, an injunction to restrain Pathe from effecting its reorganization plan, which, according to Pathe officials, will be consummated within a week. Mr. Hilbert charged unconstitutionality of the stock corporation law amendment providing for extraordinary meetings of stockholders such as that in Pathe's case.

ACTION BY MRS. EVA FOX TO BLOCK MERGER FOLLOWS 21 MILLION SUIT

Court Move by William Fox Nine Days Before Scheduled Stockholders' Meeting to Approve the 20th Century Deal

Financial and film circles in New York this week were pointing to the coincidence of the filing by William Fox of suit for $20,958,333.33 against the Fox companies and Chase National Bank interests a few days before an action was brought by All-Continent Corporation and Mrs. Eva Fox, wife of the former magnate, to block the merger with Twentieth Century.

Mr. Fox chose to bring his action just nine days prior to the scheduled meeting of Fox Film stockholders to approve the consolidation. It was reported, also, that attorneys for Mr. Fox were preparing a supplementary action involving several million dollars, to be filed against Fox Film and other companies.

Attorneys in the William Fox and Mrs. Fox actions are Hirsh, Newman, Reass & Becker.

Notice of appearance in the suit against Fox Film Corporation, Fox Theatres Corporation, General Theatres Equipment, Inc., Chase National Bank and Chase Securities Corporation, and their officers and directors, on the ground they failed to carry out agreements with Mr. Fox, must be made in the state supreme court in New York county by August 28. Appearance must be entered not later than 20 days after service of the papers on the defendants.

Says Payments Were Not Made

In detailing his claim for damages Mr. Fox charged he had been damaged to the extent of $1,458,333.33, plus interest, as a result of failure to pay him $500,000 annually in monthly installments from June 30, 1932, to May 1, 1935. He also claimed that as a result of decline in security values of Fox Film, Fox Theatres and General Theatres Equipment, due to "unlawful acts" of the defendants, he had been damaged to the extent of $12,000,000, and that because of repudiation of other obligations to him he had been damaged in the further sum of $7,500,000.

The latest action is merely one of a series involving Mr. Fox since he relinquished control of his film interests in 1930. He is a defendant in a suit for accounting brought by stockholders and creditors of Fox Theatre Corporation, hearings in which have been held at Mineola, N. Y. Testifying at one of the early hearings, Mr. Fox said that all of his financial records from 1925 to 1929 had "disappeared." The petition filed by Mr. Fox alleges, chiefly, that:

1. Fox Film and Fox Theatres failed to fulfill an agreement that he be elected chairman of the advisory boards, to serve from May 1, 1930, to May 1, 1935.

2. That the companies failed to pay him $500,000 a year in monthly installments for a five-year period beginning May 1, 1930, in return for assignment of protection on his American Tri-Ergon and Grandeur patents and the assignment of 250 shares of Fox-Hearst Corporation. As part of the transaction in 1930 by which General Theatres Equipment gained control of Fox Film, Mr. Fox granted American Tri-Ergon rights to the Fox enterprises for 25 years without payment of royalties.

Other Fox Charges

Fox Film and Fox Theatres failed to supply three-year contracts to 10 employees and to live up to them, alleges Mr. Fox, and failed to designate the Fox estate as beneficiary of $3,500,000 in life insurance policies owned by the companies; and to carry out an agreement to repurchase 87,000 shares of Fox Theatres Class A stock from Bankers Securities Corporation, and to protect Mr. Fox personally from liability in connection with the transaction.

They failed or refused to protect Mr. Fox from liability in connection with any suit or action arising out of any transaction relating to the conduct of the business of Fox Theatres or subsidiaries, he says.

Mr. Fox also charges that Chase National Bank and Chase Securities Corporation assumed control and "connived in the repudiation" of the agreements made with him; that they cooperated in depleting the assets of the companies, with the result that the plaintiff has been sued in New York supreme court by the Chicago Title & Trust Company, and the companies have refused to contribute to the defense. This action is believed to be an upshot of a personal guarantee by Mr. Fox for the payment of $1,000,000 to Herbert Lubin in connection with the purchase of securities of Roxy Theatre Corporation.

Diverting of Business Charged

It also is charged that the companies diverted business from the Fox theatre in San Francisco to the Warfield, and have refused to assist in defending a suit brought by the Capitol Company of California in connection with defaults on the Fox theatre.

In the San Francisco case Mr. Fox says he has been compelled to pay $3,750 as a premium to the United States Fidelity & Guaranty Company of Maryland; $94,652.91 rental on the theatre and additional expenses totaling $40,000, a total of $138,402.91, and is liable for additional amounts in excess of $2,000,000 on the unexpired portion of the lease.

It is further alleged that the Chase National Bank and its securities affiliate financed syndicates to trade in the stocks of the Fox companies and General Theatres Equipment, and executed a loan of 26,600 shares of Fox Class A stock to Pynchon & Company, a brokerage house, which never was returned because the Pynchon firm went into bankruptcy.

W. L. Whitehead Dead

William L. Whitehead, 59, executive head of the public relations department of the E. J. Sparks Enterprises, died in Jacksonville, Fla., following a long illness.

Two Actions Brought in New York to Prevent Fox Stockholders' Session and Merger with Twentieth Century

The proposed merger and plan of reorganization of Fox Film Corporation and Twentieth Century Pictures, Inc., were beset with legal difficulties this week when two different actions were brought in the New York state supreme court, one to prevent a Fox stockholders' meeting scheduled for Thursday to ratify the merger, and the other, filed by Mrs. Eva Fox, wife of William Fox, to block its consummation.

As a "sequel" to the hearing in Wilmington, Del., on Monday when the chancery court refused to sustain objections to the merger by All-Continent Corporation and Mrs. Fox, both became plaintiffs Wednesday in an injunction suit aimed at the merging companies and others. This followed an action filed Tuesday by Alexander Gilbert, a small stockholder, to restrain the stockholders from voting.

Fox Film officials were noncommittal about the court actions. It was said at the Fox home office, however, that the stockholders' meeting would proceed as scheduled Thursday morning unless court decisions forced a delay.

Minority Attack Withheld

A threatened attack from the minority stockholders' committee headed by L. T. Pidwell failed to materialize. Henry L. Sperling, counsel for the committee, who had been profuse with statements regarding possible "legal redress," explained the reversal in tactics by saying that the court actions filed covered all legal courses open to the committee, and that the stockholders' rights to bring future actions in the event of losses were not impaired.

Reports were current that the minority stockholders' committee was "fronting" for other parties and that its efforts were merely a maneuver preliminary to actual court actions to be undertaken by others. Refusing to disclose the identity of the committee members and their stock representation, Mr. Sperling explained that the committee did not care to show its hand prior to possible litigation but that the data would be made public in event any legal measures were taken.

Deny Interrelation

Counsel for the plaintiffs in both injunction suits on Wednesday denied any interrelation between these actions or among the three dissenting groups.

Filing her suit in the supreme court of New York in Nassau county, where she resides, Mrs. Fox, with All-Continent Corporation, named as chief defendants Fox Film Corporation, Twentieth Century Pictures, Inc., Chase National Bank and General Theatres Equipment, Inc., as well as U. S. Senator Daniel O. Hastings as receiver for GTE, and officers and directors of the two film companies, including Joseph M. Schenck, Darryl F. Zanuck and Sidney R. Kent. In addition, GTE voting trustees were listed as defendants.

Summonses and copies of the complaint were served on the defendants shortly after the suit was filed, and Judge Alonzo G. McLaughlin

(Continued on following page)

FOX MERGER ATTACKED IN TWO SUITS

(Continued from preceding page)

immediately signed an order directing them to show cause why they should not be enjoined from consummating the plan of reorganization and merger. The order was returnable at 12 o'clock Thursday, one hour after the Fox stockholders' meeting was scheduled to begin.

Possibility that the stockholders' meeting would be delayed appeared likely late Wednesday as a result of the injunction suit brought by Alexander Gilbert, a New York insurance broker, who sued as a stockholder in behalf of himself and others not named. Mr. Gilbert's attorney said that if the court refuses to stay the meeting an injunction will be asked to prevent consummation of the merger.

In signing an order requiring Fox Film to show cause why the meeting should not be halted, Justice McLaughlin set the time for the hearing at 9.30 a. m. Thursday, one and one-half hours before the meeting was to begin. Efforts were being made by Hughes, Schurman & Dwight, counsel for the Fox companies and for the Chase National Bank, for an earlier hearing.

Many allegations are listed in the suit brought by the All-Continent Corporation and Mrs. Fox. Chiefly, it is charged the Fox Film directors are wasting the assets of the company in merging with Twentieth Century and that rights of Fox Film stockholders are being prejudiced in the transaction. The plaintiffs attack the provision in the reorganization plan giving Fox Class B common stock an exchange value double that of Class A stock, as virtually amounting to confiscation of the stockholders' property.

Holding Company

The All-Continent Corporation, reputedly owned by Mrs. Fox, is a holding company controlling voting trust certificates of GTE, under the voting trust agreement of June 10, 1931; 18,000 shares of Fox Film Class A common stock; holding a claim against GTE for $2,300,000, reduced by agreement to $1,850,000, and holding 18,900 shares of GTE preferred stock and 42,900 shares of GTE common.

Mrs. Fox owns 37,000 shares of the outstanding Class A Fox Film stock and 25,000 shares of Fox Film B stock, according to W. M. Caro, of Hirsh, Newman, Reass & Becker, who filed the suit. Mr. Caro said the action was brought also for the benefit of all stockholders who wish to join in the suit. He has been handling matters for Mrs. Fox in connection with the merger.

Mrs. Fox is the largest individual stockholder fighting the consolidation. She attempted to attack the plan "at its source," said Mr. Caro, when Murray Becker of the same New York law firm argued for several hours on Monday in opposition to the voting of Fox certificates held by GTE in favor of the merger, at a hearing before Chancellor Josiah O. Wolcott at Wilmington. There were no other opponents.

Mr. Becker contended that the proposed merger was evolved by the Chase National Bank, a large creditor of GTE, and was not to the best interests of Fox stockholders or stockholders and creditors of GTE. He charged that "the court can safely assume that what Senator Hastings, as receiver for General Theatres Equipment, does is what the Chase National Bank wants done." Several times Mr. Becker was cautioned by the court to confine his argument to the merits of the plan under discussion.

Chancellor Wolcott signed an order authorizing the receiver to direct the voting trustees of Fox stock owned by GTE to vote the stock in favor of the merger at the stockholders' meeting. Senator Hastings had informed the court he believed the merger would be advantageous to GTE. The Fox stockholders' committee last week appealed to him to oppose the plan. General Theatres controls 8 per cent of Fox Class A stock and 86 per cent of the Class B stock.

"I played golf in the morning.

"I went to the races in the afternoon.

"I stayed up to two and three in the morning dancing. So, you see, I was a pretty sick man at Saratoga."

Thus did Nicholas M. Schenck deny to Motion Picture Daily *the reports published in the New York* Evening Journal *that he was resigning as president of Loew's and MGM as a prelude to a merger of those two corporations with the proposed Twentieth Century-Fox consolidation.*

"The reports are silly, of course," added Mr. Schenck. "Not only have I absolutely no intention of resigning, but I suppose I shall die still occupying my present post."

Chase Bank Large Holder

The Chase National Bank owns approximately 64 per cent of the outstanding 2,400,000 shares of Fox A common stock. Other large shareholders are Hayden, Stone & Company and White, Weld & Company, New York investment firms.

Mr. Gilbert in his action to block the meeting to approve the merger charges that officers of Fox Film are "conspiring" to deplete the company's assets and that the merger would result in turning over to Twentieth Century assets far in excess of the latter company's own worth.

He also challenges the veracity of Twentieth's balance sheet as submitted to Fox stockholders and declares that the merger is being "railroaded," against the stockholders' interests.

Mr. Gilbert describes Twentieth Century as a closed corporation owned by Mr. Schenck and Mr. Zanuck, and says that as chairman of the board of the new company Mr. Schenck would receive a salary of $125,000 a year and Mr. Zanuck $250,000 a year as vice-president in charge of production, both on seven-year contracts. The petition refers to reports that A. C. Blumenthal, who engineered the merger, will receive more than $1,000,000 in commissions. Mr. Gilbert also objects to the failure of the plan to detail the terms of the employment of Mr. Kent as president.

Mr. Gilbert is described as the holder of 50 shares of Fox Film Class A stock. He is represented by Alfred F. Rutter and Howard S. Guttman, Brooklyn attorneys.

The Pidwell stockholders' committee, through Mr. Sperling, announced Monday it was now seeking proxies and powers of attorney from stockholders, not because the committee had any hopes of outvoting the majority interests, but to show tangible evidence that many small stockholders oppose the terms of the stock exchange by which they claim their holdings are being "diluted."

Mr. Sperling added there were "certain definite court actions which would tend to change, estop or delay the planned course of the consummation of the merger."

The committee, he said, has "failed utterly" to obtain any further information regarding the basis of appraising the worth of the securities which are offered under the plan in exchange for the present stock. He explained requests for information made to Mr. Kent, Mr. Schenck, Winthrop W. Aldrich, chairman of the Chase National Bank, and United Artists, were either evaded or ignored.

Meanwhile, at the request of the New York Stock Exchange, to which application has been made for listing of Twentieth Century-Fox Film new stock, the financial statement of Fox Film, as issued May 4, has been revamped to eliminate undistributed profits of the subsidiary companies. The new statement shows an earned surplus of $2,674,396 on May 4 instead of $4,169,230, as reported in the original listing. The net profit for 1934 was reduced from $1,332,458 to $645,008, and the net income for 18 weeks to May 4, this year, was revised from $1,162,418 to $87,798.

Application for registration on the New York Stock Exchange of $11,917,500 of certificates of deposit of General Theatres Equipment bonds has been made with the Securities and Exchange Commission in Washington by the consolidated committee for 6 per cent gold debentures. The committee has called for deposit of $29,493,000 worth of GTE bonds, of which $11,922,500, or 40 per cent, has been pledged. Expenditures of some $35,000 during the more than three years of the life of the so-called Loasby committee were shown.

Will Make 10 in London

Twentieth Century-Fox plans to make 10 pictures a year in London at the Korda studio with Robert T. Kane, now an associate producer for Fox in Hollywood, in charge, were announced this week. The first film of the British studio will be "St. Joan," said Mr. Schenck, who arrived in New York Monday from the Coast.

Fox Realty Corporation of California has announced that first mortgage 6 per cent sinking fund gold bonds due March 1, 1942, in the amount of $14,900, will be redeemed and interest will cease on September 1 this year. Redemption will be at the rate of 102 per cent of the principal.

Metropolitan Playhouses, Inc., is expected to be the new name for Fox Metropolitan Playhouses following approval of the reorganization by the federal court. Early transfer of assets to the new corporation and election of officers is anticipated.

Chaplin Brings Action Against International Cinema Service

Acting on a complaint brought by Charles Chaplin through Nathan Burkan, attorney, federal judge Murray W. Hulbert in New York on Wednesday ordered a United States marshal to confiscate prints of "Shoulder Arms" and "A Dog's Life," both Chaplin releases of 1918, which, it was charged, are being reproduced without permission by International Cinema Service.

Eckels Leaves RKO

Eddy Eckels, studio exploitation and advertising director for RKO Radio, has resigned that post to set up his own business. Associated with him will be Hubbard Robinson, Shelly Ford, George Ward and Al Rackin, all formerly of Radio's publicity department.

Six Months Ago two great entertainment favorites joined forces in an alliance, bannerheadlined from coast-to-coast, and presaging mutual accomplishments of high importance to the picture industry. Now the union of these talents has reached its fruition, and has realized the most optimistic anticipations of trade and public. So it is with complete confidence and satisfaction that we present,

FOR THE FIRST TIME
ON ANY SCREEN . . .

THE WARNER BROS.

Marion Davies

In her first picture for this company

"Page Miss Glory"

PROMOTED

by thousands of lines of advertising and the most extensive newspaper publicity in key-market areas from coast-to-coast.

ADAPTED

from the celebrated stage comedy of the same title.

SUPPORTED

by a press book campaign the trade papers are editorializing about.

FEATURING

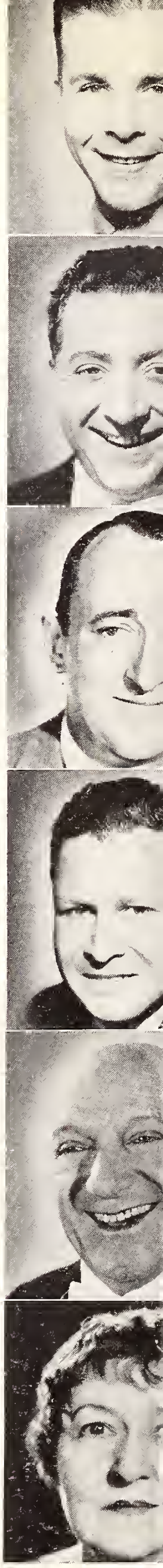
the new national theme song, "Page Miss Glory".

And . . .

All of the 12 Stars Listed Here
Appear in Miss Davies' Support in

"Page Miss Glory"

PAT O'BRIEN
DICK POWELL
MARY ASTOR
FRANK McHUGH
PATSY KELLY
ALLEN JENKINS
LYLE TALBOT
Barton MAC LANE
Hobart CAVANAUGH
JOE CAWTHORN
AL SHEAN
HELEN LOWELL



The song "Page Miss Glory" by Warren & Dubin

And the direction is by
MERVYN LEROY
A Cosmopolitan Production

"THE BEST MARION DAVIES PICTURE IN SEVERAL SEASONS"
(Ruth Waterbury, Editor of Photoplay)

"EASILY THE BEST AND MOST ORIGINAL COMEDY OF THE SEASON"
(Jimmy Starr of L.A. Herald-Express)

Is now available for pre-release dates August 24th

And for national release dates September 7th

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

SO RED THE ROSE

Paramount

The entertainment and showmanship materials in quality of story content, value of cast names, prestige of author and director credits and worth of production values, in addition to title, out of which this picture is being spun, should be all that is necessary to stir the most convincing exploitation talents.

"So Red the Rose" is the picturization of Stark Young's best selling novel. The screen play is by Laurence Stallings, coauthor of "What Price Glory," and Edwin J. Mayer, author of "Affairs of Cellini," as well as numerous other screen plays. It is being directed by King Vidor, maker of "The Big Parade" and more recently "Our Daily Bread" and "The Wedding Night."

Semi-historic and military in atmosphere and background; the time being just previous to, during and directly after the Civil War, "So Red the Rose" is essentially a story of a great love, great sacrifice and triumph. While it includes several sequences of martial conflict, it is not a war picture. Taking the Southern side of the famous lost cause, it is a story of friend torn from friend and members of the same family made enemies. It tells a story of heroism, not on the battlefield but in the struggle to retain an ideal, while all about the might and power of a great nation are creating shambles of the wealth and pride of a proud people. Through it all runs a heart-warming love story.

Margaret Sullavan, brought to notice in Universal pictures, has the lead and shares the romantic love interest with Randolph Scott. Included in the cast are Walter Connolly, Janet Beecher, Elizabeth Patterson, Dickie Moore, Daniel Haynes, Alfred Delcambre, Johnny Downs, Emma Reed and Warner Richmond.

BALL OF FIRE

20th Century—Fox

A comedy, in which the main action is a behind-the-scenes exposition of how some persons may get a break in pictures, this story, rather than being a satire or burlesque on the art of picture star making, is a straightaway farce. It's a yarn of colossal nerve and amazing achievements. It deals with an ex-band leader who, unable to make good on his promise to elevate the singing star of his smalltime traveling vaudeville show to screen stardom, and reduced to the position of second assistant hash-slinger, suddenly takes charges of production, fires the star of the picture, picks his protege out of the line, and has the good fortune to have the producer drop in on the midst of things and suddenly discover he's "found" a star. The climax is much happiness all-around.

The yarn is adapted from a play, "Private Beach," by Gladys Unger, who has written many pictures for Universal, and Jesse Lasky, Jr. The screen play is by Lou Beslow and Eddie Eliscu. Music and lyrics are by Oscar Levant, Arthur Johnson and Sidney Clare. Dances are directed by Jack Donohue. George Marshall, who recently made "$10 Raise" and the forthcoming "In Old Kentucky," is credited with the direction.

Alice Faye, currently in "Every Night at Eight," will be seen in the role of the embryo star who makes the grade. Ray Walker is her resourceful promoter. Bebe Daniels is the supplanted star who finds solace in the fact that she can now consider as her daughter Rosina Lawrence, previously palmed off as her sister. Comedy specialties will be contributed by Mitchell and Durant, with Andrew Tombes as the producer.

Fun is the angle to stress in connection with this attraction. While not a burlesque, no attempt is being made at anything resembling seriousness.

THE RAINMAKERS

(Tentative Title)

Radio

Farce comedy, packed to the brim with gags and stunts, is the substance of this story. With Wheeler and Woolsey in the leading roles, quick identification of its character is established. With Woolsey a professional and somewhat visionary rainmaker whose attempts to irrigate parched midwest farms only results in further dust storms, and Wheeler his agent, the pair land in California to bring rain to the withering bean crops. To the tune of a lot of dramatic hocus pocus, they succeed, but in a way far from the manner in which they anticipated. It takes the detonation resulting from the collision of two locomotives to bring not only rain but a blizzard to establish them as super-scientists.

The yarn is an original by Albert Treynor and Fred Guiol, who also is directing. The screen play is by Grant Garrett and Les Goodwins.

In a supporting role, Dorothy Lee, who appeared with Wheeler and Woolsey in several of their earlier pictures, rejoins the pair to assume the romantic angle with Woolsey. Other players are Frederic Roland, as a harassed, kindly banker who looks upon the strange pair as his deliverers; Berton Churchill and George Meeker, who as father and son are the heavy menaces to the leads' scientific and romantic ambitions, and Edgar Deering.

The yarn appears to be a natural for funny, tricky, showmanship gags, a cue to which may be found in the antics of Etienne Girardot and Charles Sellon, as they function in a similar endeavor in the current Will Rogers picture, "In Old Kentucky."

BEAUTY'S DAUGHTER

20th Century—Fox

Although the title might suggest otherwise, dramatic romance which has a unique appeal is the idea of this story. It is based on a novel by Kathleen Norris, who in addition to having many followers in the book and magazine field is also credited with several successful screen stories. The screen play is by Sonya Levien, who did the scenario on the somewhat similarly premised "White Parade," also "Change of Heart" and "Berkeley Square." Direction is by Alan Dwan.

In idea, "Beauty's Daughter" is the love story of a nurse and a navy doctor. Locales are the San Diego Naval Training Station Hospital and Pearl Harbor. Spurning marriage, as she recalls the unhappy experience of her parents, the nurse, through affection for the doctor's crippled child, enters into a friendship trial marriage. While absent, the doctor enters into a rendezvous with another woman only to have a near tragedy prove the medium through which two persons who really love each other are brought together.

Claire Trevor, currently in "Dante's Inferno," and Ralph Bellamy play the leading roles. Ben Lyon, long absent from the screen, will be seen again, as a suitor for Miss Trevor's affections. Others in the cast are Jane Darwell, Warren Hymer, carrying the comedy contrast, George Irving and Jed Prouty.

Relating the kind of story that has more than usual appeal to women, showmanship which capitalizes on that trend and while using the strength of cast names to the full value, also devoting attention to the prestige of Kathleen Norris, looks to be the type necessary to stimulate interest in this attraction.

MOONLIGHT ON THE PRAIRIE

Warner

Though a western, more than usual significance is attached to this picture inasmuch as it is the inaugural number of a proposed series of outdoor action pictures to be made by this company. This character of entertainment having been absent from its program, it is to be assumed that it will put its best foot forward in an attempt to produce a picture the equal or superior of any others that will be forthcoming on other company programs.

To that end, D. Ross Lederman, who has achieved considerable success in making pictures which featured Tim McCoy and Buck Jones, has been assigned as director. As this type of entertainment is his forte, the story chosen is an original screen play by William Jackobs, who is credited with the adaptation of "Night of Terror."

In embarking on the new series, Warner is also spotting a new player, as far as westerns go, in the lead role. Dick Foran, formerly known as Nick Foran, has the principal role, in which he will be featured with Sheila Mannors, who has appeared in many western pictures. The supporting cast includes Joseph Sawyer, Dickie Jones, Robert Barrat, Joseph King, Richard Carle, Milt Kibbee, Gordon Elliott, Raymond Brown and Herbert Heywood.

While several novel touches have been added, the story follows the familiar, established theme. It is that of the hero, a circus star, returning home to find himself accused of murder, but aiding the girl to recover what is hers and round up the real killers and thieves. For a spectacular production feature, it presents a wild horse stampede.

ROSE OF THE RANCHO

Paramount

In this production, many things worthy of showmanship consideration are being included. It is an action thrill picture which combines the thrill of the outdoor western, the interest of a semi-historical, the charm of good music and the fun of specialized comedy. Originally "Rose of the Rancho" was one of the outstanding of the David Belasco stage productions. He wrote the play in conjunction with Richard Walton Tully. It's a story of the early days of American venture into California, when the Gringos, with little regard for established custom and

(Continued on following page)

NEW PRODUCT IN THE CUTTING ROOM

(Continued from preceding page)

rights of those there before them, just moved in and took what they wanted. Likewise it is the story of the daughter of an old Spanish family and American government agent. With both having love in their hearts for each other, there is clashing conflict, the whole of which is given a musical relief with a spectacular battle in which the vigilantes of the old Spanish families triumph in a desperate battle over the invaders.

Origin being as noted, this screen play is by Harland Thompson, Brian Hooker and Charles Brackett, with adaptation by Frank Partos and Frank Adams. The modernized music is by Ralph Ranger and Richard Whiting, with lyrics by Leo Robbin.

It presents John Boles, currently in "Curly Top," and Gladys Swarthout, noted Metropolitan opera star, making her screen debut in the lead roles. It supplements these personalities with Charles Bickford, now in "Farmer Takes a Wife," Willie Howard of vaudeville stage-musical comedy fame, H. B. Warner, Grace Bradley, Charlotte Granville, Don Alvarado, Minor Watson, Louise Carter and Arthur Aylesworth.

Dealing with a heretofore unused period in American history and telling a gripping love story in conjunction, the production offers in addition to the worth of cast names and opportunity for a fresh showmanship slant.

LIVING UP TO LIZZIE

Warner

Showmanship that is the attribute of a novel story, replete with comedy and drama, which is also available when such an exceptional cast as this is presented and which takes advantage of other values included, should do much for this picture. In this case, though others are billed above her, Ruth Donnelly is the focal point of all interest and action. To give meaning to the title, she is Lizzie, a servant girl. Taking a job, she inspires the young couple who employ her to amazing accomplishments in the business and social world by providing the proper contacts. In these situations the story majors in comedy. But when a girl whom she introduces into the household, that has progressed from a side street flat to a Long Island mansion, is caught in an embarrassing position with a member of the family, the yarn turns dramatic as it is learned that the girl is her own daughter. However, when the mother-daughter relationship is understood, she contrives a happy marriage and an all's-well-that-ends-well finale.

The picture is adapted from a story written by Lillian Day, which appeared in the *Saturday Evening Post*. The screen play is by F. Hugh Herbert and Lillie Hayward. Direction is by Arthur G. Collins.

With Miss Donnelly in the most active role, Warren Hull, making his screen debut, will be seen with Margaret Lindsay as the couple who employ her. Featured roles are occupied by Anita Louise, soon to be seen in "Here's to Romance," and Frank Albertson, whose work in "Alice Adams" is certain to increase his popularity. Minor roles will present Ronnie Cosby, Arthur Treacher and Lillian Kemble Cooper.

HI, GAUGHO

Radio

Romance, adventure and excitement, tinged with music and dancing, in the haciendas and cantinas of Argentina and on the pampas, is the tune to which this production moves. An action story, embracing all the elements that go toward making popular entertainment, filmed against new and unusual locales, it could be described quickly as a high-class western adventure story set in a unique and appealing locale.

For romance, it's the story of a gaucho and a beautiful lady who stirred within him sentiments he never had known before. For drama there is the kidnaping of a decrepit old suitor by a dashing bandit traveling incognito, who, in addition to bending every effort to save his own neck, would dally a bit when a pair of sparkling eyes attract him. For action, with little comedy, there is a whole series of exciting incidents, including hand-to-hand combats, wild chases, spontaneous cantina revelries in which music and dancing assume an important entertainment-showmanship function, the climax of an old family vendetta and a lot of romantic, dramatic skullduggery that continually intensifies the motivating theme.

The story is an original by Thomas Atkins, author and director of "The Silver Streak," who also is directing. The screen play is by Adele Buffington, who did the recent "Lady Tubbs" and "Keeper of the Bees."

It presents John Carroll, a newcomer, who is noted as a concert and radio singer, in the leading role. Steffi Duna will be seen as the inspiration for the eruptive romantic-dramatic interest. Rod LaRocque, long absent from the screen, returns in the featured role. Many of the supporting players are Spanish in name; those who are more familiar to American audiences are Montague Love, Ann Codee, Tom Ricketts and Paul Porcasi.

THE LAST DAYS OF POMPEII

Radio

Being produced by Merian C. Cooper and directed by Ernest B. Schodesack, a team that has given the screen some of its most amazing pictures, the story values, substantiated by awe-inspiring spectacular effects, should be something to stir even the most sluggish showmanship minds, in addition to cast names.

By no stretch of imagination can "The Last Days of Pompeii" be considered a mere piece of mechanical trickery. In the first place it is motivated by a gripping story. It deals with a man, Marcus who, forced into the Roman arenas to get gold, becomes the foremost killing gladiator of his day. Then, a trend of kindness elevating him, he adopts the orphan son of a fallen foe. As the action depicts the thrilling sports of the pagan arenas, he, becoming an ancient racketeer, rises through the years to a position of might and power that has all Rome at his feet.

His son, who has met the First Christian, comes under the spell of His teachings and as the path leads from Judea and Jerusalem back to Rome and Pompeii, the son, revolting at his foster father's principles and following in the path of the now deified Teacher, frees slaves. As Marcus rises in resentment, Mount Vesuvius also rises in fury. As earthquakes shake the land and torrents of fiery lava rush downward, Marcus enables the boy and his bride to escape as he dies, while an eerie voice whispers, "He that loseth his life for my sake shall never die."

The production is adapted from a story by James Creelman and Melville Baker. The screen play is by Ruth Rose, with added dialogue by Boris Ingster. Preston Foster is featured in the leading role, with David Holt as his son the boy and John Wood the man. Basil Rathbone is Pontius Pilate and Dorothy Wilson is Wood's bride. Others who will be seen among the many are Alan Hale, Louis Calhern, Wyrley Birch, Gloria Shea, Frank Conroy, William V. Mong, Henry Olker and Zeffie Tilbury.

As "The Crusades," recently previewed, undoubtedly will stimulate wide audience interest in entertainment that is semi-spiritual and highly spectacular in character, this production should not only be the beneficiary of advanced showmanship knowledge and understanding, but, in its own right, inspire exhibitors to a brand of salesmanship automatically insuring its commercial success.

THE CASE OF THE LUCKY LEGS

Warner

With Warren William again in the Perry Mason role, this picture resumes the "Case" series made popular by the preceding "Case of the Howling Dog" and "Case of the Curious Bride." As were the others, "The Case of the Lucky Legs," authored by Erle Stanley Gardner, appeared serially in *Liberty Magazine*. In this instance, Brown Holmes is credited with the screen play and Archie Mayo takes up the directorial assignment which previously engaged Alan Crosland and Michael Curtiz.

Though the cast is an important consideration, the dramatic murder mystery content, together with the erratic methods utilized by William in solving the case, naturally become the logical showmanship—exploitation feature. The story seems to embrace a more easily adaptable showmanship idea than any of the others. The title, alone, establishing it as something entirely different, it concentrates on what happened to two girls who won shapely legs contests. Threading through a baffling series of complicated and dramatic situations, in which the expected romantic and comedy contrasts fulfill their function, it is climaxed by Mason again exercising his unparalleled and almost occult ability to see more clearly than either police or criminal and put his finger on the killer.

That William is again in the familiar role is an interest-creating asset of no little worth, a fact that the strength of the supporting cast accentuates. Allen Jenkins again is his stooge and Genevieve Tobin succeeds Claire Dodd and Helen Trenholme as his alluring secretary. Patricia Ellis and Peggy Shannon are the prize winning girls responsible for the dramatic complicated mystery, and supporting roles are occupied by Lyle Talbot as the menace, Anita Kerry, Porter Hall, Olin Howard, Craig Reynolds and June Travis.

RKO Plans Giant Sign

RKO Radio studio on the Coast has let contracts for the construction of a giant neon-lit replica of the RKO emblem, to be in part a tower 100 feet high, which will be visible for miles about the studio. The RKO dot-and-dash signature will be flashed continuously from the tower.

Leases Three in Canada

The three theatres in Winnipeg operated by Universal for many years have been leased to Allied Amusement, Ltd., of Winnipeg, starting September 1, according to Clair Hague, general manager of Canadian Universal Films. The houses are the Lyceum, College and Starland.

No More Single Deals

Single picture deals for his company's product are barred from now on, according to Howard Stubbins, western exchange manager for Republic. The new policy stipulates exhibitors must buy the entire lineup.

THE HOLLYWOOD SCENE

WESTERN AND ACTION STORIES ON INCREASE
NINE FILMS COMPLETED, EIGHT STARTED
CAREWE SEES NO EXHIBITOR COMPETITION
AMERICAN WOMEN THE DRAW — HORNBLOW

by VICTOR M. SHAPIRO

Hollywood Correspondent

MAJOR and independent studios having increased the number of western and action stories on their programs, exhibitors will be given a wider range of outdoor subjects for the coming season. Choice will include everything from the quickest of the "quickies" to "The Robin Hood of Eldorado," on which MGM will spend several hundred thousand dollars, with a goodly number of well made features for first-runs.

Warners, for instance, is reentering the field for the first time in three years. It's new series of six with Dick Foran, the singing cowboy, will be their first since they made the John Waynes. Paramount, in addition to the "Hop-a-long-Cassidy" series, will have at least two Zane Grey stories. Republic will have eight Gene Autreys, to augment the eight John Waynes. RKO has three lined up for Richard Dix, and may make more. Sol Lesser will make his usual George O'Briens for Fox release, and in addition will make two Harold Bell Wright stories with Richard Arlen starred for release elsewhere. There will be at least fifty others made independently and so distributed.

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Nine Completed, Eight Started

Production continues apace. Nine pictures were completed in the week, eight were started. Twentieth Century-Fox accounts for four of the finished pictures; the remaining five are equally divided among MGM, Goldwyn, Universal, Paramount and Radio. Three of the new pictures are credited to Warner, two to Paramount.

Most important of the new Warner features is "Captain Blood." In this, which Michael Curtiz is directing, will be seen Erroll Flynn, Olivia de Haviland, David Torrence, George Hassell, Frank McGlynn, Sr., Forrester Harvey, Guy Kibbee, Robert Barratt, Jessie Ralph, Fred Kohler and Ross Alexander. "Frisco Kid," with Lloyd Bacon directing, will present James Cagney, Margaret Lindsay, George E. Stone, Ricardo Cortez, Donald Woods, Joseph King, Estelle Taylor and Barton MacLane in the leading roles. "Broadway Hostess" will feature Winifred Shaw, Lyle Talbot, Phil Regan, Genevieve Tobin and Allen Jenkins, under Frank McDonald's direction.

Paramount started "The Virginia Judge," with Walter Kelly, who created the title role on the vaudeville stage. The support lists Marsha Hunt, Stepin Fetchit, Johnny Downes, Robert Cummings and Willard Robertson. Edgar Sedgwick is directing. Also in work is "Gettin' Smart." In this Lee Tracy is teamed with Grace Bradley, the support including Gail Patrick, Roscoe Karns and Billy Lee. James Cruze is directing.

"Spanish Cape Mystery" was started by Republic. The cast includes Helen Twelvetrees, Jack LaRue, Donald Cook, Berton Churchill, Betty Blythe, Guy Usher, Olaf Hytten, Barbara Bedford and Ruth Gillette. Lewis Collins is director.

At Radio, "Shooting Star" was started. Barbara Stanwyck heads the cast, with the support listing Melvyn Douglas, Moroni Olsen, Preston Foster and Andy Clyde. George Stevens is directing.

Included in the completed 20th Century-Fox group is the final Winfield Sheehan picture, "Way Down East." Henry Fonda and Rochelle Hudson are starred under Henry King's direction. The support includes Russell Simpson, Slim Summerville, Spring Byington, Edward Trevor, Margaret Hamilton, Andy Devine, Astrid Allwyn, Sarah Haden, William Benedict and Vera Lewis.

Also finished is "This Is the Life," formerly titled "Meal Ticket." Jane Withers is starred, supported by John McGuire, Sally Blane, Sidney Toler, Gloria Roy, Francis Ford, Gordon Westcott and Emma Dunn. Marshall Neilan directed. "Charlie Chan In Shanghai" was transferred to the cutting rooms. Warner Oland heads the cast, which includes Keye Luke, Irene Hervey, Charles Locher, Fred Vogeding and Russell Hicks. James Tinling directed. Last of the quartet is "Bad Boy," which features James Dunn, Dorothy Wilson, John Wray, Louise Fazenda, Beulah Bondi, Victor Kilian, Allen Vincent, Luis Alberni and Tammany Young.

At MGM, "Puzzle Man," formerly "The Black Chamber," was finished. The cast includes William Powell, Rosalind Russell, Binnie Barnes, Sterling Holloway, Lionel Atwill, Sidney Bracey, Charles Grapewin, Cesar Romero, Mickey Rooney and Sam Ashe. William K. Howard directed.

Goldwyn completed "Barbary Coast." Miriam Hopkins, Edward G. Robinson and Joel McCrea head the cast, directed by Howard Hawks. Also included are Walter Brennan, Frank Craven, J. M. Kerrigan, Donald Meek, Rollo Lloyd, Clyde Cook, Harry Carey, Brian Donlevy, Herman Bing and Ethel Wales.

"King Solomon of Broadway" was checked in at Universal. The cast includes Edmund Lowe, Dorothy Page, Pinky Tomlin, Louise Henry, Edward Pawley, Bradley Page and Arthur Vinton, Alan Crosland directed.

Radio finished "Freckles." In the cast are Tom Brown, Carol Stone, Virginia Weidler, Addison Richards, James Bush, Lumsden Hare and Dorothy Peterson. Edward Killy and William Hamilton co-directed.

▽

Sees No Exhibitor Competition

"My plan for releasing 10 complete programs a year through 180,000 churches and schools cannot possibly interfere with attendance at any commercial theatre," said Edwin Carewe. "In fact, my pictures will have a tendency to break down the resentment, disinterest or disapproval felt by 60 per cent of the American public for Hollywood product."

Mr. Carewe's plans call for release of one complete program each month, with the exception of July and August. The programs will consist of a feature length film, a two-reel travelogue titled 'How the Rest of the World Lives', a one-reel 'See America First' in color, a one-reel cartoon and a half-reel scientific short.

His first feature will be "The Pilgrimage Play," story of the life of Christ which has played for many years in an open air theatre in Hollywood during summer months. To follow are "Courageous Hearts," an original about the American Revolution written by his brother, Finis Fox; "The Life of Daniel Boone," and "La Fitte, the Pirate."

He plans to "roadshow" his programs in 20 key cities, in school and civic auditoriums. Subsequent-runs will be in schools and churches on a share-profits rental basis. After that, if commercial theatres wish to rent the films, they may have them.

Films will be shot on 16 mm. and on 35 mm. film, and there are plans for distribution of equipment as well as of product.

▽

Praise for the Ladies

"America's beautiful women are the magnets that attract European audiences to American films," said Arthur Hornblow, Paramount producer, on his return from a three-months holiday in London, Paris, Munich, Vienna and Rome.

▽

News Flashes

Gene Buck planed out for New York after getting a 100 per cent response from members of the American Society of Composers, Authors and Publishers renewal of five-year contracts with the organization. . . . T. W. A.'s "Sky Chief" took a large contingent of Hollywood folk to Manhattan last week, among them Joseph M. Schenck, Lou Anger, Sol Lesser, Bill Pine, Henry Wilcoxon, Ramon Novarro, Edwin Carewe and J. J. Milstein, local exchange manager for MGM. . . . The Screen Guild's Magazine selected Miriam Hopkins for the finest portrayal of the month for her work in "Becky Sharp." Noel Coward and Julie Haydon tied for first honorable mention for "The Scoundrel" performances and Luise Rainer rated second mention for her work in "Escapade". . . . Ben Hecht and Charles MacArthur drew the top spot for the best screenplay, "The Scoundrel," according to a vote by the Screen Writers Guild. First honorable mention went to Herman Mankiewicz for "Escapade" and second mention to Francis Faragoh for "Becky Sharp". . . . The New York strike situation has not affected local territory, is the word coming from headquarters of local 150 of IATSE. . . . Lou Halper announced that a day and date policy for Warner's Hollywood and Downtown theatres would be resumed August 29th. . . . Plans of Fanchon and Marco to enter film production ranks have reached the jelling point. The stage producers have signed Harry Vernon, London playwright, to work on two screen plays, although release or production headquarters have not yet been decided upon. . . . Robert Edmond Jones has been signed to a new contract as color director by Pioneer Productions. . . Due to a disagreement with Mascot, George Yohlem's contract has been bought up by the company. The ticket had one picture to go. . . . **Stepping into action regarding future regulation of zoning and clearance problems in Los Angeles, the Independent Theatre Owners have named a zoning and clearance committee. The committee will report to the directors on their findings at the next board of directors meeting.** . . . Irving Callin has resigned as ITO vice president and treasurer, but will retain his membership. Due to press of other duties, Harry Chotiner, former ITO president, has resigned from the group. . . . David Selznick's first picture for United Artists will be "Little Lord Fauntleroy," which he purchased from Mary Pickford. Freddie Bartholomew comes over from MGM for the starring role, with George Cukor assigned to direct. . . . The Academy Technicians Branch has appointed a nominating committee to select officer nominees for the coming year.

BRITISH LABOR TO ASK QUOTA SYSTEM REMAIN

Theatrical Employees Would Insure Film Output Maximum; Newsreel Theatres Planned

by BRUCE ALLAN
London Correspondent

Definite pronouncement in favor of the present Quota system is expected from organized labor in the United Kingdom, at the instigation of the National Association of Theatrical Employees, which includes studio workers.

The subject is to be discussed at the Trades Union Congress which opens at Margate September 2, when the Theatrical Employee's Association is to introduce a resolution asking the Government to take into consideration, in any revision of the Films Act, the interest of the studio employees.

The Trades Union Congress is the deliberative body representative of the whole of organized labor of the U. K. Its resolutions more or less determine the national policy and have a big influence on the decisions of the Parliamentary Labor Party.

In asking the Trades Union Congress to support its attitude, the association is expected to announce opposition to any policy which implies, or threatens, a reduction in the number of films to be made in British studios in future years.

This attitude must make it unfavorable to various projects for revision of the Act which imply the reduction of "compulsory" production by the substitution of a cash quota for a footage quota.

Instructions from the recent N.A.T.E. conference to its executive to watch all such plans, from the point of view of their effect upon studio workers, first showed which way the wind was blowing. The resolution to be introduced at Margate, and the fact that the N.A.T.E. already has been in conference with the Federated British Industries Film Group, emphasize the extent to which Labor is likely to stiffen the opposition to any relaxation of the Quota. Conversely, the unions may be regarded as probable supporters of the "Rowson" policy of stiffening the Act by a £10,000 minimum cost clause, which may be regarded as stimulating the demand for labor in studios.

▽

"Alien" Labor Increases

The interest in the film industry as a channel of employment also was illustrated in the House of Commons last week when the Minister of Labor was asked for statistics showing the increase in the number of "aliens" employed under official permits.

The official reply was that while detailed figures were not at hand, there had been an increase in the number of permits issued during the past two years but that careful inquiries had been made to insure that British employees were not available.

Most of the permits referred to are granted to artists, technicians and writers. There is an absolute ban on low priced labor but the studios want specialists from Hollywood, and periodical attempts by all-British zealots to reduce this import of grey matter have received no official encouragement.

▽

Before any details of the Beaverbrook-Trans-Lux plans have been made public, announcement has been issued of several ambitious news theatre projects in the West End of London. Erection of a theatre in Park Lane has been already published; a few hundred yards away, at the junction of Oxford street and Edgware road, another 450-seater is planned and a third plan is for a 350 seater in Mount Royal, the residential hotel at Marble Arch used by a great many permanent and temporary American residents in London.

▽

The British Board of Film Censors has issued a ruling that all trailers must be of universal category whether the films to which they refer have "U" or "A" (Adult) certificates. This action follows on the discovery that children attending the exhibition of a "U" film might witness the trailer of a forthcoming "A" attraction. Licensing authorities have the power, and some of them the will, to exclude children from programmes in which such trailers are shown. In future, therefore, trailers must exclude the scenes which were the reason for their parent films being placed in the adult category.

▽

First Korda Technicolor

Alexander Korda's first full length Technicolor feature will be "King of the Jews," from the Mary Borden novel picturing the life of Mary of Nazareth from the Crucifixion to the Resurrection. Victor Seastrom will be director.

The statement corrects various stories in circulation as to the color plans of London Film Productions, which originally was believed to have scheduled the Kalmus process for its "Queen Elizabeth" picture and, later, for a Laurence Olivier feature.

It also makes it plain that Mr. Korda does not intend to lose the distinction of producing the first British all-color feature by waiting until the new London Films plant at Denham, and the Technicolor laboratory adjacent, are completed. "King of the Jews" will be made at Worton Hall with camera equipment specially shipped by Technicolor, which will also improvise laboratory facilities.

Questions of censorship in connection with "King of the Jews" are answered in advance by the statement that the script has been passed by the British Board of Film Censors. This implies that, to comply with a definite prohibition of the censor rules here, the figure of Christ will not be seen.

▽

"St. Joan" Film Plan

The filming of George Bernard Shaw's "St. Joan," a standing item of film news for more than a year past, becomes a definite project with the flotation of Inter-Allied Film Productions, Ltd. This private company has a very strong directorate. Joseph M. Schenck and Charles B. Cochran are associated with Dr. Paul Czinner (husband and director of Elisabeth Bergner), Dixon Boardman and Oswald Balfour (G-B directors and Chase representatives here), F. J. Chart (representing other city interests), and F. M. Guedalla, solicitor to and director of United Artists, Ltd.

Lewis Casson, husband of Sybil Thorndyke, star of the stage production, will advise on the film version, in which Miss Bergner will play Joan.

▽

C. M. Woolf, who resigned as joint managing director of Gaumont British and formed his own company, has been elected managing director of British and Dominions Pictures Corporation, succeeding Hubert Marsh. Herbert Wilcox has been given a new contract for five years as production executive, and will also organize an independent unit using the B. & D. studio but probably releasing through Mr. Woolf's company, General Distributors, Inc., B. & D. product will continue to release through United Artists in America.

▽

Charles Boot, leading figure in the Pinewood studio plan at Iver and an associate of J. Arthur Rank of British National in the financial side of Technicolor's British plant at Denham, is on his way to Hollywood to study studio equipment and organization. Mr. Boot, principal of the big building firm of Henry Boot & Sons, recently announced erection of an eight stage studio on the Pinewood estate, a few miles from the new London Films plant at Denham. (In New York Tuesday, Mr. Boot said four American companies had offered to lease space at Pinewood.—Ed.)

▽

Production Notes

Fay Wray has begun work in "Come Out of the Pantry" opposite Jack Buchanan at B. & D., Elstree. Jack Raymond directs from a script by Austin Parker.

* * *

London Film Productions have engaged Charles Dollfus for advisory work on "Conquest of the Air." Mr. Dollfus, a balloon specialist, is in charge of the Air Ministry museum in Paris. He will control scenes showing the early balloon ascent of Lunardi.

* * *

Lee Garmes, now at London Films studio, will act as associate producer on the Charles Laughton vehicle, "Cyrano de Bergerac."

* * *

B. I. P. has retitled "The Dubarry," completed, to "I Give My Heart."

West Indies Circuit Signs MGM Product

United Theatres, Inc., has signed a 100 per cent contract for MGM's new season output of both features and shorts, according to David Gould, MGM manager in the Puerto Rico territory and now visiting in New York. United Theatres has 14 houses and is booking two others.

Rafael Ramos Cobian, president of United Theatres and holder of 50 per cent of its stock, is also in New York. He said his circuit intended building three new theatres this year, the first to open in three months. He also is constructing a film center building to house all film exchanges, in compliance with a city ordinance.

Winfield Sheehan Weds Maria Jeritza on Coast

Winfield Sheehan, producer, on Monday married Maria Jeritza, Metropolitan Opera diva for a number of years, who went to Hollywood several months ago to take screen tests. The ceremony was performed at the Santa Barbara Mission.

After a few days at the Hidden Valley ranch of Mr. Sheehan they will leave for New York and are expected to sail for England August 21.

Oldknow on Academy Board

Oscar S. Oldknow, Los Angeles district sales director of National Theatre Supply Company and at one time vice-president and director of theatres for Fox West Coast under the regime of Harley L. Clarke, has been named to the board of trustees of Georgia Military Academy, near Atlanta.

CALLING ALL BUYERS!

CALLING ALL BUYERS!

CALLING ALL BUYERS!

CALLING ALL BU

FIRST OF THE BIG ONES

EDWARD ARNOLD
in
"DIAMOND JIM"
With JEAN ARTHUR · BINNIE BARNES
Directed by Edward Sutherland
An Edmund Grainger Production

RELEASED SEPTEMBER 2nd

●

TWO
MARGARET SULLAVAN PRODUCTIONS
Universal's great star at her greatest!

●

CAROLE LOMBARD
in **"SPINSTER DINNER"**
Faith Baldwin's Cosmopolitan Magazine
Sensation . . . Directed by Walter Lang

●

BINNIE BARNES
in
"HER EXCELLENCY THE GOVERNOR"
From the famous Liberty Magazine
success . . . Directed by Stuart Walker

●

EDMUND LOWE
in
"KING SOLOMON OF BROADWAY"
With Dorothy Page and Pinky Tomlin . . . Directed by
Alan Crosland . . . A Julius Bernheim Production

●

KARLOFF and LUGOSI
in **"THE INVISIBLE RAY"**
Howard Higgin's and Douglas Hodges' weird story

UNIVERSAL HAS THE LINE UP!
SEE UNIVERSAL IMMEDIATELY!

JACK OAKIE
in **"FAST AND FURIOUS"**
From the auto-racing romance by Paul
Sidney . . . Directed by Edward Laemmle

●

EDWARD ARNOLD
in **"HANGOVER MURDERS"**
With CONSTANCE CUMMINGS · SALLY EI
ROBT. YOUNG · REGINALD DENNY · ROBT. ARMST
From the novel by Adam Hobhouse . . . Directed
James Whale . . . A Carl Leammle, Jr. Productio

●

CHARLES FARRELL
in **"OFF-SIDE"**
Stanley Meyer's sensational football sto
With JUNE MARTEL . . Directed by Hamilton Macfadd

●

MAY ROBSON
in
"THREE KIDS AND A QUEEN"
With Frankie Darro, Charlotte Henry and
Henry Armetta . . . Directed by Edward Ludwig

●

JACK HOLT
in
"STORM OVER THE ANDES"
With MONA BARRIE and ANTONIO MORENO
Directed by Christy Cabanne

●

EDMUND LOWE
in
"THE GREAT IMPERSONATION"
E. Phillips Oppenheim's best-seller . . Directed by Lloyd C

●

MARTA EGGERTH
Universal's New Singing Venus
in a merry American musical romance
"SONG OF JOY"

TROUBLE AT YOUR THEATR
WITHOUT UNIVERSAL FOR 1935-3

RS!

TROUBLE AT YOUR THEATRES
WITHOUT UNIVERSAL FOR 1935-36!

UNIVERSAL HAS THE LINE UP!
SEE UNIVERSAL IMMEDIATELY!

CHARLES BICKFORD
in
"EAST OF JAVA"
rneur Morris' famous story..Directed by George Melford

●

ZASU PITTS - HUGH O'CONNELL
The Nation's Newest Scream-Mates
in
"ALONE TOGETHER"
Directed by Kurt Neumann

●

The Great KARLOFF
in
"BLUEBEARD"
Screenplay by Bayard Veiller, author of
'Within the Law" and "The Trial of Mary Dugan"

●

EDWARD EVERETT HORTON
in
"HIS NIGHT OUT"
Henry Irving Dodge's famous comedy

●

JANE WYATT
in
"STRANGERS AT THE FEAST"
From the best-seller by Beatrice Lubitz
Screenplay by Gladys Unger

●

VICTOR HUGO'S immortal masterpiece
"HUNCHBACK OF NOTRE DAME"

●

OAH BEERY, Jr. and JEAN ROGERS
in **"STORMY"**
erry Wilson's story of wild horses and wilder men!
Directed by Louis Friedlander

"DRACULA'S DAUGHTER"
By John L. Balderston . . . A Carl Laemmle Jr. Production

●

"GIANT PLANE"
By James Warner Bellah . . . Directed by Ernst L. Frank

●

"AGENT 44"
The first story of the Government's woman-hunters!

●

Gaston Leroux's classic drama of all time
"PHANTOM OF THE OPERA"

●

JACK HOLT in
"RIVERBOAT GAMBLER"
Based on the famous stories by Bret Harte
Screenplay by Gouverneur Morris and Gerald Geraghty

●

"TROUBLE IN B FLAT"
A brand new kind of comedy with music by
James Edward Grant, author of "Whipsaw"

●

JACK HOLT in
"TALL TIMBER"
The drama of the last wilderness!

●

"YELLOWSTONE"
Arthur Phillips' stirring story of America's natural wonder

●

"THE FLYING SQUADRON"
A romance of aerial daring!

●

SIX BUCK JONES FEATURES
The greatest Western star of all in his biggest money-makers!

●

JACK HOLT in
"DESTROYER"
Samuel Johnson's gripping story of a submarine pirate

NIVERSAL HAS THE LINE UP!
SEE UNIVERSAL IMMEDIATELY!

TROUBLE AT YOUR THEATRES
WITHOUT UNIVERSAL FOR 1935-36!

DON'T FORGET the CURRENT HITS!

DON'T FORGET the CURRENT HITS!

DON'T FORGET the CURRENT HITS!

IRENE DUNNE
in John M. Stahl's production of
"MAGNIFICENT OBSESSION"
With ROBERT TAYLOR, Charles Butterworth, Betty Furness
From the best-seller by Lloyd C. Douglas
[Now in Production]

●

MARGARET SULLAVAN
FRANCIS LEDERER
in **"NEXT TIME WE LOVE"**
From Ursula Parrott's newest novel!

●

WILLIAM POWELL
in **"MY MAN GODFREY"**
From the Liberty Magazine serial by Eric Hatch

●

"SUTTER'S GOLD"
From the epic novel by Blaise Cendrars

●

IRENE DUNNE
in **"SHOW BOAT"**
Edna Ferber's Immortal Classic! . . . Music by Jerome Kern
A Carl Laemmle, Jr. Production . . . Directed by James Whale

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Here Comes the Band

(MGM)

Romantic Drama

This picture is not only satisfactory audience entertainment, but in title, cast names, motivating story idea, substantiating specialties and unique production values, it provides a wealth of showmanship exploitation material. Geared to a topical theme, it combines an appealing romance with a light drama, is gayly embellished with a lot of hectic comedy in both action and dialogue, includes a bit of double crossing skullduggery, presents a new idea in chases and seasons the whole with several musical interludes both instrumental and vocal.

In the yarn Happy and Piccolo Pete are a pair of taxi-driving ex-doughboys. They have learned to know what music means as a result of their experiences with Ted Lowry and his military band during the war. Back home, carrying on in their typical combative style, Happy discovers Ollie Watts, a young singer, who he is convinced needs only a break to become famous. As he arranges an audition on an amateur radio program for Ollie, there is plenty of fun. Included in this are sequences given a romantic twist as Ollie becomes more than platonically interested in Margaret. Margaret's attempt at radio fame results tragically, and as Ollie goes over big, she disappears.

Abetted by Happy, Ollie's ambition is to write a typically American melody. Happy and Pete contrive to get him an appointment with song publisher Simmons. The latter sneers at the boy's efforts, but in the meantime publishes the number secretly. While this is going on, Happy and Pete meet their old colonel, Wallace. A few drinks, as they conjure up old memories, and Wallace announces that he's going to give a party, the feature of which will be the reunion of Lowry's old band. As Ollie's song sweeps to success the party is held. Brought along as an entertainer, he again meets Margaret, who he believes is there in the same capacity, only to be disillusioned when he learns she is Wallace's daughter. This sequence is featured by the presentation of Ted Lewis in several of his best known specialties and a few that are brand new.

Then the yarn turns serio-dramatic. Wallace combines with Happy and Pete to recover Ollie's song and its accrued profits from Simmons. In a court scene the case is going against the complainants until Ollie conceives the idea of rounding up all the native Americans who provided the theme. Flying about the country, he gathers groups of Negroes, Indians, hillbillies, and presents them in court. There they sing their own natural melodies and it is proved that they were the inspiration for Ollie's song. The climax is a triumph for Happy and Pete, with love and kisses for Ollie and Margaret.

With Healy and Pendleton to assure patrons that they are in for a pleasant dose of comedy, Ted Lewis embellishes his familiar antics with a new number, "You're My Thrill," and the newcoming songster, Harry Stockwell, scores with two, "Tender Is the Night" and "Roll Along Prairie Moon," in addition to the theme song, "Headin' Home."

As the field for exploitation is broad, not only making tieups with veterans' associations easily procurable, inasmuch as it illustrates in entertaining style what has become of many of the ex-soldiers, but it also provides opportunity for worthwhile interest-creating contacts with radio stations and music stores.—McCARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Lucien Hubbard. Directed by Paul Sloane. Original screen play by Paul Sloane, Ralph Spence and Victor Mansfield. Songs: "Headin' Home," by Herbert Stothart and Ned Washington; "Tender Is the Night," by Harold Adamson and Walter Donaldson; "Roll Along Prairie Moon," by Ted FioRito, Albert von Tilzer and Harry MacPherson; "You're My Thrill," by Ned Washington and Burton Lane. Musical score by Edward Ward. Dances by Chester Hale. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, William A. Horning, Edwin B. Willis. Photographed by Charles Schoenbaum. Wardrobe by Dolly Tree. Film editor, Frank E. Hull. Assistant director, Harry Sharrock. Running time, when seen in Hollywood, 76 minutes. Release date, August 30, 1935. General audience classification.

CAST

Ted Lowry	Ted Lewis
Margaret	Virginia Bruce
"Happy"	Ted Healy
"Piccolo Pete"	Nat Pendleton
Ollie Watts	Harry Stockwell
Don Trevor	Donald Cook
Spanky	Spanky McFarland
Colonel Wallace	Addison Richards
Judge	Robert McWade
Scurry	Charles Lane
Simmons' Lawyer	Henry Kolker
Simmons	Robert Gleckler
Banker	Richard Tucker
Salesman	Bert Roach
Dentist	Tyler Brooke
DeValerie	Ferdinand Gottschalk
Miss Doyle	May Beatty

Without Regret

(Paramount)

Dramatic Romance

After an exciting and promising start, which, though essential, gives little clue to the picture's real meat, "Without Regret" settles down to a serious exposition of tangled dramatic romance. Ultra modern in theme and atmosphere and dealing with situations that are more fictional than actual, the picture is by nature an adult attraction with the main appeal directed at women. Given the proper showmanship, it is the type of attraction that probably will cause much talk.

In China, Jennifer Gage, rather than subject herself to the probable ravages of bandit leaders, elects to marry soldier of fortune Steven Paradine. By illusion it is inferred that their marriage is happy, but Jennifer's happiness is menaced by the talked about but unseen erstwhile paramour of Steven, Mona Gould.

The scene shifts to England. Jennifer is married to Sir Robert, and a newspaper insertion explains that Steven is dead. Robert about to be elevated to the peerage, there is considerable publicity which features Jennifer's pictures. Mona sees this and simultaneously sees Steven. She embarks on a career of blackmail, making Jennifer's life one of fear. Coming to Robert's home for treatment, Steve and Jennifer meet. He learns from her what Mona has been doing. At the same time Sir Robert becomes aware of what is going on.

Then the story turns to mystery drama. Sir Robert goes to Mona's swank apartment to settle the matter once and for all. Jennifer is there but her husband does not see her. Upon their separate departures, Steve enters and poisons Mona. The body is discovered by Sir Robert, who, seeing Jennifer's handkerchief and also a bottle from his laboratory, concludes that Jennifer, driven to despair, has committed the crime. He fixes things to look as though it is suicide and then has Scotland Yard called. Discovery of circumstantial clues convinces Inspector Hayes that either Sir Robert or his wife killed Mona.

As husband and wife are being taken to prison Steve reappears. With only a few months to live he confesses the crime and its motivation.

While there is undoubted entertainment and showmanship value in story content, the picture nevertheless presents several problems that will require smart showmanship to crack. In the matter of attention-stimulating names, the cast leaves much to be desired. This condition naturally throws most of the selling burden on story character. It offers two kinds of romantic love interest, melodramatic drama, only a trace of comedy and murder mystery on which to found a campaign. If one plays to specialized audiences who have sophisticated tendencies, the problem is not so difficult. On the other hand, if patronage is composed largely of general theatre goers, heading the interest creating publicity in proper direction becomes most necessary.—McCARTHY, Hollywood.

Produced and distributed by Paramount. Directed by Harold Young. Associate producer, B. P. Fineman. Screen play by Doris Anderson and Charles Brackett. From the play "Interference," by Roland Pertwee and Harold Dearden. Photographed by William C. Mellor. P. C. A. Certificate No. 1022. Running time, when seen in Hollywood, 75 minutes. Release date, August 23, 1935. Adult audience classification.

CAST

Jennifer Gage	Elissa Landi
Sir Robert Godfrey	Paul Cavanagh
Mona Gould	Frances Drake
Steven Paradine	Kent Taylor
Inspector Hayes	Gilbert Emery
Bill Gage	David Niven
Godfrey's Baby	Betty Holt
Given	Marina Schubert
Jessup	Joseph North
Cleaver	Colin Tapley
Fat Chinese Woman	Mrs. Wong Wing
Sour-faced old dame	Virginia Bassett
Chinese Officer	Eddie Lee
Soldier	Victor Wong
Stout Man	Henry Roquemore
General Wu Chen	Tetsu Komai
Wing	Luke Chan

Jalna

(RKO Radio)

Comedy Drama

The appeal of down-to-earth entertainment, plus the publicity strength of a well-read author and story, Mazo de la Roche's Atlantic Monthly prize winning novel, constitute the foremost showmanship assets of "Jalna."

It is the story of a Canadian farm estate, whence the title of the picture, and what happens to its family traditions when one of its members brings home a bride from the States. True, practically all the action takes place within the walls of the Whiteoak family's home, but the occasional glimpses of the out-of-doors are compensatory. And the human note has been caught up and utilized fully in a number of intimate moments.

What lack there may be of top-of-the-ladder names is made up for in part by the number of wellknowns, among them Kay Francis, Ian

(*Continued on page* 52)

BIGGEST SH
OF THE YE

PARAMOUNT WEEK
Sept. 1st to 7th

To start the new Fall Season RIGHT... and usher in 1935-36 as a real Jubilee Year for Showmen... Paramount offers

$3,500 *IN CASH PRIZES*

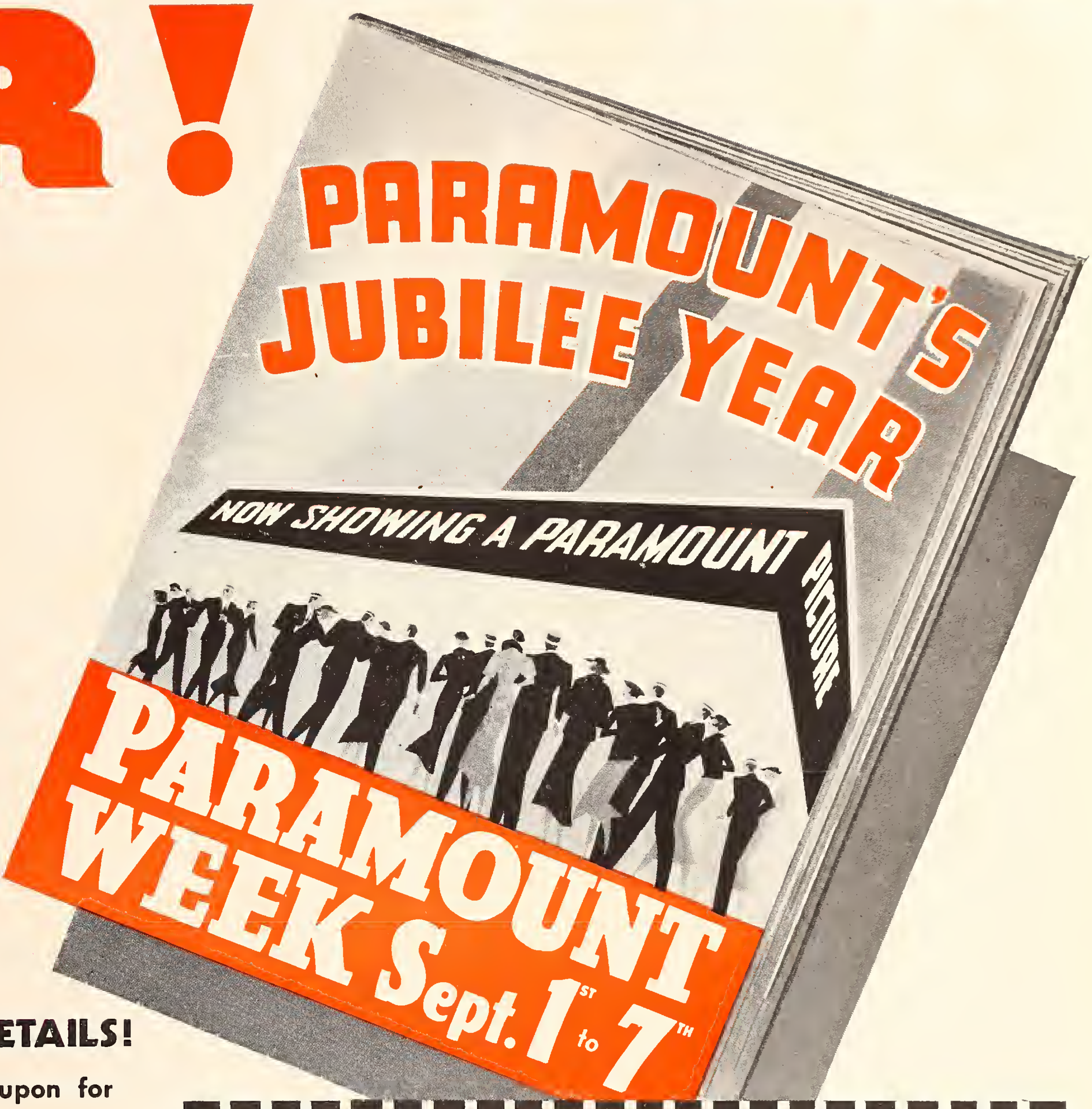
All theatres playing a complete Paramount program during Paramount Week—Sept. 1st to 7th, inclusive—are eligible

$1,750 Will be awarded to publicity men for the best advertising, publicity and exploitation campaigns turned in by theatres for the Paramount Week contest.

$1,750 Will be divided among managers of theatres who turn in grosses for Paramount Week that beat the June-July-August average for their respective houses.

BOOK YOUR PICTURES NOW FOR PARAMOUNT WEE

OW WEEK
AR !


PARAMOUNT'S
JUBILEE YEAR
NOW SHOWING A PARAMOUNT PICTURE
PARAMOUNT WEEK Sept. 1st to 7th

GET FULL DETAILS!

Send in the coupon for your copy of this Special Paramount Week Exploitation Manual — AT ONCE! Start on it early, boys, and get that dough!

THE RULES—All theatres in U.S. playing complete Paramount program week of Sept. 1 to 7 are eligible. Contest closes Sept. 30. All entries must be in the mail before midnight of that date. Winners will be notified on Oct. 15. Judges' decisions final. In case of tie duplicate prizes will be awarded.

Paramount Week Contest
Paramount Pictures, Inc.
1501 Broadway, New York City

Send me ______________ copies of the special Exploitation Manual giving all the dope on the $3500 Paramount Week Contest.

Name ______________________________

Theatre ______________________________

Address ______________________________

______________________________ H

Hunter, C. Aubrey Smith, Nigel Bruce, David Manners, Theodore Newton.

Conflict of emotions carries the action through the pitting of brother against brother, when each turns his eyes toward the other's bride, tragedy finally setting aright the complicated internecine strife. Comedy element is provided by the irascible 99-year-old grandmother, Jessie Ralph.

Hunter manages the Ontario farm, with his sister, Peggy Wood, who has submerged her love for Bruce for 18 years because a foundling (Molly Lamont) was placed on his doorstep. Manners, poet, comes home with a bride, Miss Francis, but on the same day Newton brings his bride Miss Lamont. Hunter and Miss Francis calm the family storm. Manners goes to seed so far as poetry concocting is concerned but his amorous inclinations become very active, in the direction of Newton's wife. Manners' own wife finds herself falling in love with Hunter, and it's mutual. When a younger brother tells Newton what is happening he goes tc find Manners, revenge in his heart and on his lips. On a cliff he meets up with Manners, who turns to run and falls to his death, clearing the highroad of real love for Hunter and Miss Johnson. So, too, Miss Wood and Bruce break down the barrier between their long-interrupted romance.

The sequence of story is adult in essence, but the Pranks of Clifford Severn as the spoiled 9-year-old hold something of general interest.—Rovelstad, New York.

Produced and distributed by RKO-Radio. Produced by Kenneth Macgowan. Directed by John Cromwell. From the novel by Mazo de la Roche. Screen play by Anthony Veiller. Adaptation by Garrett Fort and Larry Bachman. Photographed by Edward Cronjager. Art director, Van Nest Polglase. Associate, Charles Kirk. Costumes by Walter Plunkett. Musical director, Alberto Colombo. Recorded by Earl A. Wolcott. Edited by William Morgan. P.C.A. Certificate No. 1088. Running time, 78 minutes. Release date, August 9, 1935. General audience classification.

CAST

Alayne	Kay Johnson
Renny	Ian Hunter
Nicholas	C. Aubrey Smith
Maurice	Nigel Bruce
Eden	David Manners
Meg	Peggy Wood
Gran	Jessie Ralph
Pheasant	Molly Lamont
Piers	Theodore Newton
Ernest	Halliwell Hobbes
Rags	Forrester Harvey
Finch	George Offerman, Jr.
Wake	Clifford Severn

Circumstantial Evidence

(Chesterfield)

Comedy Drama

There is considerable action in this picturization of what happens to a newspaper reporter when he arranges with a supposed friend to prove the injustice of convictions on circumstantial evidence, and plans go awry, leaving him sentenced to die. Whatever may be lacking in outstanding names is made up for by swift moving development of the story.

There is as well a readymade subject for problem play tieups with newspapers and the police. Is there justice in a conviction based solely on circumstantial evidence?

Chick Chandler and Shirley Grey are the principals. Other known names are Arthur Vinton, Dorothy Revier, Claude King, Huntley Gordon, Barbara Bedford.

While there is an element of the solve-the-murder style of mystery picture. the turn of plot is away from the stereotyped gathering of police, detectives and whatnot to sift evidence and clues.

Chandler finally wins Shirley Grey's hand at a trial they're both covering. and they go to receive the congratulations of Vinton, columnist, who has been turned down by Miss Grey and, as it develops later, has played too freely with Dorothy Revier, wife of Claude King, the publisher.

To prove that circumstantial evidence is insufficient for true justice, Chandler proposes to Vinton a plan whereunder they will quarrel in public over Miss Grey, a skeleton will be found in the burned home of Vinton, and Vinton will stay under cover in Dallas and then appear to show up Chandler's conviction. Vinton, however, sees in the hoax an opportunity to put Chandler in the chair, but before he can start on his exit to France he is murdered mysteriously in the burning house. Chandler is convicted and sentenced to death. Miss Grey and his other friends have about given up hope when Vinton's successor is approached by a former tipster for the slain man. This clue, to a former affair with Barbara Bedford, proves of no avail, but Miss Grey has found a note from the publisher's wife in the Vinton desk. She goes to Miss Grey's to get further evidence, is interrupted, Miss Grey tells her the whole story but insists she has not committed the crime.

Publisher King has arranged a prison break which brings Chandler to King's penthouse for a hideout, but detectives have trailed the go-between. King tries to escape and is shot. Mortally wounded, he confesses he knew of his wife's relationship with Vinton and killed the columnist.

The production is essentially of an adult audience nature.—Rovelstad, New York.

Produced and distributed by Chesterfield. Directed by Charles Lamont. Story by Tom Terriss. Adaptation and screen play by Ewart Adamson. Assistant director, Melville Shyer. Photographed by M. A. Anderson. Sound recorder, L. E. Clark. Film editor, Roland Reed. Production manager, Lon Young. Art editor. Edward C. Jewell. P. C. A. Certificate No. 697. Running time, 68 minutes. Release date, March 30, 1935. Adult audience classification.

CAST

Jim Baldwin	Chick Chandler
Adrienne Grey	Shirley Grey
Fred Stevens	Arthur Vinton
Bernice Winters	Dorothy Revier
Ralph Winters	Claude King
"Spike" Horton	Lee Moran
George Malone	Carl Stockdale
Sydney	Spec O'Donnell
Mosher	Al Thompson
Harris	Eddie Phillips
Judge Samuels	Edward Keane
Judge Robertson	Lloyd Ingraham
Brown	Robert Elliott
Taylor	Lew Kelly
District Attorney	Robert Frazer
The Governor	Huntley Gordon
Mrs. Goodwin	Barbara Bedford
Joe	Ralph Brooks
A Dumb Dame	Phyllis Crane

Golden Taiga

(Amkino)

Melodramatic Travelogue

But for the ponderous dramatic development that is basically Russian and the dialogue in Russian, and, apparently, Mongolian as well, this Soviet-made production would have general audience value as a scenic travelogue, climaxed by a forest fire of wide scope. While subtitles in English make clear the simple story, the spoken words throughout are unintelligible to the average American theatregoer.

It is a story of conflict between a band of gold hunters who do not hesitate at murder to gain their ends, and an official scientific expedition seeking the lode in the name of the government. An exiled medicine man plays a part in the action which follows, including the setting of the conflagration to drive out the scientists.

The geologist of the expedition is killed by the outlaws, and when a new man approaches the base of operations in the golden Taiga (forest) of the Altai Mountains, between Mongolia and Siberia, the slayers push him off a cliff and take the girl guide prisoner. The geologist escapes uninjured, however, and makes his way to the camp. One of the band is working from the inside, as one of the camp crew. The geologist, hunting the girl, comes upon the scene just as the band is about to shoot her. He binds the men to stakes, but when the girl gives the warning of a forest fire he releases them and all begin a mad rush for safety. The outlaws perish, as does the medicine man. The geologist and the girl finally make a contact with the expedition. The renegade in the camp attempts to escape but drowns in a swamp. Meantime the geologist has discovered the gold vein.

Heavily tragic in its theme, the picture holds little of interest for juveniles except in the scenic background.—Rovelstad, New York.

Produced by Mejrabpomfilm. Distributed in America by Amkino. Directed by Vladimir Schneiderov. Photographed by A. V. Shlenkov. Music by S. N. Vasilenko. Cast: A. Novoseltsev, V. Tolstova, A. Fait, M. Grodsky, V. Savitsky. Running time, 93 minutes. General audience classification.

Soviet Journey

(Amkino)

Propaganda Travelogue

While this production is basically a travelogue, the frankly propagandistic nature of the subtitles as well as many of the shots limits the audience value to those communities where Russian interest is racially predominant. An example of this characteristic of the scenes themselves is evident in the frequent repetition of large groups engaged in physical training exercises.

In Moscow, opening the film, are shown many thousands of young men and women celebrating "Youth Day," with parading units representing various fields of sports. In Leningrad are pictured palaces and cathedrals, turned into rest centers for workers and their families, also new avenues and factories. There are air views of the Volga lumber country, of the seashore play grounds of the workers and the Red Army on vacation in the Crimea on the Black Sea, and finally the rice fields of the Soviet Far Eastern frontier.—Rovelstad, New York.

Produced by Soyuzkino. Distributed in America by Amkino. Running time, 91 minutes. General audience classification.

Java Head

(First Division)

Drama

Produced in England by Basil Dean and released in this country by First Division, this is an adaptation of the wellknown novel of the same title by Joseph Hergesheimer. With two names at the head of the cast which probably will be familiar to the regular run audiences in the United States, there are apt to be problems, nonetheless, for the exhibitor selling the picture here.

The first of those is the fact that the pronounced English accent is occasionally difficult to understand. The second problem lies in the picture's rather conspicuous lack of action. It is a story of a social problem, that of the marriage of an Englishman to a Chinese girl, and the attendant complications arising from his basic love for an English girl. Although it is a story of seafaring persons and shipping firms, there is none of the aboard ship action which may be expected by the audience.

The strong selling factor is the origin of the story, the Hergesheimer novel, which was a prize-winner when published, and has been very widely read since then. A concentrated tieup, then, of novel and picture, should be of value in the selling.

Heading the cast is Anna May Wong as the Chinese wife, a player once extremely popular in this country who has appeared but rarely in American films in recent years. In support are Elizabeth Allan, young player of promise, Edmund Gwenn and John Loder, English actors. The romantic conflict, coupled with a long standing feud between the fathers of the boy and girl, which brings about the problem in their romance, may be used to attract feminine patronage.

Loder, son of an old shipping family in the England of the early 19th century, is in love with Miss Allan, and she with him, although they have never confessed their feeling. A bitter enmity exists between the fathers of the two, who, it is understood, were shipmates years before. Just before Loder leaves in command of a ship bound for the Far Eastern trade, he quarrels with the pseudo-religious father of Miss Allan.

Long overdue, he finally returns to Bristol, with a Chinese wife, Miss Wong. The arrival is a great shock to the family, especially resented by Loder's brother, Gwenn, the business man of the family. Miss Allan is hurt and amazed. But the family makes the best of the situation, and Miss Wong cares only that her husband shall not lose his affection for her. Miss Allan's uncle, who spent many years in China, forms a deep interest in Miss Wong, which she resents.

Finally, after an attempt at reconciliation with his old friend, Loder's father dies when he learns Gwenn had been engaging in the opium trade. To aid Miss Allan, for whom his old attachment has returned, Loder helps to build up her father's business. Miss Wong realizes she is losing Loder. Miss Wong is riding in a carriage. The horses run away and Miss Allan is hurt, Loder goes to visit her. He confesses he loves her but says he will not desert Miss Wong. She in turn visits the girl, understands her worst fears are fact, and commits suicide, having lost the love of her husband. The way is then clear for the couple.—AARONSON, New York.

Distributed by First Division. Produced by Basil Dean. Director, J. Walter Ruben. Story by Joseph Hergesheimer. Screen adaptation by Martin Brown, Gordon Wellesley. Photography by Robert Martin. Musical arrangement by Ernest Irving. Art Director, Edward Carrick. P. C. A. Certificate No. 4001. Running time, 70 minutes. Release date, September 1, 1935. Adult audience classification.

CAST

Taou Yuen	Anna May Wong
Nettie Vollar	Elizabeth Allan
Jeremy Ammidon	Edmund Gwenn
Gerrit Ammidon	John Loder
Barzil Dunsack	Herbert Lomas
Edward Dunsack	George Curzon
John Stone	John Marriner
Roger Brevard	Gray Blake
Broadrick	Roy Emerton
Rhoda	Amy Brandon Thomas
Kate	Frances Carson

The Vodka Boatmen

(Vitaphone)

Fair

A fair comedy features the antics and singing of the Yacht Club Boys. The promise to obtain a prince for the daughter of a socially minded mother sends marriage broker Smallanoff, one of the Yacht Club Boys, over to Ellis Island to bail out his three cousins, Romanoff, Dumbanoff and Tallanoff, who have arrived from Russia, with the hope of passing them off as Russian Princes. There's trouble in obtaining their freedom and more trouble when the mother arrives, accusing them of being impostors, all of which occasions the song "Romanoff," in which they proclaim their royal birth. In attempting to escape to New York City, they wind up in a patrol wagon. Running time, 20 minutes.

Inside the Ropes

(RKO Radio)

Good

Bill Corum reviews the professional side of boxing with particular emphasis on the heavyweights. With him is Jack Dempsey, who is also shown sparring in his younger days. Others presented are Braddock, Louis, Baer and Carnera, going through their routine. Gene Tunney at his Connecticut estate, Leach Cross, now known as Dr. Louis Wallack, in his dentist office working over Little Jack Sharkey, and Mickey Walker conversing with Benny Leonard, complete this interesting sports review. Running time, 10 minutes.

Going Places No. 13

(Universal)

Mildly Interesting

Highlighting this number in the Lowell Thomas series is the bad man's burial ground at Dodge City, Kan., statues and headstones fashioned by a local doctor in reminder of the throbbing days of the old frontier. Other subjects are ancient missions in the American Southwest, a modern pottery works in California, and the Akeley African Exhibit in New York.—Running time, 10 minutes.

Metropolitan Nocturne

(RKO Radio)

Effective Fantasy

This musical fantasy, a picturization of Louis Alter's symphony of the same name, interprets the thoughts of a young and unsung composer, while giving a composite pantomime of life in New York. Fired by his love for the girl across the way, he composes a symphony. Visioning himself as the conductor of a great orchestra he arouses the ire of the neighbors with his incessant piano playing. Going out on the fire-escape he awaits the return of the girl, falling again into a reverie. When the light flashes on in her room he starts over, only to halt when he sees a silhouette of the girl in another man's embrace. Heartbroken, he tears up the music, throws it away and jumps from the fire-escape. Horrified, the girl and the neighbors rush to their windows, but their interest soon passes and life goes on as usual. Entirely without dialogue, this fantasy is effectively done. Running time, 18 minutes.

Vitaphone Music Hall

(Vitaphone)

Fair

A concoction of four vaudeville acts, featuring Ray Hurling and Seal, Harry Burns and Company, the Honey Boys and the four Mullen Sisters, this short subject contains a little bit of everything. A battleship scene, the four Mullen Sisters at mirrored dressing tables, the Radio Rubes in a cabin scene and an Arctic setting with Charlie the Seal, all help to make this a fairly entertaining reel. Running time, 10 minutes.

The Bronco Buster

(Universal)

Lively Cartoon

There's laughable action and some cowboy harmonizing in this Oswald cartoon. Oswald is a hair-tonic salesman who gets the ranch hand job by riding the killer bronco, after the bronc has drunk liberal amounts of the tonic out of a watering trough. There's lots of fun in the caricaturing of the animal.—Running time, 7 minutes.

A Merry Old Soul

(Vitaphone)

Pleasing

This "Merrie Melody" color cartoon, produced by Leon Schlesinger, is both amusing and pleasing. Old King Cole weds the Old Lady who lives in the shoe, only to find that along with the bride he has acquired her menage of mischievous children. His bathing, dressing and rocking the youngsters to sleep, with the aid of mechanical contraptions, is delightfully done. Running time, 7 minutes.

Freddy Martin and His Orchestra

(Vitaphone)

Entertaining

There is tuneful entertainment in this number of the Melody Masters group of subjects. Freddy Martin plays various popular numbers, each in a setting characteristic of the song. The last, "The Isle of Capri," is reenacted while a member of the orchestra effectively sings a solo. —Running time, 10 minutes.

A Quiet Fourth

(RKO Radio)

Amusing

Here is an amusing comedy centered around a family on the Fourth of July. Determined that her daughter shall marry a rich ne'er-do-well and unaware that daughter secretly married early in the day, the mother makes plans for a picnic in the country. Arriving at the picnic grounds the rich boy and the newly married groom, who has invited himself, fight over the girl. The girl's brother, delighting in setting off firecrackers, is a constant irritation to the father. Some amusing scenes occur when it is discovered that the army is having maneuvers in that area and the artillery already has commenced firing. Running time, 15 minutes.

Alibi Racket

(MGM)

Point and Pace

There is fast-paced action and considerable of point and possible value for the younger generation in this number of the "Crime Doesn't Pay" series, which details the manner in which the agents of law enforcement track down the crook, no matter how cleverly he seeks to cover his tracks. This particular subject treats of the socalled airtight alibi, which is successfully broken. As a police officer recounts the story, it is re-enacted on the screen, with a capable cast and plenty of action. As entertainment it is good, and its treatment should lend itself to worthwhile exploitation on the part of the exhibitor.—Running time, 18 minutes.

Radio Rascals

(Educational)

Tuneful

The Cabin Kids, group of Negro child singers with an entertaining manner of rendition and a good sense of harmony, are featured in this subject, which touches on the current radio craze for amateur performers. The Mountain Melodeers contribute a bit of music, two comedy "amateurs" follow, and when the studio runs short of talent, the Cabin Kids are brought in off the street, and entertain with two numbers, effectively put over. An entertaining subject.—Running time, 11 minutes.

Mickey's Garden

(United Artists)

Good

A good color cartoon of the Mickey Mouse series by Walt Disney, this finds Mickey and his dog Pluto, in their colorful garden, and experiencing all sorts of difficulty with insect pests. But Pluto shoots some bug-killer on Mickey and in his dizziness he imagines the bugs attacking him and Pluto after having grown to gigantic size. The result of that idea makes for highly amusing and entertaining cartoon material.—Running time, 8 minutes.

The Hunting Season

(RKO Radio)

Entertaining

Entertaining and colorful is this cartoon from the Rainbow Parade series. In a woodland setting a cow and two ducks are becoming fast friends when a hunter enters the scene and fires at the ducks. Believing the ducks, dead, the cow hurries to their side, shedding large tears, and discovers to her joy that the ducks were only faking. Planning revenge, they steal the hunter's guns and with the aid of a squirrel and two birds they bombard the hunter with vegetables fired from the guns. Finally one animal fires a wasp's nest at the hunter. He dashes away, pursued by the irate wasps. Running time 7 minutes.

Selznick Signs Colman

David O. Selznick, under contract as a producer for United Artists, announced last week that he had signed Ronald Colman as the first of the stars who will appear in the screen plays of the newly formed Selznick organization. Colman, who must first complete a commitment with 20th Century pictures, is to start production with the new unit next March.

DAVID O. SELZNIC

presents

FREDDIE

Little L

David Selznick's first picture of the new season prom
ises to be as sensational as his "David Copperfield"
"Dinner At Eight" and "Little Women" Millions hav
read the famous book and millions more will want t
see it on the screen...offering, as it does, the perfect rol
for Freddie Bartholomew. With this auspicious begin
ning, you can look forward to big things from Davi
Selznick...who has already signed George Cukor, directo
of the above mentioned money pictures and Ronal
Colman, one of the leading box-office stars of the scree

Released thru UNITE

BARTHOLOMEW

in

ord Fauntleroy

LITTLE LORD FAUNTLEROY
FRANCES HODGSON BURNETT
LITTLE LORD FAUNTLEROY
FRANCES HODGSON BURNETT
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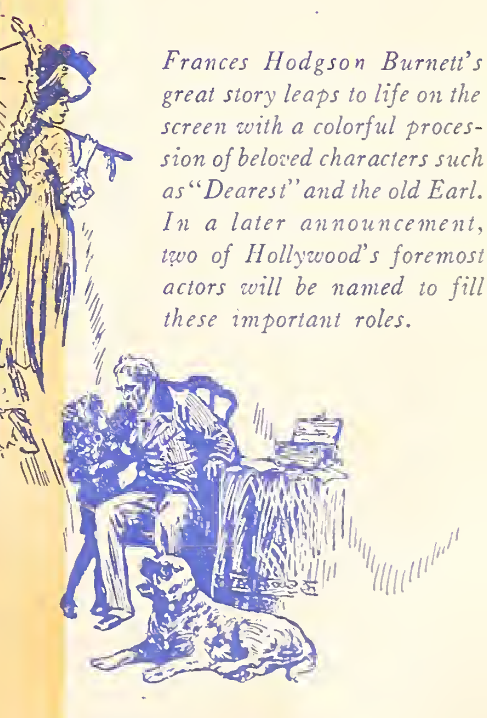

Frances Hodgson Burnett's great story leaps to life on the screen with a colorful procession of beloved characters such as "Dearest" and the old Earl. In a later announcement, two of Hollywood's foremost actors will be named to fill these important roles.

ARTISTS

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 278 (one of a special group on sound).—(A If you are using an equipment which uses a separate rectifier power source for each exciter lamp, would the failure of one of the rectifiers mean that the show must be continued, using only one projector? Or what emergency connection might be made to enable the use of both projectors? (B) What precaution should be observed when handling a mercury tube such as, for example, an 866? (C) What is the correct procedure when switching on an amplifier equipped with a type 866 tube?

Answer to Question No. 272

Bluebook School Question No. 272 was: (A) How far ahead of the picture is the corresponding sound recording placed on the film? (B) Why is it important to thread the projector and sound mechanism using only the exact loop sizes specified by the manufacturer of the sound equipment being used? (C) Just what effects will dirty or scratched film sound track have on the reproduced sound? What precautions should be taken to keep the films clean and unscratched while in the projection room?

The engineers who prepared this question answer it thus:

"(A) The sound recording for each picture, or frame is twenty frames ahead of the picture. (B) Therefore proper loop sizes are required to keep the reproduced sound in synchronism with the picture. A slight variation in loop size is tolerable, however, but it is good practice always to use exactly the correct size.

"(C) Dirty sound film will produce a poor picture and poor sound. Particles of dust or dirt and oil on the film will introduce extraneous noises; in some cases the volume level will be lowered. Dirt on the film will sometimes collect in the sound gate aperture, resulting in flutter or raspiness in the reproduced sound. The film should be handled carefully to prevent dirt or oil from collecting on it, and to prevent it from being scratched. When rewinding, it is good policy to see that the reels have no rough edges. Poor condition of the projector or soundhead mechanism, especially under-cut sprockets, worn parts at either projector or sound head gates, are major causes of film damage."

This week the length and excellence of some answers induce me again to omit a list of names so as to permit publication of some replies.

(A) D. Danielson of Russell, Kansas, says, "Copying from the Journal of SMPE (Vol. XXIII, No. 5, pp. 249, section 11, title: Sound Record Relative to Picture Aperture), 'For 35-mm. sound film, the center of any picture shall be 20 frames farther from the beginning of the reel than the corresponding modulation of the sound track. In other words, the "Sound Start" mark shall be twenty frames nearer the beginning of the reel than is the "Picture Start" mark.' "

May I compliment Brother Danielson. Of all the mass of answers, he is the only man who cited an authority for his answer.

(B) F. H., S. and P. Dalbey of New Orleans, answer, "There must be exactly twenty frames of film between the projector and soundhead apertures. However, loops are necessary, and it is essential to the best results that they be of correct dimensions or film length as recommended by the makers of the equipment. If more than 20 frames of film be between the two apertures, then there will be a surplus of film which must be taken care of by either the lower loop following the projector intermittent movement or elsewhere; also, it is evident under this condition that the sound will not be in perfect synchronism with the picture. If there be less than 20 frames between the two apertures, we plainly see that the film required for loops of correct size is not there, and a loop must and will be short, which is a very bad condition; also, the picture and sound will be out of synchronism.

"It is possible for a variation of one or even two sprocket holes either way without serious results, but such a fault is nevertheless *serious* to the careful, conscientious projectionist, who regards any fault as serious. If he does not, he then is not entitled to be called a careful, conscientious projectionist."

(C) G. Thompson, of St. Louis, sends this reply (and I regard it as among the best replies the "school" has received in its many years of existence): "A dirty or scratched sound track (or both) will prevent the projection of good sound. According to the amount of oil or dirt deposited on the sound track will be the amount of noise and distortion introduced into the sound. According to the amount of scratching or of dirt and oil on the sound track will be the amount of noise introduced by those faults.

"Concerning how film should be taken care of, etc., that is a matter that involves many things. As you yourself have many times told us, Mr. Richardson, the film should be stored in the coolest place available in the projection room, and protected so far as is possible from dust, dirt and deposits of every kind, including oil. This means, among other things, that the room must be kept as nearly as possible free from dust, which if present in the air, will settle on the film, where in projecting, rewinding, etc., it will produce fine scratch marks. To accomplish this condition the room floor should be thoroughly vacuumed each morning, and the walls and ceiling at least once each week.

"Rewinding speed must not exceed 165 feet of film per minute. Reels must be unbent and have no rough edges on the flange openings. Rewinder elements must be in perfect alignment with each other. There must be sufficient tension applied to the reel being rewound from to make any pulling down unnecessary.

"Projector and soundhead parts must be kept in good condition, and the film track kept clean and free from any and all deposits of film cement and emulsion, as they will of course inflict scratches on the film. Sprocket idlers must be exactly the correct distance from the sprocket at each end and have the correct tension applied. They must rotate.

"Film must be stored in a proper cabinet when not in use, the same fireproof and containing sufficient water to keep the air therein in humid condition so that a portion of the moisture evaporated at each projection will be returned and thus the film not become brittle and the more easily damaged.

"In short, proper care of film in the projection room includes (1) proper storage as described, (2) slow rewinding speed, (3) cleanliness of the room itself (free from dust), (4) proper tension while rewinding, (5) all mechanical parts of projector and sound head in contact with moving film in perfect condition and clean, (6) proper aperture and takeup tension, (7) rewinder elements in perfect alignment, (8) proper respect by the projectionist for the films entrusted to his care.

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●

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J. C. JENKINS--HIS COLYUM

La Crosse, Wisconsin

Dear Herald:

We have traveled about twenty-six hundred miles since coming into this state and there aren't very many places we haven't been. There are some places, however, that might have been better off should we have missed them. Today we are located right in the heart of the brewery section, although Milwaukee might dispute this. However, one doesn't have to drink Mississippi river water here, that is if he has a dime to spend for half what he used to get for five cents.

If the argument held good that they used to use, that to bring back beer would bring prosperity, this state should have prosperity to throw at the birds. They used to say that the saloon would never come back. Well, it hasn't here in Wisconsin, but there are at least three "Taverns" in its place, all selling "prosperity," we know, for we have almost become "prosperous" ourself. Old John Barleycorn is fuller of subterfuges than an Airdale is of fleas, but then of course that's none of our business.

▽

There are only two towns in the U. S. that are longer than Merrill, Wisconsin, and those are Rock Springs, Wyoming, and Belleville, Illinois. Belleville might have been longer if it had not been that St. Louis cut her off on the west end and Robinson on the east end. Rock Springs might have been quite a town had not the rocky mountains hemmed her in on the west and Lusk on the east, while Merrill spread herself all over northwest Wisconsin. We liked Merrill for two reasons, one being the boy who operates the Cosmo theatre at the east end of town and the other the one who operates the Badger theatre at the west end, both good theatres well operated.

▽

Did you ever go up to Spooner, Wisconsin? You didn't? Well, should you ever be chased into Wisconsin by the officers (and we hope you won't?) you should be sure to go and see Mr. Grengs, who operates the best, and, we might add, the only theatre in Spooner.

When we called on him he had forgotten and left his shotgun at home, so we both went across the street and bought some "prosperity" and then went back and saw a mighty good show at his theatre. Grengs knows the different brands of prosperity better than most of the boys, but that's probably because Spooner is so prosperous. When you leave Spooner for the north you want to turn around and come back. For the further north you go the deeper you go into the jungles, until after awhile you run into Lake Superior, and Lake Superior is just about as wet as Lake Michigan. Grengs says that his forefathers are the ones who camped on Plymouth Rock that time. Be sure and go and see him, he's a dandy.

▽

We wanted to see our old friend Roser, who operates the Ringland theatre at Baraboo, but he was camping on some lake, and probably fishing, but we did see Clark Wilkinson who, by the way, is about as enthusiastic for the HERALD as anyone we have found, so enthusiastic is he, and his wife, that they read it from cover to cover (except this colyum) which indicates that they know a good thing when they see it.

▽

We were down to the Mississippi river this morning and saw an oldtime river boat land. It was most likely one of the boats that used to haul mules, niggers and cotton down the lower river. It looked something like "The Showboat" that Captain Henry operates, except that we didn't see Mariar and Lanny Ross get off. Guess they must have been asleep.

▽

George Baurer of the Grand theatre at Durand looks, and probably is, about the youngest operator in Wisconsin. Not only that but he knows how to pick good shows. That's why they drive so far to get to his theatre.

▽

If you never met Doc Honeck, who sells Warner Bros. pictures out of Milwaukee, it is because you are not in the show business. Doc hits all the high places in the state and he has never been arrested for stealing chickens yet, although he is very fond of chicken (we mean the kind that lays eggs). Doc is also very much in favor of boosting prosperity along. Yeah, we helped him a little too.

▽

Speaking of Black River Falls

Jack Schnell and Mrs. Schnell are the two busiest people in Black River Falls. That's because they are trying to prove to Black River Falls folks that they have the best and most comfortable show house in the state and show the best pictures. But speaking of Black River, it looks like somebody had poured black ink in it, but that's probably because it runs over mineralized rock.

▽

The Smith Brothers, who operate the theatre at Menominee, are not the Smith Brothers you know. Neither of them wears whiskers. Bob Smith (we call him Bob for short, his real name is William) grabbed onto us as soon as we called and took us to Rotary dinner with him. Bob said we wouldn't have to make a speech and we didn't, which goes to prove that some exhibitors are truthful. Menominee is a right good town and it has a right good lake close by and a right good theatre is well managed, and what more could one ask for?

When those trees begin to sprout
In that "Shelterbelt" out there
And the corn and melon vines are turning brown,
Then we'll all begin to shout
And perhaps we'll tear our hair,
When the "Brain Trust" starts the rain to falling down.

▽

Should you come into Wisconsin and not go to Osseo to see Mr. Gleason, who operates the theatre, you ought to be ashamed of yourself. We are ashamed of ourself for not having gone there before, but then you see we didn't know about him until this trip. It was none of our business, but we kinda wanted to know if he was related to Dave Gleason and Oliver Gleason, who used to live in northern Indiana, but he isn't. Dave Gleason used to be a farmer and he raised a lot of weeds, and some corn, and Oliver owned a racehorse that couldn't run much, but Oliver thought he could, and he cost him a lot of time and what little dough he had. We doubt if Mr. Gleason of Osseo is related to them but we surmise that he is some kin to Jimmy Gleason, who plays some excellent comedy on the screen. We hope to see him again.

▽

In the shade of the old apple tree
Gertie Smith came and sat on our knee,
Well—you probably know the rest, so, as
"Ginger" said, "Skip it."

▽

There is no doggone sense in anyone coming into Wisconsin without going to La Crosse and attending some one of the theatres and meeting Mr. and Mrs. Wm. Friese. Mr. Friese is the manager of all of the theatres here for the La Crosse Theatre Co., and he manages them, too.

When we were here before, we went out and played golf with them and Mrs. Friese beat the tar out of us; in fact she is the only woman in the United States who has that distinction, but this time they didn't ask us to play golf, but had us out to the club house to dinner. Oh gosh, gee whiz, what a time we had. We may miss some huckleberry pie some time but we don't intend to ever miss coming to La Crosse.

Yes sir, and that isn't all of it either, there's that boy, Charles Morrissey, who is the assistant manager to Mr. Friese, and who took us out last evening about all over the country, and showed us a lot of places that we would have missed only for him. Mr. Morrissey is another reason for coming to La Crosse. And that isn't all either. Another reason is Mr. Bender, who operates the Riviera theatre. You should never overlook that boy either. But if we don't stop pretty soon Ernie will overlook us. Anyhow, we hope to be in Minnesota and the two Dakotas this summer and fall.

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colyumnist

Sussman Demonstrates New Lens Process

Jack Sussman, newspaper photographer, on Tuesday in New York demonstrated a new type of lens which he calls the "Eye-Lens" and which he claims has both speed and definition. Pictures recorded by the eye lens, he said, will show a rounded structure, not flat, and even in extreme closeups, such as an object photographed but a few inches away, there is no evidence of distortion, he claimed.

Mr. Sussman said that the utmost in color photography would be reached by the eye lens, in that the lens would give a complete separation of colors by separating the objects. He plans to leave next week for Hollywood where he hopes to lease the lens to producers on a footage basis.

FROM READERS

To the Editor of the Herald:

I must congratulate you on an unusually timely section which adds a degree of prestige and charm to your great magazine, it's the *This Week News Summary*. These pages are of particular interest to me because *Printer's Ink* weekly, which I have been taking for many years, features a dandy summary. And while we're on the subject I wonder how many exhibitors take outside trade journals for ideas, such as *Editor and Publisher*, and *Western Advertising*; some of my most successful theatre ideas and exploitation stunts came from these magazines.

Then give us more newspaper ads; in your issue of July 27, I was greatly pleased to know just how England advertised the "Bengal Lancers." Please devote more space in your fine magazine to this particular feature.

As for giveaways and double features, almost everything that there is to say has already been said. If exhibitors would come to realize what the average patron thinks of giveaways they would stop it immediately. Nothing will ever take the place of a diversified program. I have personally taken special pains to discuss this particular phase of show business here in Milwaukee with hundreds of theatregoers, and three out of four are decidedly in favor of a variety program consisting of a feature and selected shorts.

With the new short subjects just announced, being of much better quality than ever before, an exhibitor can build a 2 or 2½ hour show that will make his patrons go out praising his theatre and saying, "That was a 'program of excellence and good taste.'"

No matter how you look at it, giveaways and double features will soon die a sudden death, and as for myself, the sooner the better.—Louis C. Shimon, Garden Theatre, Milwaukee, Wis.

Louisiana Co-op Council Elects Mrs. J. M. White

Louisiana Cooperative Motion Picture Council, in annual meeting at Lafayette, elected Mrs. J. M. White, president; Mrs. F. L. Williams, vice-president; Mrs. Sylvia Metcalf, recording secretary; Mrs. Charles F. Landry, registrar; Mrs. Adolph Baumgartner, member of executive committee; Mrs. J. J. Ritayik, historian. All are of New Orleans. Mrs. J. E. Nettles of Abbeyville is corresponding secretary; Mrs. Arthur Lejeune of Kaplan, financial secretary; Mrs. Travis Oliver, Monroe, treasurer; Mrs. Addison Thompson, Ruston, auditor.

Alexandria was selected as the next meeting place. The organization went on record as favoring Family Nights.

Censorship Board Shakeup Made in Pennsylvania

Hester M. Frye of Waynesburg has been named secretary of the Pennsylvania censorship board at a salary of $4,500. Seven new inspectors have been chosen to replace an equal number dismissed in the board shakeup.

NEWLY INCORPORATED

The following companies have been incorporated recently at Albany, N. Y.:

Bay Shore Theatre, Inc., by John J. Slattery, David Coral and Jacob Schaum.

Northport Theatre, Inc., by John J. Slattery, David Coral and Jacob Schaum.

Eugene L. Koneke, Inc., Oneida, by Eugene L. Koneke, Caroline C. Koneke and William A. Douglas.

Cut Rate Amusement Service, Inc., by Edna Lambert, Sarah Cahn, and Louis A. Cahn.

Boro Theatres Corp., by Adolph Mendel, Adolph D. Weiss and Emil Greenstein.

Parwill Amusement Corp., New York, by Elizabeth Finkelstein, Katherine Heichman and Jeanne Greengold.

Laughs & Smiles Corp., by Beatrice Freeman, Helen Frisch and Anita Starkman.

Edgemere Theatres, Inc., Queens, Alvin Albaum, Nina Novello and Elias Pearsall.

Anora Amusement Corp., by Jennie Suozzo, Charles Suozzo, Jeanette Polotnick, Julia Bregger and Eva M. Chadnow.

Fairway Photo Studios, Inc., Harry Chait, Lloyd Nichols and Maxwell J. Santman.

Weinberg Enterprises, Inc., Yonkers, Leon Samuels, Joseph Weinberg and Mary Jermanok.

Trans-America Film Corp., advertising and publicity, by Karl S. Lowenthal, S. E. Sidney and Rudolph Eisenberg.

Institutional M. P. Corp., by Henrietta Zeuchner, Martha J. Hoffman and Magdalena F. Baumann.

Opera Under the Stars, Inc., New York, theatrical business, capital 100 shares no par value stock. Gerson H. Werner, Sally Jacobs, Dorothy Weinberger, incorporators.

Corona Amusement Corporation, New York, capital 100 shares no par value stock, to operate theatres, music halls, concert gardens, etc. Antonia Rossi, Augusta Kessler, Bessie Goldenberg, incorporators.

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Incorporated recently at Dover, Del., were the following:

Imperio Ateca Studios, Inc., with a capital of $1,100,000, to deal in pictures. The incorporators are Roberto Farfan, Sr., Baja, Cal, Mexico; John C. Donlevy, San Diego, and Clarence M. Eubanks of New York.

Pennsylvania Avenue Corp., to operate theatres. Incorporators are C. S. Peabbles, L. H. Herman and Walter Lenz.

Surrey Sports Enterprises, Inc., and Mayfair Sports Enterprises, Inc., to produce sports pictures of all kinds. The incorporators for both companies are Julian T. Abeles, Leopold Bleich and William Lieber of New York.

Cascade Theatres Corp., Rainier Theatres Corp. and Multnomah Theatres Corp. Cascade listed capital of $60,000, while Rainier and Multnomah each listed $1,000. The incorporators were Raymond J. Gorman, Charles N. Caldwell, Jr., and David H. Jackman, all of New York.

Glen W. Dickinson Theatres, Inc., of Lawrence, Kan., has increased its capital from $220,000 to $320,000.

Fox City Theatres Corp. The incorporators are Raymond J. Gorman, Edward S. Williams of Brooklyn, N. Y., and Arthur W. Britton, West Orange, N. J.

Eros Amusement Corp., with capital of $100,000 and 1,000 shares, no par value. The incorporators are M. M. Lucey, H. I. Brown and L. S. Dorsey, Wilmington

New England Amusement Co., to deal in amusement devices of all kinds, listing capital stock of 150 shares, no par value. The incorporators are J. Vernon Pimm, Albert G. Bauer, Philadelphia, and R. L. Spurgeon, Wilmington.

Western Pictures Corp., with capital stock of 5,000 shares, no par value. The incorporators are Howard E. Roos, Brooklyn, and Benjamin F. Tracy and C. Truman Thomson of New York.

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Varsity Theatre Co., to do a general theatrical and amusement business, listing a capital of $21,000. The incorporators are James N. Gilchrist, L M. Taby and J. A. Lauridsen of New York.

Prudential Theatres Co., Inc., to deal in stocks, bonds, etc., listing a capital of $100,000. The incorporators are Jacob Schaum, David Coral and Edith H. Kuen of New York.

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The Nathaniel Baldwin Laboratories has been incorporated at Salt Lake City, Utah, to manufacture and distribute apparatus for the transmission and reception of sound, including all types of radio equipment. Capital is listed at $10,000, with 10,000 shares of $1 par value stock. Officers are: Lionel J. Bradford, president; John A. Burt, vice-president, and Lillie S. Steed, secretary and treasurer.

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The Kentucky theatre, Louisville, has been incorporated with a capital stock of $15,000 by Joseph M. Hayse, Mary Chesheir and Nellie Stoess Hayse, at Louisville, Ky.

Berman Joins Imperial As Sales Manager

Louis Berman, formerly head of Popular Pictures, has joined Imperial Distributing Corporation as national sales manager.

The first production on the company's schedule, "Manhattan Butterfly," has been completed.

Naphen Sails for London

Peter L. Naphen, with Mrs. Naphen, sailed for London this week to confer with British motion picture executives relative to production in England. Mr. Naphen recently completed the sale of March of the Years, Inc., to The March of Time, Inc., and has resigned as president of the former corporation.

Hacker Joins Republic

Sam Hacker, with more than a dozen years of accounting practice in private business and with various motion picture companies, has joined Republic Pictures as manager of the contract department.

Roach Studio Closed Until Aug. 26

Accompanied by Mrs. Roach and Hal, Jr., Hal Roach is vacationing in Honolulu, where he plans to enter the annual island polo tournament. The studio will remain closed as far as production is concerned until August 26.

Bill to Restrict Billboards

The planning board of Stratford, Conn., is considering a bill prohibiting construction of billboards within the town limits. Pending action the building department is withholding all permits.

Major Bowes in RKO Shorts

RKO shortly will release the first of a series of shorts featuring Major Edward Bowes and his Radio Amateurs. The films are to be produced by Biograph Pictures, Inc.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended August 10, 1935, from 99 theatres in 18 major cities of the country reached $924,430, an increase of $68,711 from the total for the preceding week, ended August 3, 1935, when 97 theatres in 18 major cities aggregated $855,719.

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Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1934.) (Dates are 1935 unless otherwise specified.)**	
Boston								
Boston	3,246	25c-50c	"Rendezvous at Midnight" (Univ.) and "Hard Rock Harrigan" (Fox)	5,000	"A Dog of Flanders" (Radio) and "What Price Crime" (State Right)	4,000	High 4-27 "Transient Lady" Low 8-3 "A Dog of Flanders" and "What Price Crime"	31,000 4,000
Fenway	1,382	30c-50c	"Smart Girl" (Para.) and "Silk Hat Kid" (Fox)	4,500	"The Man on the Flying Trapeze" (Para.) and "Java Head" (First Div.)	4,500	High 1-6-34 "Lady Killer" and "Girl Without a Room" Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	12,000 2,500
Keith's Memorial	2,907	25c-65c	"Thirty-Nine Steps" (GB Pictures)	11,000	"Old Man Rhythm" (Radio) and "Lady Tubbs" (Univ.)	6,000	High 3-23 "Roberta" Low 8-3 "Old Man Rhythm" and "Lady Tubbs'	30,000 6,000
Loew's State	3,537	25c-55c	"Woman Wanted" (MGM) and "The Black Room" (Col.) (25c-65c)	10,000	"The Murder Man" (MGM) and "Party Wire" (Col.)	9,000	High 4-7-34 "Riptide" Low 7-6 "Sanders of the River" and "Unknown Woman"	22,000 7,500
Metropolitan	4,332	35c-65c	"Curly Top" (Fox) (25c-65c)	24,000	"Broadway Gondolier" (W. B.)	23,000	High 4-6 "Private Worlds" Low 7-20 "Men Without Names"	41,000 14,000
Paramount	1,793	25c-50c	"Smart Girl" (Para.) and "Silk Hat Kid" (Fox)	7,000	"The Man on the Flying Trapeze" (Para.) and "Java Head" (First Div.)	7,000	High 1-6-34 "Lady Killer" and "Girl Without a Room" Low 7-20 "Don't bet on Blondes" and "Ladies Crave Excitement"	12,000 4,000
Buffalo								
Buffalo	3,500	30c-50c	"The Irish in Us" (F. N.)	12,300	"Curly Top" (Fox)	12,000	High 1-6-34 "Design for Living" Low 12-19-34 "Music in the Air"	26,000 5,000
Century	3,000	25c	"The Murder Man" (MGM) and "Smart Girl" (Para.)	4,900	"Mad Love" (MGM) and "A Dog of Flanders" (Radio)	3,800	High 5-11 "Mark of the Vampire" and "Gigolette" Low 8-3 "Mad Love" and "A Dog of Flanders"	8,200 3,800
Great Lakes	3,000	25c-40c	"Woman Wanted" (MGM) and "Welcome Home" (Fox)	7,200	"The Man on the Flying Trapeze" (Para.) and "Sanders of the River" (U. A.)	5,100	High 9-29-34 "Belle of the Nineties" Low 12-22-34 "Gentlemen Are Born" and "Marie Galante"	18,800 3,800
Hippodrome	2,100	30c-50c	"Curly Top" (Fox)	9,100	"Shanghai" (Para.)	4,000	High 5-19-34 "The House of Rothschild" Low 8-3 "Shanghai"	18,000 4,000
Lafayette	3,300	25c	"The Hoosier Schoolmaster" (Monogram) and "Headline Woman" (Mascot)	4,400	"The Awakening of Jim Burke" (Col.) and "Against the Law" (Col.)	5,000	High 3-10-34 "It Happened One Night" and "Before Midnight" Low 7-27 "Notorious Gentleman" and "Strange Wives"	16,700 4,100
Chicago								
Apollo	1,400	25c-50c	"Escapade" (MGM)	5,200	"Dr. Jekyll and Mr. Hyde" (Para.)	4,500	High 9-8-34 "The Cat's Paw" Low 6-22 "High School Girl"	16,000 4,000
Chicago	4,000	25c-68c	"Shanghai" (Para.)	41,600	"Escapade" (MGM)	30,000	High 8-11-34 "She Loves Me Not" Low 5-26-34 "Thirty Day Princess"	66,000 19,000
Garrick	900	25c-40c	"Front Page Woman" (W. B.)	7,100	"Escape Me Never" (U. A.)	6,500	High 7-27 "No More Ladies" Low 5-4 "One New York Night"	9,000 3,000
Oriental	3,940	25c-40c	"The Glass Key" (Para.)	16,400	"Black Sheep" (Fox)	14,000	High 1-5 "Big Hearted Herbert" Low 6-16-34 "Registered Nurse"	25,000 12,000
Palace	2,509	25c-50c	"Java Head" (First Division)	11,500	"Paris in Spring" (Para.)	17,000	High 3-30 "Roberta" Low 12-1-34 "Kentucky Kernels"	30,000 8,000
Roosevelt	1,591	25c-50c	"Love Me Forever" (Col.) (5 days-2nd week)	5,100	"Love Me Forever" (Col.) (1st week)	10,500	High 1-5 "Forsaking All Others" Low 8-18-34 "Paris Interlude"	27,000 6,000
State-Lake	2,776	20c-35c	"Break of Hearts" (Radio)	12,500	"The Raven" (Univ.)	11,000	High 9-8-34 "The Most Precious Thing in Life" Low 7-20 "Alias Mary Dow"	19,000 8,000
United Artists	1,700	30c-50c	"The Call of the Wild" (U. A.) (2nd week)	13,400	"The Call of the Wild" (U.A.) (1st week)	18,000	High 5-5-34 "House of Rothschild" Low 4-13 "Vanessa: Her Love Story"	30,000 10,000
Cleveland								
Allen	3,300	30c-42c	"After the Dance" (Col.) (3 days) "Going Highbrow" (W. B.) (4 days)	950 1,800	"Black Sheep" (Fox) (4 days) "Silk Hat Kid" (Fox) (3 days)	1,400 1,300	High 6-8 "Let 'Em Have It" Low 12-15-34 "Silver Streak"	7,250 1,400
Circle	1,925	15c-30c	"Forty-Second Street" (W. B.) (5 days-revival)	1,000	"Barretts of Wimpole Street" (MGM) (revival)	2,000	....	....
Hippodrome	3,800	30c-42c	"The Irish in Us" F. N.)	12,000	"Broadway Gondolier" (W.B.) (10 days)	13,500	High 3-16 "Roberta" Low 3-17-34 "Journal of a Crime"	23,000 2,900
RKO Palace	3,100	30c-60c	"Old Man Rhythm" (Radio)	16,500	"Orchids to You" (Fox)	13,000	High 4-6 "Transient Lady" Low 5-19-34 "Where Sinners Meet"	39,000 4,000
State	3,400	30c-42c	"The Scoundrel" (Para.)	8,000	"Men Without Names" (Par.)	7,500	High 1-12 "Forsaking All Others" Low 12-29-34 "Private Life of Don Juan"	28,000 3,500
Stillman	1,900	25c-35c	"One New York Night" (MGM)	3,500	"People Will Talk" (Para.)	4,300	High 9-15-34 "Chained" Low 1-12 "Our Daily Bread"	10,000 2,000
Denver								
Aladdin	1,500	25c-60c	"Lady Tubbs" (Univ.)	1,500	"Love Me Forever" (Col.)	1,500	High 5-5-34 "House of Rothschild" Low 6-22 "Nell Gwyn" and "My Heart Is Calling" (6 days)	9,000 600
Broadway	1,500	25c-40c	"Curly Top" (Fox)	1,200	"Sanders of the River" (U.A.)	800	....	....
Denham	1,500	25c-40c	"Every Night at Eight" (Para.)	4,000	"The Man on the Flying Trapeze" (Para.)	4,000	High 9-29-34 "Belle of the Nineties" Low 4-7-34 "She Made Her Bed"	16,500 800
Denver	2,500	25c-50c	"Broadway Gondolier" (W. B.)	5,000	"Curly Top" (Fox)	12,000	High 1-13-34 "Roman Scandals" Low 7-20 "Escapade"	17,500 4,000
Orpheum	2,600	25c-40c	"Calm Yourself" (MGM)	6,000	"The Arizonian" (Radio)	3,000	High 2-17-34 "Hi Nellie" Low 12-29-34 "Hat, Coat and Glove"	19,500 1,000
Paramount	2,000	25c-40c	"The Florentine Dagger" (W.B.) and "Mary Jane's Pa" (F. N.)	3,000	"Alibi Ike" (W. B.)	4,500	High 5-11 "Bride of Frankenstein" Low 6-9-34 "Uncertain Lady"	7,000 400

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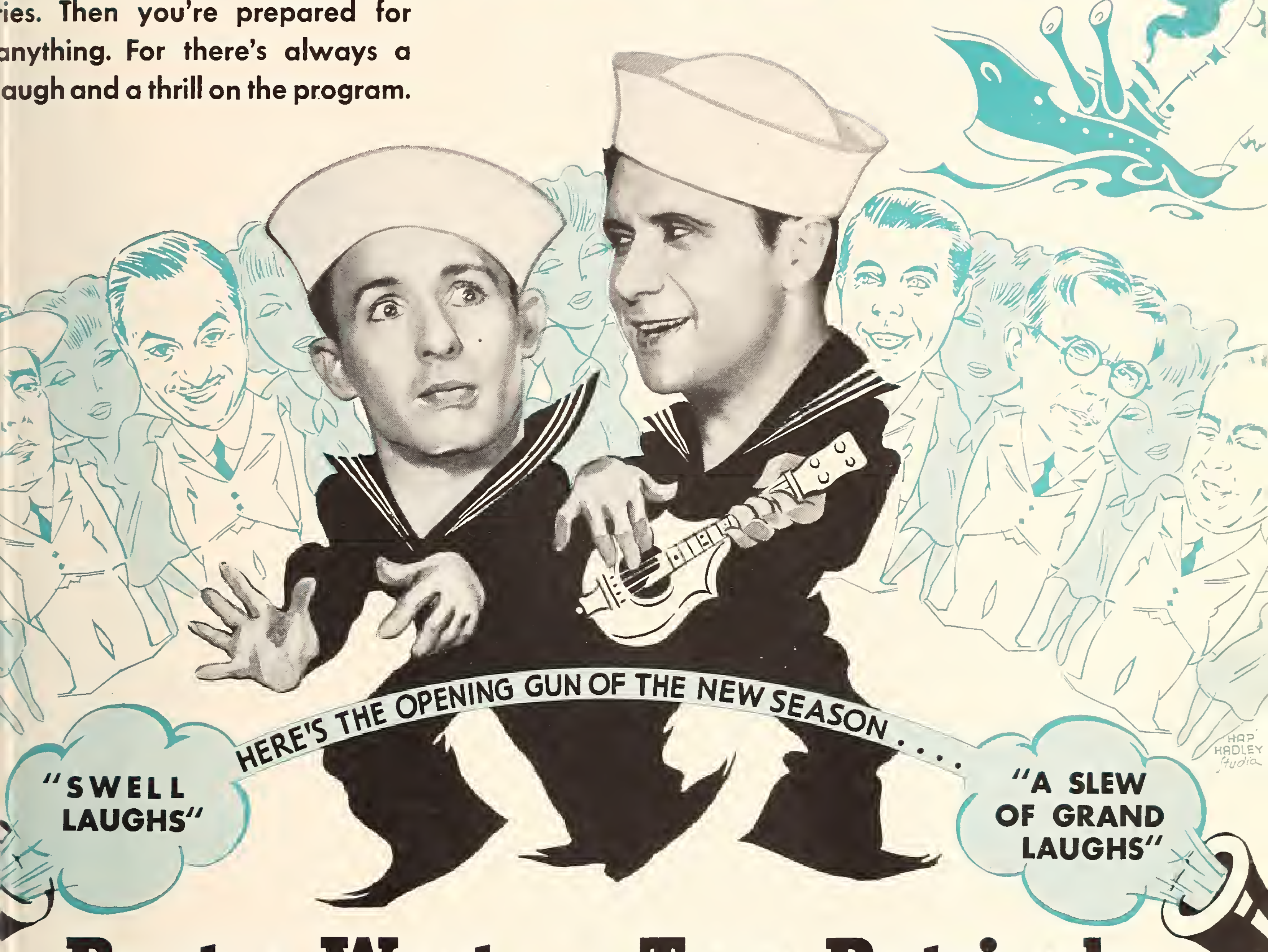
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"A SLEW OF GRAND LAUGHS"
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"DAME SHY"

A TUXEDO Comedy **Produced by AL CHRISTIE**

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934.) (Dates are 1935 unless otherwise specified.)	
Hollywood								
Chinese	2,500	30c-55c	"The Call of the Wild" (U.A.) and "Silk Hat Kid" (Fox) (6 days-2nd week)	9,900	"The Call of the Wild" (U.A.) and "Silk Hat Kid" (Fox) (6 days-1st week)	9,897	High 4-14-34 "House of Rothschild" Low 12-29-34 "Music in the Air"	25,171 4,292
Pantages	3,000	25c-40c	"Westward Ho" (Republic) and "Alias Bulldog Drummond" (GB Pictures)	3,000	"Mad Love" (MGM) and "Manhattan Moon" (Univ.)	2,900	High 12-8-34 "Imitation of Life" Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	12,200 1,500
W. B. Hollywood	3,000	25c-40c	"Broadway Gondolier" (W. B.) (6 days)	14,400	"She" (Radio) (6 days)	8,600	High 9-8-34 "Dames" Low 4-13 "Laddie"	25,000 5,700
Indianapolis								
Apollo	1,100	25c-40c	"Curly Top" (Fox) (2nd week)	5,000	"Curly Top" (Fox) (1st week)	6,500	High 4-13 "Life Begins at 40" Low 5-4-34 "Thunder in the East"	7,500 1,600
Circle	2,800	25c-40c	"The Man on the Flying Trapeze" (Para.)	4,000	"Front Page Woman" (W. B.)	5,500	High 12-15-34 "Lady By Choice" Low 1-19 "The President Vanishes" and "Enter Madame"	8,500 2,000
Lyric	2,000	25c-40c	"Silk Hat Kid" (Fox)	6,000	"Don't Bet on Blondes" (W.B.)	8,500	High 4-6 "Traveling Saleslady" Low 7-28-34 "Half a Sinner" and "Embarrassing Moments"	11,000 2,000
Palace	3,000	25c-40c	"Sanders of the River" (U. A.) and "Air Hawks" (Col.)	3,000	"Let 'Em Have It" (U. A.) and "Calm Yourself" (MGM)	4,000	High 6-22 "Age of Indiscretion" Low 4-6 "Casino Murder Case"	12,500 2,750
Kansas City								
Mainstreet	3,100	25c-40c	"The Irish in Us" (F. N.)	8,100	"Don't Bet on Blondes" (W. B.) (25c-50c)	12,000	High 6-23-34 "Glamour" Low 1-12 "I Sell Anything"	23,000 2,000
Midland	4,000	15c-40c	"The Murder Man" (MGM)	6,000	"Age of Indiscretion" (MGM)	7,300	High 4-7-34 "Riptide" Low 12-22-34 "Private Life of Don Juan"	21,400 4,000
Newman	1,800	25c-40c	"Broadway Gondolier" (W. B.)	11,000	"Alibi Ike" (W. B.)	6,800	High 9-29-34 "Belle of the Nineties" Low 4-13 "Rocky Mountain Mystery"	14,000 3,500
Tower	2,200	25c-35c	"Going Highbrow" (W. B.)	8,250	"The Raven" (Univ.) (25c)	6,100	High 1-12 "Broadway Bill" Low 5-5-34 "Let's Fall in Love"	14,000 4,000
Uptown	2,000	25c-40c	"Curly Top" (Fox) (2nd week)	3,900	"Curly Top" (Fox) (9 days-1st week)	5,500	High 10-27-34 "Judge Priest" Low 1-27-34 "Good Bye Again"	9,200 1,700
Los Angeles								
Filmarte	800	40c-50c	"Java Head" (First Division)	1,000	"Nell Gwyn" (U. A.)	1,100	High 4-14-34 "Moon Over Morocco" Low 6-30-34 "Island of Doom"	7,600 160
Four Star	900	30c-55c	"The Scoundrel" (Para.) (6 days-3rd week)	5,300	"The Scoundrel" (Para.) (6 days-2nd week)	6,796	High 5-18 "Les Miserables" Low 12-15-34 "Have A Heart"	7,800 2,500
Loew's State	2,500	30c-55c	"The Call of the Wild" (U.A.) and "Silk Hat Kid" (Fox) (6 days-2nd week)	12,800	"The Call of the Wild" (U.A.) and "Silk Hat Kid" (Fox) (6 days-1st week)	9,676	High 4-7-34 "Riptide" Low 12-29-34 "Music in the Air"	28,500 4,206
Paramount	3,596	30c-55c	"Paris in Spring" (Para.)	32,000	"Shanghai" (Para.)	16,500	High 8-10 "Paris In Spring" Low 6-22 "People Will Talk"	32,000 12,500
RKO	2,700	25c-40c	"Broadway Gondolier" (W. B.) (6 days)	12,880	"She" (Radio) (6 days)	8,400	High 3-16 "Roberta" Low 1-27-34 "Let's Fall in Love"	16,000 1,800
W. B. Downtown	3,400	25c-40c	"Old Man Rhythm" (Radio) and "Chasing Yesterday" (Radio) (6 days)	7,400			High 9-8-34 "Dames" Low 12-29-34 "White Lies" and "The Last Wilderness"	20,000 4,900
Minneapolis								
Century	1,650	25c-40c	"The Man on the Flying Trapeze" (Para.)	4,500	"Paris in Spring" (Para.)	4,000	High 10-20-34 "Barretts of Wimpole Street" Low 8-3 "Paris in Spring"	6,500 4,000
Lyric	1,238	20c-25c	"Charlie Chan in Egypt" (Fox)	2,000	"Men Without Names" (Para.)	1,500	High 8-10 "Charlie Chan in Egypt" Low 1-27-34 "Jimmy and Sally"	2,000 500
RKO Orpheum	2,900	25c-40c	"Girl from Tenth Avenue" (F. N.)	5,500	"She" (Radio)	6,000	High 7-20 "Love Me Forever" Low 8-25-34 "The Lady Is Willing"	7,000 2,700
State	2,300	25c-40c	"The Call of the Wild" (U.A.) (2nd week)	5,500	"The Call of the Wild" (U.A.) (1st week)	5,500	High 8-18-34 "She Loves Me Not" Low 5-4 "Private Worlds"	7,000 5,000
Time	300	20c-25c	"The Raven" (Univ.) (2nd week)	1,500	"The Raven" (Univ.) (1st week)	1,500	High 10-20-34 "Girl of the Limberlost" Low 12-8-34 "Cimarron"	3,500 1,000
World	400	25c-55c	"Escape Me Never" (U. A.) (5th week)	3,000	"Escape Me Never" (U. A.) (4th week)	3,000	High 6-8 "Thunder in the East" Low 3-23 "Narcotic"	5,000 2,000
Montreal								
Capitol	2,547	25c-60c	"Murder in the Fleet" (MGM) and "Calm Yourself" (MGM)	8,000	"My Heart Is Calling" (GB Pictures) and "College Scandal" (Para.)	7,000	High 2-24-34 "Queen Christina" Low 12-22-34 "Great Expectations" and "Wake Up and Dream"	13,500 3,500
Palace	2,600	25c-65c	"Becky Sharp" (Radio) (2nd week)	7,500	"Becky Sharp" (Radio) (1st week)	9,000	High 4-27 "Roberta" Low 7-21-34 "Shoot the Works" and "Friday the 13th"	15,000 6,000
Princess	2,272	30c-65c	"The Call of the Wild" (U.A.) and "Swell Head" (Col.) (2nd week)	5,000	"The Call of the Wild" (U.A.) and "Swell Head" (Col.) (1st week)	5,500	High 1-5 "Kid Millions" and "Fugitive Lady" Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life"	10,500 4,500
New York								
Capitol	4,700	35c-$1.65	"The Man on the Flying Trapeze" (Para.)	47,000	"The Murder Man" (MGM)	55,000	High 10-6-34 "Barretts of Wimpole Street" Low 12-29-34 "The Band Plays On"	65,860 4,500
Palace	2,500	25c-75c	"Doubting Thomas" (Fox)	10,000	"In Caliente" (F. N.)	10,200	High 7-21-34 "Of Human Bondage" Low 12-22-34 "Babbitt"	16,200 6,500
Paramount	3,700	35c-99c	"Every Night at Eight" (Para.)	19,500	"Shanghai" (Para.) (2nd week)	15,000	High 8-25-34 "Cleopatra" Low 8-11-34 "Elmer and Elsie"	72,000 10,500
Rivoli	2,200	40c-99c	"Dante's Inferno" (Fox)	19,500			High 4-27 "Les Miserables" Low 4-11 "Brewster's Millions"	60,115 13,400
RKO Music Hall	5,945	35c-$1.65	"Curly Top" (Fox)	77,000	"She" (Radio)	60,000	High 1-15 "The Little Minister" Low 1-19 "Evergreen"	110,000 52,000
Roxy	6,200	25c-55c	"Mad Love" (MGM)	24,850	"The Arizonian" (Radio)	26,000	High 12-1-34 "Imitation of Life" Low 6-30-34 "Affairs of a Gentleman"	44,000 13,700
Strand	3,000	25c-55c	"The Irish in Us" (F. N.)	22,500	"Broadway Gondolier" (W. B.) (2nd week)	14,000	High 5-11 "The G Men" Low 1-20-34 "Easy to Love"	60.138 9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934). (Dates are 1935 unless otherwise specified.)	
Oklahoma City								
Capitol	1,200	10c-41c	"The Man on the Flying Trapeze" (Para.)	2,600	"Let 'Em Have It" (U. A.)	2,400	High 1-6-34 "Going Hollywood" Low 9-8-34 "You Belong to Me"	4,100 800
Criterion	1,700	10c-55c	"Love Me Forever" (Col.)	4,000	"Broadway Gondolier" (W. B.)	5,700	High 1-27-34 "Dinner at Eight" Low 7-27 "She" (5 days)	9,000 2,500
Liberty	1,500	10c-36c	"Mad Love" (MGM) (4 days) "Silk Hat Kid" (Fox) (3 days)	2,700 800	"Mary Jane's Pa" (F. N.) (4 days) "Chinatown Squad" (Univ.) (3 days)	2,000 900	High 4-6 "While the Patient Slept" and "We're Rich Again" Low 3-23 "The Winning Ticket"	4,100 400
Midwest	1,500	10c-56c	"Curly Top" (Fox) (8 days)	7,000	"Shanghai" (Para.) (6 days)	2,600	High 9-29-34 "Bright Eyes" Low 5-26-34 "Merry Wives of Reno"	9,540 2,000
Omaha								
Brandeis	1,200	25c-40c	"The Nitwits" (Radio) and "The Black Room" (Col.)	4,200	"She" (Radio) and "The Awakening of Jim Burke" (Col.) (9 days)	3,500	High 1-12 "The Little Minister" Low 2-16 "Babbitt" and "Murder in the Clouds"	9,100 3,000
Omaha	2,200	25c-40c	"Front Page Woman" (W. B.) and "Private Life of Don Juan" (U. A.)	4,500	"The Man on the Flying Trapeze" (Para.) and "Great Hotel Murder" (Fox)	6,800	....	....
Orpheum	3,000	25c-40c	"Broadway Gondolier" (W. B.) and "Florentine Dagger" (W. B.)	7,500	"Curly Top" (Fox) and "Smart Girl" (Para.)	11,400	High 3-10-34 "Easy to Love" Low 12-29-34 "Babes in Toyland" and "Home on the Range"	17,250 5,000
Philadelphia								
Arcadia	600	25c-50c	"Ruggles of Red Gap" (6 days-revival)	1,800	"No More Ladies" (MGM) (6 days)	1,900	High 1-6-34 "Duck Soup" Low 1-27-34 "Women in His Life"	6,500 400
Boyd	2,400	40c-55c	"She" (Radio) (6 days)	7,000	"Paris in Spring" (Para.) (6 days)	8,500	High 1-6-34 "Little Women" Low 2-23 "The Night Is Young" (5 days)	30,000 6,500
Earle	2,000	25c-50c	"Smart Girl" (Para.) (6 days)	12,000	"The Man on the Flying Trapeze" (Para.) (6 days)	14,000	High 4-7-34 "Harold Teen" Low 7-27 "Lady Tubbs"	40,000 11,000
Fox	3,000	40c-65c	"Curly Top" (Fox) (6 days)	25,000	"The Farmer Takes a Wife" (Fox) (6 days-2nd week)	8,000	High 12-29-34 "Bright Eyes" Low 7-28-34 "She Was a Lady"	28,500 7,000
Karlton	1,000	25c-40c	"Broadway Gondolier" (W. B.) (6 days)	2,900	"Love Me Forever" (Col.) (6 days)	2,800	High 11-3-34 "One Night of Love" Low 4-20 "One New York Night"	8,500 2,100
Keith's	2,000	30c-50c	"Love Me Forever" (Col.) (4 days) "Welcome Home" (Fox) (2 days)	2,000 400	"Calm Yourself" (MGM) (6 days)	2,500	High 3-3-34 "Carolina" Low 1-5 "Sweet Adeline"	8,000 1,500
Stanley	3,700	40c-55c	"The Irish in Us" (F. N.) (6 days)	11,500	"Broadway Gondolier" (W. B.) (8 days)	18,000	High 1-5 "Broadway Bill" Low 12-29-34 "Behold My Wife"	22,000 7,500
Stanton	1,700	30c-50c	"The Black Room" (Col.) (6 days)	5,000	"The Murder Man" (MGM) (6 days)	5,200	High 3-31-34 "The Lost Patrol" Low 1-5 "Man Who Reclaimed His Head"	9,000 2,000
Portland, Ore.								
Blue Mouse	700	15c-25c	"Cardinal Richelieu" (U. A.)	1,700	"Power" (GB Pictures)	1,700	....	....
Broadway	1,912	25c-40c	"The Irish in Us" (F. N.) (2nd week)	5,000	"The Irish in Us" (F. N.) (1st week)	5,000	High 4-7-34 "Wonder Bar" Low 7-14-34 "The Circus Clown" and "I Give My Love"	13,000 3,900
Mayfair	1,700	25c-40c	"The Scoundrel" (Para.) and "Unknown Woman" (Col.)	3,000	"Love Me Forever" (Col.)	4,000	High 8-10 "The Scoundrel" and "Unknown Woman" Low 1-19 "Behold My Wife" and "Defense Rests"	4,000 1,600
Orpheum	1,700	25c-40c	"Becky Sharp" (Radio) (2nd week)	5,000	"Becky Sharp" (Radio) (1st week)	6,000	High 12-1-34 "Kentucky Kernels" Low 11-10-34 "Wednesday's Child"	8,000 3,500
Paramount	3,008	25c-40c	"Curly Top" (Fox) (2nd week)	7,000	"Curly Top" (Fox) (1st week)	9,000	High 3-24-34 "David Harum" and "Once to Every Woman" Low 6-30-34 "Now I'll Tell" and "Springtime for Henry"	12,000 4,000
United Artists	945	25c-40c	"Sanders of the River" (U. A.)	5,000	"The Call of the Wild" (U.A.) (2nd week)	6,000	High 4-28-34 "House of Rothschild" Low 8-4-34 "Paris Interlude"	9,800 3,700
San Francisco								
Clay	400	25c-35c	"The Youth of Maxim" (Amkino)	800	....		....	
Fox	4,600	10c-35c	"Woman Wanted" (MGM)	11,000	"Champagne for Breakfast" (Col.)	14,800	High 7-27 "The Murder Man" Low 8-18-34 "Sin of Nora Moran and "Along Came Sally"	14,000 4,500
Golden Gate	2,800	25c-40c	"Old Man Rhythm" (Radio)	11,500	"She" (Radio) (2nd week)	8,500	High 3-16 "Roberta" Low 7-7-34 "Cockeyed Cavaliers"	23,000 10,200
Orpheum	3,000	15c-40c	"Love Me Forever" (Col.) (4th week)	5,500	"Love Me Forever" (Col.) (3rd week)	7,400	High 6-9-34 "Sing and Like It" Low 7-13 "Ladies Crave Excitement" and "Hard Rock Harrigan"	19,500 5,000
Paramount	2,670	25c-40c	"Ginger" (Fox) and "The Man on the Flying Trapeze" (Para.) (2nd week)	15,500	"Ginger" (Fox) and "The Man on the Flying Trapeze" (Para.) (1st week)	18,000	High 9-29-34 "Belle of the Nineties" Low 1-20-34 "Four Girls in a Boat" and "Fugitive Lovers"	19,000 8,000
St. Francis	1,400	15c-40c	"The Irish in Us" (F. N.)	10,000	"Broadway Gondolier" (W. B.)	7,000	High 1-19 "The County Chairman" Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	11,000 3,500
Warfield	2,700	25c-55c	"The Farmer Takes a Wife" (Fox) (25c-50c)	19,000	"The Irish in Us" (F. N.)	23,500	High 12-29-34 "Bright Eyes" Low 3-31-34 "Gambling Lady"	29,000 15.500
Seattle								
Blue Mouse	950	25c-55c	"The Call of the Wild" (U.A.)	4,150	"The Raven" (Univ.)	3,400	High 2-17-34 "Roman Scandals" Low 7-7-34 "Tomorrow's Children"	7.500 2.550
Fifth Avenue	2.500	25c-55c	"Curly Top" (Fox) (2nd week)	5,400	"Curly Top" (Fox) (1st week)	8,150	High 4-14-34 "Riptide" Low 3-24-34 "Fashions of 1934"	12,750 3.500
Liberty	1,800	15c-50c	"Love Me Forever" (Col.) (3rd week)	4,250	"Love Me Forever" (Col.) (2nd week)	4,900	High 7-27 "Love Me Forever" Low 4-13 "White Lies" and "Happy Landing"	7,150 2.700
Music Box	950	25c-55c	"Becky Sharp" (Radio) (2nd week)	3,800	"Becky Sharp" (Radio) (1st week)	5,400	High 4-14-34 "Spitfire" Low 1-26 "Man Who Reclaimed His Head"	6,500 2.850
Orpheum	2,450	25c-55c	"Front Page Woman" (W. B.) (25c-50c)	8,300	"Call of the Wild" (U.A.) (2nd week)	6.200	High 7-27 "Call of the Wild" Low 4-21-34 "Two Alone" and "I Believed in You"	9,800 3.750
Paramount	3,050	25c-40c	"College Scandal" (Para.) and "Silk Hat Kid" (Fox)	4,200	"The Virginian" (Para.) and "Calm Yourself" (MGM)	4,700	High 3-23 "Shadow of Doubt" Low 12-8-34 "Peck's Bad Boy" and "Menace"	8.700 3.300

Martin Quigley 20th Anniversary Edition

No promises or predictions but productions already completed, pictures in production and pictures greater in number and more wonderful in artistry than ever before will mark the new season which opens in September. Not only producers and distributors but exhibitors everywhere are feeling keenly the mounting pitch of impending events, bringing with it expectations of big box office grosses unmatched in the annals of the industry. It is a happy coincidence that the publication of the Martin Quigley 20th Anniversary Edition of Motion Picture Herald, in September, will indeed be the herald of an eventful and fruitful season.

WHAT THE PICTURE DID FOR ME

First National

BLACK FURY: Paul Muni, Karen Morley—A perfect nose dive here. No coal mines in this section and public refused to be interested. Poor business resulted. Played June 30-July 2.—John H. Forrester, Pines Theatre, Waldron, Ark. Rural patronage.

GO INTO YOUR DANCE: Al Jolson, Ruby Keeler—The fans went wild over this production. They are still raving about Ruby Keeler's dancing. A wonderful picture that satisfied them all. Played to average business. Running time, 11 reels. Played July 28-30.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

GO INTO YOUR DANCE: Al Jolson, Ruby Keeler—Another musical flop. Musicals do not draw any more, no matter who is starred in them. Worst Sunday gross in weeks. Played July 28-29.—John H. Forrester, Pines Theatre, Waldron, Ark. Rural patronage.

GOLD DIGGERS OF 1935: Dick Powell, Gloria Stuart—Another Warner musical. The day of elaborate musical extravaganzas is over. They won't pay money to see a lot of dance creations. Poor business. Played July 7-9.—John H. Forrester, Pines Theatre, Waldron, Ark. Rural patronage.

GOLD DIGGERS OF 1935: Dick Powell, Adolphe Menjou, Gloria Stuart, Alice Brady—Good production which drew above average business. However, it did not please more than fifty per cent.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. General patronage.

MARY JANE'S PA: Aline MacMahon, Guy Kibbee, Tom Brown—Fine program comedy. Pleased everybody and drew extra mid-week business. Played July 24-25.—John H. Forrester, Pines Theatre, Waldron, Ark. Rural patronage.

SIX DAY BIKE RIDER: Joe E. Brown—Good midweek business. No complaints on the picture.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

TRAVELING SALESLADY: Joan Blondell, Glenda Farrell—Good, pleasing comedy. By no means as good as "Convention City" in spite of producer's statement it is. Fair midweek business. Played July 17-18.—John H. Forrester, Pines Theatre, Waldron, Ark. Rural patronage.

WHILE THE PATIENT SLEPT: Aline MacMahon, Guy Kibbee, Lyle Talbot, Patricia Ellis—Just fair.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. General patronage.

Fox

BRIGHT EYES: Shirley Temple—Nice little picture. Good Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

COUNTY CHAIRMAN, THE: Will Rogers—Good comedy drama. Good Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

DOUBTING THOMAS: Will Rogers—This one played to above average business. Although story wasn't so good, Will rescued the play by his humorous remarks. Running time, 8 reels. Played July 25-27.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

GEORGE WHITE'S 1935 SCANDALS: Alice Faye, James Dunn—I call this a 100 per cent audience appeal production. Every minute had something new to challenge attention. Up-to-date and far ahead of the 1934 "Scandals." Good anywhere. Played July 27.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

LITTLE COLONEL, THE: Shirley Temple—Shirley is as wonderful as ever. Some of my patrons liked "Bright Eyes" better. Personally it would be hard for me to say as both were very good. The colors were the most beautiful I have ever seen in any picture. Played May 30-31.—Harriett A. LeRicheux, Arcade Theatre, Camden, N. Y. Small town patronage.

ONE MORE SPRING: Janet Gaynor—Just average Sunday business on a rather pleasing little picture.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PECK'S BAD BOY: Jackie Cooper, Thomas Meighan—Just a program picture sold as a special and it did not draw. I did not take in enough at box office to pay for the feature and the few who came were disappointed with it. Played June 10-11.—Harriett A. LeRicheux, Arcade Theatre, Camden, N. Y. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

SPRING TONIC: Lew Ayres, Claire Trevor—You will need a tonic after you see this one. We pulled it after the first day! Running time, 58 minutes. Played July 25.—Gail E. Lancaster, Jefferson Theatre, Huntington, Ind. General patronage.

WHEN A MAN'S A MAN: George O'Brien—Rather above the average for this kind of picture. Plenty of action and thrills. A satisfactory production. Played July 13.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

Invincible

SYMPHONY FOR LIVING: Evelyn Brent, Al Shean—A good family picture. Some fine music to it. Not much comedy.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Mascot

BEHIND THE GREEN LIGHTS: Norman Foster, Judith Allen—Below average draw.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

ONE FRIGHTENED NIGHT: Charles Grapewin, Mary Carlisle—A title that scared the ladies away. Just fair picture. Below average at the box office.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

MGM

AFTER OFFICE HOURS: Clark Gable, Constance Bennett—Another so called special which is just an ordinary program picture. Played on double bill with "Behind the Evidence." Received more favorable comments on "Behind the Evidence" than on "After Office Hours." Played June 1-2.—Harriett A. LeRicheux, Arcade Theatre, Camden, N. Y. Small town patronage.

CALM YOURSELF: Madge Evans, Robert Young—Comedy drama, fairly good evening's entertainment for those who like to come in and cool off during these hot, blistering days. Nothing extra as far as motion pictures are concerned. Played to average business. Running time, 8 reels. Played July 31-August 1.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

DAVID COPPERFIELD: W. C. Fields, Lionel Barrymore, Freddie Bartholomew, Edna May Oliver, Maureen O'Sullivan, Madge Evans—Very good except at the box office.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. General patronage.

FORSAKING ALL OTHERS: Joan Crawford, Robert Montgomery, Clark Gable, Charles Butterworth—Here is a good picture. While it did not draw so much extra business, it pleased all that came out.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. General patronage.

MURDER IN THE FLEET: Robert Taylor, Jean Parker—Light comedy affair with exciting situations in the last two reels. Very good picture, with a moral. Played to average business. Running time, 7 reels. Played July 19-20.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

NIGHT IS YOUNG, THE: Ramon Novarro, Evelyn Laye, Charles Butterworth, Una Merkel—Can't say very much for this. It did not draw enough to be able to tell if it pleased or not.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. General patronage.

RECKLESS: Jean Harlow, William Powell, Franchot Tone, May Robson—As the title goes, it is the first production I have presented to my patrons that has lived up to the title in quite some time. Good picture. Played to average business. Running time, 8 reels. Played July 21-23.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

SEQUOIA: Jean Parker, Russell Hardie—Here is the most wonderful and extraordinary picture I have ever played. It drew more business and pleased nearer one hundred per cent than any picture I have played during the past eighteen months.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. General patronage.

SHADOW OF DOUBT: Ricardo Cortez, Virginia Bruce—Just a picture which failed to pay its way.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. General patronage.

VAGABOND LADY: Robert Young, Evelyn Venable—Slightly better than average program offering. Pleased generally. Played July 24.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

WINNING TICKET, THE: Leo Carrillo, Louise Fazenda, Ted Healy—Left a sour taste at the box office. Junk it.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. General patronage.

Paramount

CAR 99: Fred MacMurray—Good Saturday business on this. The local Ford dealer furnished me a new car for street ballyhoo which helped materially.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CAR 99: Fred MacMurray, Ann Sheridan, Sir Guy Standing—A fair story of Michigan highway police.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. General patronage.

COLLEGE SCANDAL: Arline Judge, Kent Taylor—The picture lacks names for the marquee that mean anything, but the picture will please the average patron. Running time, 79 minutes. Played July 28-29.—Gail E. Lancaster, Jefferson Theatre, Huntington, Ind. General patronage.

DEVIL IS A WOMAN, THE: Marlene Dietrich—This gave me the worst Monday I have ever known but I am glad very few came to see it because it shows me that the people in this little country town are still sane. Had I had a good night on this one, I would have been convinced that all here were without sound minds and a real picture would have flopped. Running time, 80 minutes.—J. T. Justice, Jr., Pickfair Theatre, Kernersville, N. C. General patronage.

FOUR HOURS TO KILL: Richard Barthelmess, Joe Morrison, Helen Mack, Gertrude Michael—Just another programmer with the same old line of gangster mix-ups. Played to average business. Running time, 8 reels. Played July 17-18.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

GILDED LILY, THE: Claudette Colbert—Nice little light comedy. A little extra business on Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GLASS KEY, THE: George Raft, Edward Arnold—Here is a George Raft picture that will please the masses. It is fast moving melodrama with an engrossing murder mystery spiced with clever comedy and sufficient romance. Our audience okayed it at the B. O., and that's where it counts. Running time, 77 minutes. Played July 31-August 1.—Gail E. Lancaster, Huntington Theatre, Huntington, Ind. General patronage.

HOME ON THE RANGE: Randolph Scott, Jackie Cooper—A good Saturday bill. Quite a lot of comment because of the all star cast.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HOME ON THE RANGE: Jackie Cooper, Randolph Scott—About the usual Zane Grey fare, probably not quite up to average. With this title I looked for extra business but it didn't materialize. Receipts just about average for a mid-week show.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone—Hot weather hurt this one. It's a very gripping and entertaining picture.—Roy W.

Adams, Mason Theatre, Mason, Mich. Small town patronage.

MEN WITHOUT NAMES: Fred MacMurray, Madge Evans—Played this ahead of "G Men." Better picture but star drawing power was poor. Those that saw it liked it better than "G Men." Fair business. Played July 19-20.—John H. Forrester, Pines Theatre, Waldron, Ark. Rural patronage.

MEN WITHOUT NAMES: Fred MacMurray, Madge Evans—Another one of the "G" men cycle. However, it's interesting and the cash customers liked it O. K. Running time, 66 minutes. Played July 28.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MISSISSIPPI: Bing Crosby—Biggest Thursday-Friday gross in 1935. What more can an exhibitor ask? Played August 1-2.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

ONE HOUR LATE: Joe Morrison, Helen Twelvetrees—An interesting picture but below average draw for us. Played August 3-4.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

RUGGLES OF RED GAP: Charles Laughton, Mary Boland, Charlie Ruggles, Zasu Pitts—Very good. It brought them out and kept them howling while they were out.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. General patronage.

SMART GIRL: Kent Taylor, Ida Lupino—A modern story of tangled romantic affairs, embellished by an "all is not gold that glitters." A good program picture. Played to average business. Running time, 8 reels. Played August 2-3.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

SMART GIRL: Kent Taylor, Ida Lupino—Played this release date. No paper and no trailer. In spite of that did extra business. Good comedy-drama. Joe Cawthorn furnishes plenty of laughs. Pinky Tomlin good as dumb son. Pleased everybody. Played July 26.—John H. Forrester, Pines Theatre, Waldron, Ark. Rural patronage.

STOLEN HARMONY: George Raft, Ben Bernie and his Band—Fair to middling program offering. Please the younger element but not much for the older folks. No great loss if you pass it up. Running time, 74 minutes. Played July 20.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

WINGS IN THE DARK: Myrna Loy, Cary Grant—This one pleased generally. My town likes action in the air.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. General patronage.

Republic

HOOSIER SCHOOLMASTER, THE: Norman Foster—They have used many of the incidents of the original story but changed the plot clear out of recognition. Eggleston's story is a much more powerful drama than this picture. It got by here on Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

KEEPER OF THE BEES, THE: Neil Hamilton, Betty Furness—Good picture, however changed a great deal from the original story. Good cast and well directed. Played to average business. Running time, 8 reels. Played July 14-16.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

RKO Radio

BREAK OF HEARTS: Katharine Hepburn, Charles Boyer, John Beal—Fine music, beautiful photography and excellent acting will have to make up for a weakness in story. We have installed Wide Range sound and had favorable comment on the symphony reproduction. Katharine Hepburn gives a great performance and a discriminating audience will appreciate the picture. Running time, 80 minutes. Played July 25-27.—Gail E. Lancaster, Huntington Theatre, Huntington, Ind. General patronage.

GRAND OLD GIRL: May Robson—Reports have been misleading on this. Will have to call it "one grand flop." Poorest show Robson ever played in and a total failure in the draw. Gave us the poorest gross in nearly five months. If you have a selective deal this is a mighty good show to pass up.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

HOORAY FOR LOVE: Gene Raymond, Ann Sothern—Good little picture that did not mean a thing at the box-office. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LADDIE: John Beal, Gloria Stuart—A good clean picture. The old ladies thought it was fine. Played July 27-28.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

LADDIE: John Beal, Gloria Stuart—Positively one of the finest screen entertainments ever made for the agricultural community. This glorifies the farmer and naturally goes over extra big with that class. 85 per cent of our customers are "haymakers" and the comments were plentiful and exceptionally fine. Little Virginia Weidler has a great part and puts it over like a million. Did a nice business in spite of extreme heat.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

LADDIE: John Beal, Gloria Stuart—One swell picture from RKO. Received more favorable comment on this picture than I have received for a long time. This is a small town natural. Little Sister sure stole the show. My patrons told me that she is better than Shirley Temple. However, I can't say as to that as I have never seen Shirley. Running time, 70 minutes. Played July 14-15.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

LITTLE MINISTER THE: Katharine Hepburn—The highbrows came in to see this and seemed to enjoy it but the regular fans weren't so hot for it. The climax of the picture is very tame compared with that of the original story.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LITTLE MINISTER, THE: Katharine Hepburn, John Beal—A very commendable production. Some of our regulars remained away, but we had quite a number of people who seldom attend the motion picture house. Played July 24-25.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MURDER ON A HONEYMOON: Edna May Oliver, James Gleason, Lola Lane—Very good. Murder and comedy together that went over all right. Did better than average business. Running time, 75 minutes. Played July 27.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

PEOPLE'S ENEMY: Preston Foster, Melvyn Douglas—Believe me and don't show this one. Smallest night's receipts this summer and those that did come walked out. Played July 30.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

ROBERTA: Fred Astaire, Ginger Rogers—The seldom-comers thought this was pretty good but the regular fans said it wasn't up to the standard of Astaire's and Rogers' previous vehicles. The weather was hot but business was not.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ROBERTA: Irene Dunne, Fred Astaire, Ginger Rogers—If they all come as good as this there would be no kicks. Irene Dunne is sweet but her singing numbers are too long.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

ROBERTA: Irene Dunne, Fred Astaire, Ginger Rogers—I had heard so much about the picture that I was interested in seeing how good it was or whether it was overrated. It is a wonderful production. I consider it the best of the year. In my judgment it is great, and should be a record breaker almost any place. Played August 3.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

ROMANCE IN MANHATTAN: Francis Lederer, Ginger Rogers—If you insist on calling this a program picture, I will rate it the best in that class to come from RKO this season. This is one of those rare pictures that will please and delight 100 per cent of any business. Lederer has a part that is made to order for him. We want to see a lot more of this exceptional lad.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

SHE: Helen Gahagan, Randolph Scott—A weird spectacular picture from Rider Haggard's book "She." Did a good business.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SILVER STREAK, THE: Charles Starrett, Sally Blane—An interesting Saturday bill to fair business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

STAR OF MIDNIGHT: William Powell, Ginger Rogers—This is a good enough picture of its kind, but didn't please so well due to the fact that the ladies didn't know that it was a murder mystery. They don't care for that sort of thing. However, it did average business and that is something. Ginger Rogers is out of place in anything except msuicals. Running time, 90 minutes. Played July 7-8.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

WEST OF THE PECOS: Richard Dix—Very good Saturday bill.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

United Artists

FOLIES BERGERE: Maurice Chevalier, Merle Oberon, Ann Sothern—Another semi-musical. Well liked but for the footage wasted on chorus dances. Chevalier liked here in straight song-comedy roles. Fair business. Played July 14-16.—John H. Forrester, Pines Theatre, Waldron, Ark. Rural patronage.

HOUSE OF ROTHSCHILD: George Arliss—This did not draw. It seems that the young people don't care for Arliss. George Arliss is one of the best actors on the screen. Running time, 94 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MIGHTY BARNUM, THE: Wallace Beery—Rather disappointing. P. T. Barnum was not the vulgar boor that he is depicted in this picture.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MIGHTY BARNUM, THE: Wallace Beery—Pretty good picture that did not do very good at the box-office. Running time, 105 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TRANSATLANTIC MERRY-GO-ROUND: Gene Raymond, Nancy Carroll, Jack Benny, Mitzi Green—About all I can say about this one is that it is one swell picture. The best yet from United Artists outside of Cantor. It has everything, murder, musical numbers, crooks and anything you want to satisfy all of the trade. Also glad to report that I made a few dollars on it and that is something to report on a United Artists picture. Running time, 90 minutes. Played July 25-26.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

Universal

BRIDE OF FRANKENSTEIN: Boris Karloff—One of those pictures that no one likes but they come just the same. We played this on Sunday and did a very good business on same. Every one of Universal's horror pictures has made money for us and that is what counts. If any of you exhibitors have not played this, you are missing a good box-office hit. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BRIDE OF FRANKENSTEIN: Boris Karloff—One of Universal's best drawing cards. This picture drew the largest gross so far this season for a Universal picture. It is a thriller all right. It drew a larger percentage of the women who I didn't think cared for that sort of thing. Running time, 75 minutes. Played July 21-22.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

IMITATION OF LIFE: Claudette Colbert, Warren William—Why, oh, why don't the producers make more pictures like this. It is one of the best pictures I have ever seen. Claudette Colbert is fine, in fact the whole cast is excellent. Am proud to have played it. Played May 18-19.—Harriet A. LeRicheux, Arcade Theatre, Camden, N. Y. Small town patronage.

IT HAPPENED IN NEW YORK: Lyle Talbot—Pleasing little picture that got by acceptably on Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

IT HAPPENED IN NEW YORK: Heather Angel, Lyle Talbot—Fairly good, but nothing big. There were some good spots in it but as a whole it was just an average picture. Played July 20.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

MILLION DOLLAR RANSOM: Mary Carlisle, Edward Arnold, Phillips Holmes—Better than average program show. Would call it a very entertaining gangster picture. Business not so good.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

MISTER DYNAMITE: Edmund Lowe—Good action picture that drew fair at the box-office. Running

AIR CONDITIONING CHARTS

that represent standard practice in air conditioning for motion picture theatres. Practical advice on how to attain the best atmospheric conditions for your house winter and summer. Devised to be put on the wall for constant reference. Available until the supply is exhausted at 25 cents each, payment with order. Write direct to

QUIGLEY BOOKSHOP

1790 BROADWAY NEW YORK CITY

time, 69 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PRINCESS O'HARA: Jean Parker, Chester Morris—This is a real one. Most people were pleasantly surprised. It deserves high commendation. Usual number of fans on hand. Played July 27.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Warner Bros.

G MEN: James Cagney, Margaret Lindsay, Ann Dvorak—Cagney always a good star. Picture exciting and up to the old Cagney pep and zip. Fair business. No comments from patrons. Played July 21-23.—John H. Forrester, Pines Theatre, Waldron, Ark. Rural patronage.

NIGHT AT THE RITZ, A: William Gargan, Patricia Ellis, Allen Jenkins—Another one that is not worth your time. When they made this, story material must have been very scarce.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. General patronage.

Short Features

Educational

BULL FIGHT, THE: Terry-Toons Series—Good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

GAY OLD DAYS: Song Hit Stories—I think these song reels are very good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PALOOKA FROM PADUCAH: Buster Keaton—Keaton clicks with my crowd. I thought they would kick the seats out on this one.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SUPER-STUPID: Coronet Series—Just another comedy. Belongs in your weak spot.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MGM

ANNIVERSARY TROUBLE: Our Gang—Another good Gang Comedy. Have played better ones but still it pleases well enough.—John H. Forrester, Pines Theatre, Waldron, Ark. Rural patronage.

BEGINNER'S LUCK: Our Gang—Good Gang Comedy. Will please old and young.—John H. Forrester, Pines Theatre, Waldron, Ark. Rural patronage.

FATE'S FATHEAD: Charley Chase—My patrons seemed to like this comedy. Personally thought it not much good. Running time, two reels.—Harriet A. LeRicheux, Arcade Theatre, Camden, N. Y. Small town patronage.

GOOD LITTLE MONKEYS: Happy Harmonies Series—Fine color cartoon. Extra well liked by patrons.—John H. Forester, Pines Theatre, Waldron, Ark. Rural patronage.

LITTLE PEOPLE, THE: Oddities—A very interesting short subject which went over good with my patrons. Running time, one reel.—Harriett A. LeRicheux, Arcade Theatre, Camden, N. Y. Small town patronage.

OKAY TOOTS: Charley Chase—Fair average Chase comedy. Not too many laughs. Running time, 2 reels.—John H. Forrester, Pines Theatre, Waldron, Ark. Rural patronage.

OPENED BY MISTAKE: Todd-Kelly—Very good comedy with plenty of laughs. Running time, two reels.—Harriett A. LeRicheux, Arcade Theatre, Camden, N. Y. Small town patronage.

RAINBOW CANYON: FitzPatrick Travel Talks Series—Good color travelogue. Nice program filler.—John H. Forrester, Pines Theatre, Waldron, Ark. Rural patronage.

WASH-EE IRON-EE: Our Gang—These kids are life savers and will send your patrons out pleased. This one is very good. Running time, two reels.—Harriett A. LeRicheux, Arcade, Camden, N. Y. Small town patronage.

YOU BRING THE DUCKS: Irvin S. Cobb—Not much to these comedies. Cobb had better stick to his writing. Running time, two reels.—Harriett A. LeRicheux, Arcade Theatre, Camden, N. Y. Small town patronage.

Paramount

CAB CALLOWAY'S JITTERBUG PARTY: Headliners Series—Not as good as the last reel on this band. Music played not as "hot" as former ones. Satisfied, however.—John H. Forrester, Pines Theatre, Waldron, Ark. Rural patronage.

DANCING ON THE MOON: Color Classic—A fine colored cartune with a trip to the moon by the animals.—C. I. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FAMOUS PEOPLE AT PLAY: Paramount Varieties Series—Not so good. Slow and not interesting except to morbid fans.—John H. Rorrester, Pines Theatre, Waldron, Ark. Rural patronage.

FELINE ATHLETES: Grantland Rice Sportlights Series—Excellent sport reel with animals. Pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FOR BETTER OR WORSER: Popeye The Sailor—Another big cartoon hit from Paramount. By far the best short subject draw on the market. This one extra good.—John H. Forrester, Pines Theatre, Waldron, Ark. Rural patronage.

KIDS IN THE SHOE, THE: Color Classics—Fine. Well liked. Theme song, "My Mama Don't Like No Music," put in cleverly and is a riot.—John H. Forrester, Pines Theatre, Waldron, Ark. Rural patronage.

MUSICAL COCKTAIL, A: Anson Weeks and Orchestra—Just average band reel.—John H. Forrester, Pines Theatre, Waldron, Ark. Rural patronage.

POPULAR SCIENCE: No. 1—Believe this is one of the most interesting one-reelers we've played. Everyone enjoyed it and told us so.—John H. Forrester, Pines Theatre, Waldron, Ark. Rural patronage.

YACHT CLUB BOYS GARDEN PARTY: Headliners Series—A good quartette in a novel number.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

FLYING DOWN TO ZERO: Clark & McCullough Series—About an average comedy from this team. They have made some very good ones, but I don't believe this one is hardly up to standard, as the audience didn't get the laughs from this one that they mostly do. Running time, 2 reels.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

HENRY THE APE: Bert Lahr—This is not amusing.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

JAMAICA: Vagabond Adventure Series—A pleasing educational travel reel in black and white.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PICNIC PANIC: Rainbow Parade Cartoon—A good colored cartoon with novel idea of coffee pot. This family on a picnic.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SIMP PHONEY CONCERT: Headliners Series (1934-35)—Personally, I thought this a fair comedy, but the audience gave it the clap at the end. And I am not sure but what they were glad that it was over. Running time, 2 reels.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

SPINNING MICE: Rainbow Parade Cartoons—Good. They all liked this. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

United Artists

FUNNY LITTLE BUNNIES: Silly Symphony Series—Clever and amusing color Symphony. Enjoyed by everyone.—John H. Forrester, Pines Theatre, Waldron, Ark. Rural patronage.

FUNNY LITTLE BUNNIES: Silly Symphonies Series—Very nifty but I can't see where they draw any extra business. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MICKEY'S MAN FRIDAY: Mickey Mouse—A very good cartoon of this series. Mickey is shipwrecked on an island and rescues a native from the cannibals, who, in turn, becomes his man Friday. Some of the contraptions they rig up to keep the cannibals away are very amusing. Running time, 1 reel.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

Universal

DOUBLED CROSSED: Sterling Holloway—Another good comedy, even better than "My Girl Sally." Several good laughs in this one. Running time, 2 reels.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

MY GIRL SALLY: Sterling Holloway—A very good comedy, better than the average. This Holloway is a real comedian. Running time, 2 reels.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

SPRINGTIME SERENADE: Cartune Classics Series—An extra good cartoon. Color fine. Plenty of laughs.—John H. Forrester, Pines Theatre, Waldron, Ark. Rural patronage.

THREE LAZY MICE: Cartune Classic—A good color cartoon story about the three lazy mice who figured out a way to keep out of work, and the difficulties they get into make good entertainment, especially for the children. Running time, 1 reel.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

Vitaphone

ALL SEALED UP: Ben Blue—A funny slapstick.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

BUDDY IN AFRICA: Looney Tunes Series—Okay cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DON REDMAN AND HIS BAND: Melody Masters Series—An excellent reel of this colored band. Good singing and dancing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DIZZY AND DAFFY: Dean Brothers—Good comedy. Believe it has good drawing power. Several said they came mainly to see Paul and Dizzy. Running time, two reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

GO INTO YOUR DANCE: Merrie Melodies—Very clever colored cartoon. These cartoons are all good.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

I HAVEN'T GOT A HAT: Merrie Melodies Series (1934-35)—An excellent colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OLD GRAY MAYOR, THE: Big V Comedies—Got the laughs. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RICHARD HIMBER AND HIS ORCHESTRA: Melody Masters Series—A very good orchestra in a very poorly made reel. No production value.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Serial

Universal

CALL OF THE SAVAGE: Noah Beery, Jr.—This is very noisy, but not otherwise distinguished.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Bill Thomas in New Post

Bill Thomas, assistant to Bill Pine, Paramount studio chief, will be transferred to the production department as assistant to Harold Hurley upon his return from New York late this month.

ITOA Dance August 27

The Independent Theatre Owners of America wil hold a dinner dance at Villepigue's Inn, Sheepshead Bay, August 27.

THEATRE ACCOUNTING

by WILLIAM F. MORRIS, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity.

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MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CAN'T POINT WITH PRIDE

The campaign sponsored by a Jersey City newspaper to secure for that community, day and date first-run showings with New York City again brings up the question of whether or not smaller situations within reaching distance of the big spots benefit by playing new releases ahead of or at the same time with the keys.

Based upon personal theatre experience in lesser places, it was found that grosses were higher in most instances when we played pictures a week or two behind. The reasons are not hard to find.

The key first-runs usually spread the word lavishly in their newspapers and these dailies circulate widely in the drawing areas. Extensive billing along the highways by the de luxers also does a lot to sell a coming attraction in the subsequents, and important too is the invaluable word-of-mouth advertising by the locals who see these dated pictures in the keys.

That newspapers and chambers of commerce in the lesser communities cannot point with pride to the fact that their theatres play day and date with neighboring big cities is hardly a reflection upon the size or industrial importance of any particular town.

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PERSONAL INTEREST

It is not to wonder that ticket-buyers at Manager Joe Ryan's Grand Theatre, in St. Cloud, Minn., react so favorably to what this showman referred in last week's issue as his "personal interest" plan in checking the cooling system. For not only is the temperature of the house observed closely at all times but patrons also queried as regards their comfort.

Thus the annoyances of a bit of draught or a not overly cool seat are removed by a discreet suggestion that the patron move to a more favored location. These attentions pay extra dividends, according to Ryan, who says:

"We have employed this thought from the first day we put our system into operation and the thanks we have received from many patrons, not to speak of the inestimable amount of good will we have gained, has more than repaid us for this slight extra effort."

△ △ △

Unable to locate a pocketbook lost by a woman at the New York Roxy, an usher is carrying a discolored orb handed him by the irate female who attempted, we understand, to do further similar damage to others of the staff endeavoring to pacify her.

Trying to give the house a black eye?

AN INVITATION

The two-page spread in this week's Round Table devoted to Standard Theatres of Oklahoma City, besides detailing the who's who and recent exploitation activities of that company, is also an invitation to other local and less than national circuits to participate in our current series of Guest Sections.

After all, the magnitude of any circuit operation does not necessarily indicate the degree, high or low, of showmanship that obtains among its manpower. There are among the smaller companies many theatremen doing a fine boxoffice job. Accounts of these activities and those responsible for them, we should be pleased to set before our readers.

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PRACTICAL PROCEDURE

1935 may yet be known as the year of showbusiness that marked the greatest progress made by the producers' home office advertising departments in getting closer to theatre publicity problems. The Fox and Warner Brothers organizations have already made definite strides in this direction as has been pointed out on this page. And now with the appointment of the former RKO New England theatres ad chief, Jack Goldstein, to head United Artists' exploitation department, Monroe Greenthal swings his company into line.

It becomes evident by these manifestations that the producing companies are adopting a most practical if long delayed procedure in getting so closely and so wisely behind the boxoffice drive of the man in the field.

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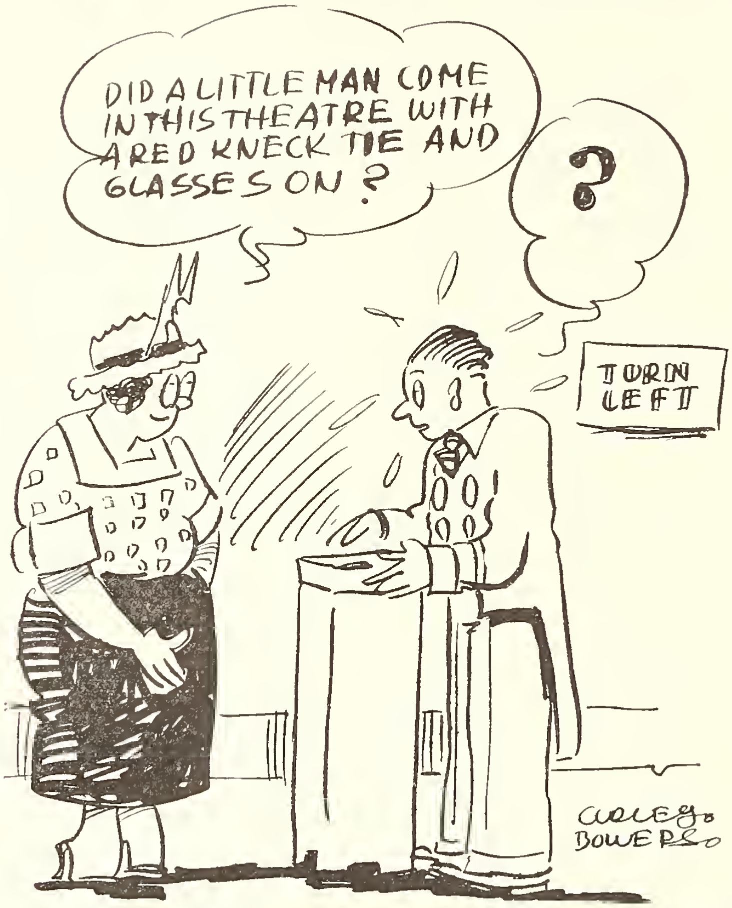
DOUBLING IN BRASS

Members who have put on most every kind of a "week" to aid the grosses will no doubt read with interest on the next page the account of Manager Harry Hadfield's recently completed and successful "Ushers' Week" at the Belpark Theatre, Chicago.

The increased business brought in by this idea plus the opportunity it allowed lesser members of the personnel to show their exploitation mettle, may be set down as a profitable revival of early day showmanship when "doubling in brass" was recognized as necessary equipment in holding down a job.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!


DID A LITTLE MAN COME IN THIS THEATRE WITH A RED KNECK TIE AND GLASSES ON ?
?
TURN LEFT
CURLEY BOWERS

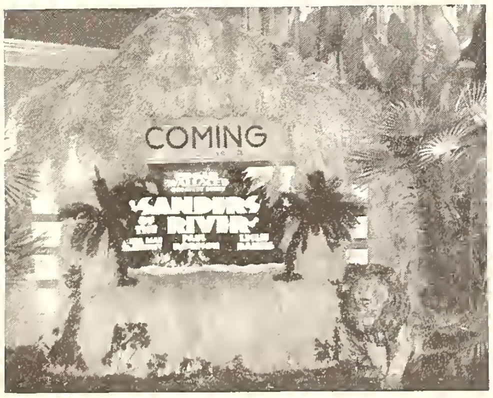
In this Laff, Curley deals with a painfully familiar problem.

Radio Station Ties in With Marcus on "Public Hero"

Manny Marcus, Emboyd Theatre, Ft. Wayne, Ind., planted a contest with radio station for spot announcements to the effect that at a certain time each day a voice from the Emboyd would call various residents to inquire if they had heard about the coming picture "Public Hero." If at the time of calling the person answering would say "Is this Public Hero No. 1 calling?" they would be eligible for cash or ticket award. To further build up the gag, girl was placed in lobby of theatre at dummy board.

Twelve boys paraded streets carrying six-foot cutout letters spelling picture title and assembling them at street intersections.

"Have You Contributed Lately?"



ANIMATED DISPLAY. Created by Milt Harris, for advance of "Sanders of the River", at the State, Cleveland. Measures 30 feet high, and animation is furnished by native boats moving across opening.

Plants Teletype Machine In Lobby on "Let 'Em Have It"

Through the cooperation of local telegraph company Manager Stewart Tucker at the Byrd in Richmond, Va., on "Let 'Em Have It," arranged for a teletype machine with operator to be set up in lobby. Uniformed messenger handed telegrams with theatre copy to patrons that had come through from girl on the sending end at telegraph branch. Stewart says great interest was displayed in operation of machine and extra copies of wires were distributed to people on streets and planted in various windows.

For street bally, two twenty-fours were backed up and mounted on special trailer covering entire city. Baker carried banners on all trucks reading "health for all 'Let 'Em Have It' with our bread and see Richard Arlen at the Byrd."

"Have You Contributed Lately?"

PTA Cooperates With Perry and Whyte

Tying in with the PTA in St. Albans. Calvin Perry, owner and manager Bill Whyte at the St. Albans Theatre arranged for a Saturday morning matinee to which all members of the Tarzan Safety Club were invited to a specially arranged program including punch and judy show and kiddies from local dance school.

Bill is doing some fine good-will stuff at the house, recently holding special show for youngsters at which they were given lecture by police department on "safety." Whyte also has been appointed head of the junior league ball team held in connection with the theatre's activities.

Hadfield Conceives "Ushers' Week" Idea

Reported to have returned excellent results in pepping up mid-summer grosses was Manager Harry Hadfield's "Ushers' Week" at the B and K Belpark, Chicago, wherein each usher for one day was permitted to act as the manager of the house, and to introduce some innovation.

Thus during the seven days of the "week" a number of exploitations were effected, starting with free roses to women patrons given through florist tieup. Included also was a furniture giveaway and a bathing beauty contest on another night with promoted prizes.

Week wound up with a Saturday kid matinee offering free ice cream, candy, etc. Program was composed of selected shorts and cartoons and for a street stunt, Northwest Bugle Corps was invited to perform in the lobby.

Ushers' pictures were taken and with stories on the "week" planted in downtown and neighborhood papers. Advance started three weeks ahead and the stunt built up with trailers, lobby posters, talks by usher-captain before Chamber of Commerce meet, badges worn by ushers, bumper strips on employees cars, and other devices.

One of the keenest ideas was a card with copy:—"Ushers Week starts Sunday, July 21. On Blankday of that week, I will be acting manager of this theatre and will consider it a privilege and pleasure to entertain you on that day." Card was signed with name of usher, and distributed to patrons by each one. On his particular day, usher wore badge stamped "manager."

These were the highlights of the campaign and Hadfield writes that he will be glad to go into further detail with any member who may be interested in putting over this slant.

"Have You Contributed Lately?"

Danny's "Ike" Bally Crashes All-Star Game

The thousands that crowded the Municipal Stadium in Cleveland a few weeks back to witness the all-star game between the National and American League teams also got a load of the smart bally on "Alibi Ike" put over by Sid Dannenberg, Warner zone ad head, for the date at the Hippodrome.

Danny planted a flock of young ballplayers in uniform and carrying back banners out at the stadium (see photo) where they mingled with the crowds inside and out, gathering an audience that helped sell the picture.

BROWN
Alibi Ike

Danny's Bally at Cleveland Ball Park

Sig's "West" Proxy Is Guest of City

Sig Solomon mailed an invitation to Mae West to come to Newark, N. J., to spend the day as part of his "Goin' to Town" campaign at the Regent. But Mae wrote she could not make it, which did not at all deter the July Silver winner, who immediately hired a professional West impersonator to act as the star's proxy and put on his welcome as heartily and as thoroughly as though Mae was present.

In line with the gag, Sig ran a contest for West "doubles" and selecting the best lookers, had the gals act as an escort to Miss Proxy West. These were taken in promoted cars to the Newark airport, where Miss Proxy landed from a plane, was driven to the City Hall to meet the Mayor.

Then followed a buffet lunch with dance bands, two M. C.'s and carnations to all, these being promotions, of course, and after the reception a parade to the International League ball park, where Miss Proxy rode to the home plate in her official car, met the players and officials of both clubs and was introduced over the radio.

After which a visit to the "shut-ins" and dinner with the Wests and their boy friends as other guests. Then a parade to the theatre with motor cycle police escort, fife and drum corps, special motor cycle club turnout and a fleet of cars for the doubles.

Appears at Theatre

At the theatre Miss Proxy walked in across specially laid carpet and made stage appearance, doing a West number from the picture. After the "doubles" contests awards were made and dancing prolog put on there were other appearances at night clubs and then to leading hotel.

Sig also tied up merchants for four-page program that included a West wisecrack contest for ducats, getting over 500 answers. He dug up what he calls a "chatterbox" novelty with string, which when pulled sounded like West talking, and this he used as another contest for free pairs of shoes.

Local girls were appointed to act as critics and Solomon arranged for them to see the picture before the opening. Their opinions were mimeographed and used as heralds. A ballot box idea also clicked, with patrons given votes and asked to mark them with from one to four stars and deposit in specially marked container in lobby.

Additional tieups of various kinds, including prominent windows, New York newspaper reprints and other tasty money-getters were other stunts used.

Sig Meets Mae West Proxy at Airport

SOLOMON, LAWLER WIN JULY PLAQUES

New Jersey Warnerite Second Time Silver Winner; Bronze Goes to Illinois Theatreman

by A-MIKE VOGEL

Gosh folks, those Quigley Award entrants are sure making it plenty tough for the judges these warm days, the July competition standing up more than well to the standards set in previous months. For after two extra days beyond the usual judging period, the decisions have just come through.

By majority vote, Sig Solomon, manager of Warners' Regent Theatre, of Newark, N. J., in Don Jacock's zone, is awarded the July Silver for his campaign on Paramount's "Goin' to Town." Solomon's house is a subsequent run, and his date on the picture was three days, starting June 30.

The July Bronze goes to Ralph Lawler, manager of the Orpheum Theatre, in Springfield, Ill., one of Jules Ruben's Great States houses. Ralph did a fine job on Radio's "Becky Sharp," his effort winning him one of the coveted plaques for the first time and, incidentally, also a "first" for that circuit.

And to give you a faint idea of how difficult it was this month to place the finishers, four First Mentions were voted, and never before in the history of the Quigley Awards has it been necessary to award that many. However, there was little to choose between the four campaigns. All were very good indeed, and the "firsts" go to the following:

Four First Mentions

Bill Barron, manager, Kenyon, Pittsburgh, Pa., on Warner's "Alibi Ike"; Wally Caldwell, manager, Valentine, Toledo, Ohio, on MGM's "Escapade"; Ed H. McBride, manager, State, Syracuse, N. Y., on Columbia's "Love Me Forever," and last, but not least, Burgess Waltmon, Orpheum, Fulton, Ky., who did a swell job on Warners' "In Caliente."

Barron is another of Harry Kalmine's Pittsburgh Warner boys in C. J. Latta's district; Caldwell is in the Wm. A. Finney Loew division; McBride in H. M. Addison's Loew division, and Waltmon in Howard Waugh's Warner zone.

Sig Solomon is the third manager to win a Quigley Award for the second time, having clicked previously in November, 1934. He now joins the select circle, comprised of Bill Hendricks, of Memphis, and Fuzzy Knight, of Fairmont, West Virginia, all three, incidentally, being Warner men.

Eleven "Honorable" Entries

Next in line and voted Honorable Mentions were the showmen credited with 11 campaigns, 13 of these theatremen being eligible. Their names, theatres and campaigns are listed in column to the right. Among the newcomers to the honors' list are Bob Campbell, manager of the Fox Palace, Muscatine, Iowa; Al Nowitsky, manager of the Wilmer and Vincent Colonial Theatre, in Richmond, Va., and Stanley Barr, manager of the Warner Capitol, in Winchester, Va.

Foreign showmen in the list include Dillon Damen, London Warner publicity director, another first-timer, and A. L. Caplan, of the Fox Hong Kong, China, forces, who has won previous mention.

Also a first-timer and deserving of recognition is O. H. Bradbury, recently promoted to the post of manager of the Lucas and Jenkins Georgia Theatre, in Atlanta. Bradbury was upped to his present job from the post of assistant under our good friend "Whit" Whitaker, and allowed little time before making a Quigley Awards bid.

As a whole, the entries for July were very worthy and in spite of the heat, of a high standard of excellence. Concurring unanimously in this opinion were the judges, Neil F. Agnew, of Paramount Pictures; Louis Frisch, of the Randforce Circuit, and Ed Finney, of Republic Pictures.

First Mention

William A. Barron, Manager, Warner's Kenyon, Pittsburgh, Pa. "Alibi Ike"

Wally Caldwell, Manager, Loew's Valentine, Toledo, Ohio. "Escapade"

Ed H. McBride, Manager, Loew's State, Syracuse, N. Y. "Love Me Forever"

Burgess Waltmon, Manager, Warner's Orpheum, Fulton, Ky. "In Caliente"

Honorable Mention

Stanley Barr, Manager, Warner's Capitol, Winchester, Va. "Broadway Gondolier"

O. H. Bradbury, Manager, L. & J. Georgia, Atlanta, Ga. "Orchids To You"

A. L. Caplan, Manager, Fox Film Federal, Inc., King's, Hong Kong, China. "Little Colonel"

Bob Campbell, Manager, Fox Palace, Muscatine, Iowa. "Sanders of the River"

Dillon Damen, Publicity Director, Warner Bros.' Regal, London. "G Men"

P. D. Egan, F. P. C. Palace, Calgary, Canada. "The Virginian"

Martin Glazer, Publicity Director; **J. Goodwin,** Manager, M. & P. Scollay Square, Boston, Mass. "Sea Killers"

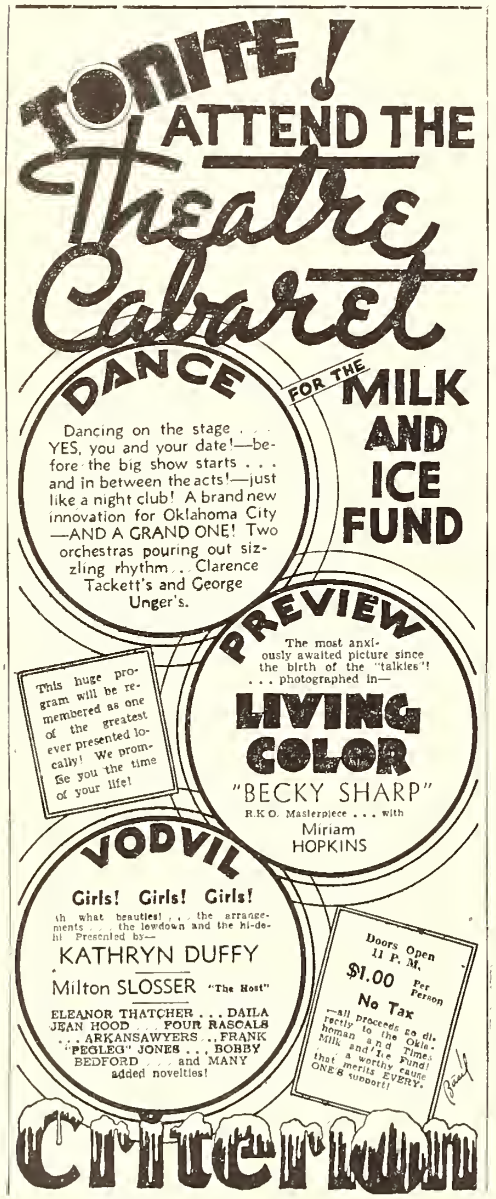
Lyle Harding, Manager, Warner's Regent, Pittsburgh, Pa. "Alibi Ike"

Don Nichols, Manager, Warner's Broadway, Charlotte, N. C. "Becky Sharp"

Al Nowitzky, Manager, W. & V. Colonial, Richmond, Va. "Mad Love"

E. A. Steinbuch, Manager; **Milt Harris,** Publicity Director, Loew's State, Cleveland, Ohio. "Sanders of the River"

Detailing Exploitations In Oklahoma City



TONITE! ATTEND THE Theatre Cabaret

FOR THE MILK AND ICE FUND

DANCE

Dancing on the stage . . . YES, you and your date!—before the big show starts . . . and in between the acts!—just like a night club! A brand new innovation for Oklahoma City —AND A GRAND ONE! Two orchestras pouring out sizzling rhythm . . Clarence Tackett's and George Unger's.

PREVIEW

The most anxiously awaited picture since the birth of the "talkies"! . . . photographed in—

LIVING COLOR

"BECKY SHARP"

R.K.O. Masterpiece . . . with

Miriam HOPKINS

This huge program will be remembered as one of the greatest ever presented locally! We promise you the time of your life!

VODVIL

Girls! Girls! Girls!

th what beauties! . . . the arrangements . . . the lowdown and the hi-de-hi Presented by—

KATHRYN DUFFY

Milton SLOSSER "The Host"

ELEANOR THATCHER . . . DAILA JEAN HOOD . . . FOUR RASCALS . . . ARKANSAWYERS . . FRANK "PEGLEG" JONES . . . BOBBY BEDFORD . . . and MANY added novelties!

Doors Open 11 P. M.

$1.00 Per Person

No Tax

—all proceeds go directly to the Oklahoman and Times Milk and Ice Fund! . . . a worthy cause that merits EVERYONE'S support!

Criterion

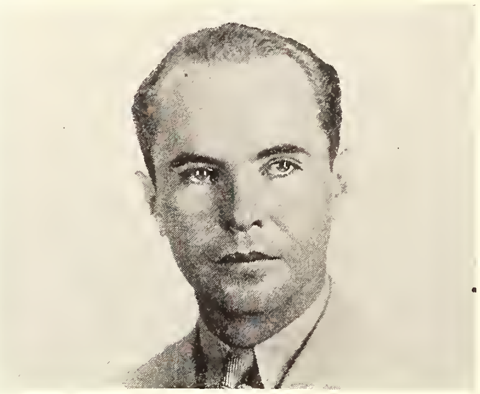
McGee Charity Show Builds Up "Sharp"

For the benefit of local milk fund sponsored by newspaper, Pat McGee, put on a charity show at the Criterion Theatre that not only added to the fund's finances but also succeeded in breaking thousands of lines of free space on "Becky Sharp" which was part of the show. Oklahoma City editors were reported to have gone completely overboard on the color angle of the picture, giving the date plenty of publicity and art breaks.

Novel and new was McGee's idea of a "Theatre Cabaret" party which was another inducement for the folks to shell out for the worthy charity. Pat advertised (see cut above) that two bands would be planted on the stage where patrons would be invited to come up and dance.

Show was run off in four units—public dancing, vaudeville, preview and shorts and of course a good, good time was had by all.

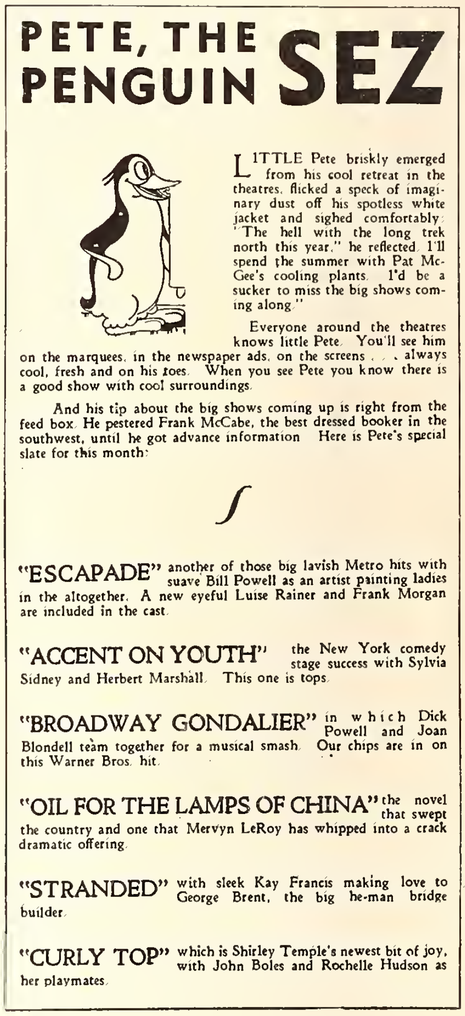
Chief Executives



PAT McGEE (above), is General Manager of Standard Theatres Corporation, Oklahoma City, the exploitation activities of which are regularly reported in these pages.

GEORGE Y. HENGER (above), City Manager, Standard Theatres, has 12 houses under his jurisdiction. Formerly served as Zone Manager for Warner Brothers in Oklahoma.

BERT STERN, advertising manager of Standard Theatres, has handled many theatres in executive capacities and has also been in production.



PETE, THE PENGUIN SEZ

LITTLE Pete briskly emerged from his cool retreat in the theatres, flicked a speck of imaginary dust off his spotless white jacket and sighed comfortably: "The hell with the long trek north this year," he reflected. I'll spend the summer with Pat McGee's cooling plants. I'd be a sucker to miss the big shows coming along."

Everyone around the theatres knows little Pete. You'll see him on the marquees, in the newspaper ads, on the screens . . . always cool, fresh and on his toes. When you see Pete you know there is a good show with cool surroundings.

And his tip about the big shows coming up is right from the feed box. He pestered Frank McCabe, the best dressed booker in the southwest, until he got advance information. Here is Pete's special slate for this month:

"ESCAPADE" another of those big lavish Metro hits with suave Bill Powell as an artist painting ladies in the altogether. A new eyeful Luise Rainer and Frank Morgan are included in the cast.

"ACCENT ON YOUTH" the New York comedy stage success with Sylvia Sidney and Herbert Marshall. This one is tops.

"BROADWAY GONDALIER" in which Dick Powell and Joan Blondell team together for a musical smash. Our chips are in on this Warner Bros. hit.

"OIL FOR THE LAMPS OF CHINA" the novel that swept the country and one that Mervyn LeRoy has whipped into a crack dramatic offering.

"STRANDED" with sleek Kay Francis making love to George Brent, the big he-man bridge builder.

"CURLY TOP" which is Shirley Temple's newest bit of joy, with John Boles and Rochelle Hudson as her playmates.

"Pete the Penguin" Is Cooling Emblem

"Pete the Penguin" is the official cooling emblem of the Standard Theatres Corp. and is used in all types of advertising to identify this trademark with cool atmosphere in the houses. All trailers, valances, newspaper ads, billboards, etc. are checkmarked with this penguin and above is reproduced ad from house organ showing how the bird is used to sell comfort and coming shows.

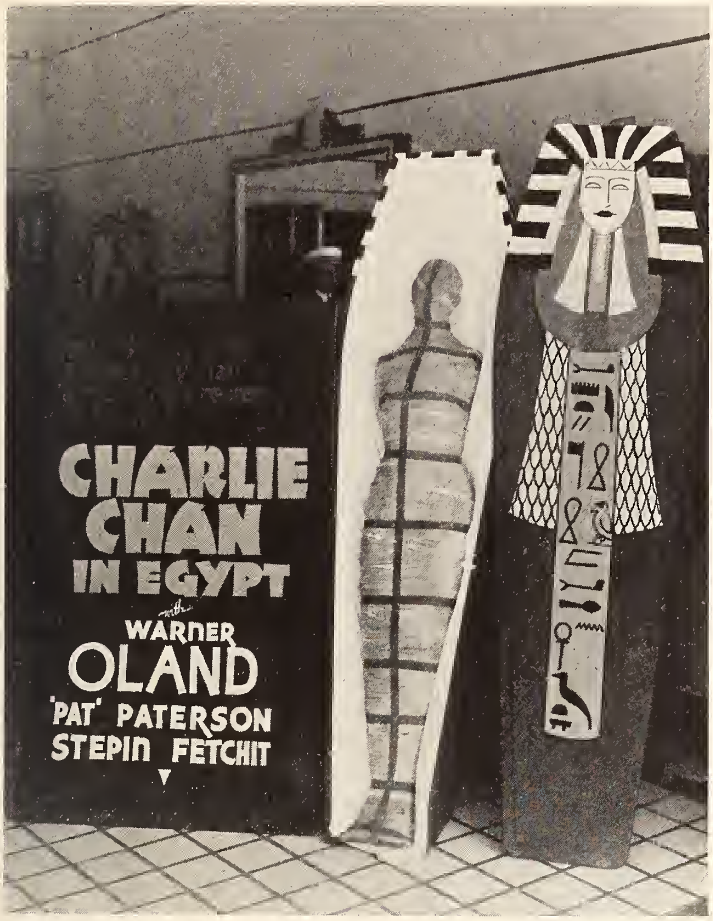
Have You Contributed Lately

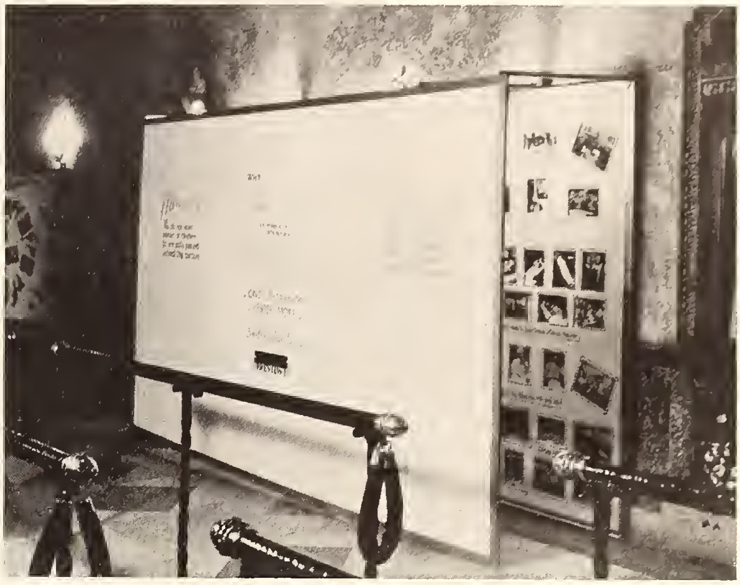
Cartoon Shows and Serials Click Big in Okla. City

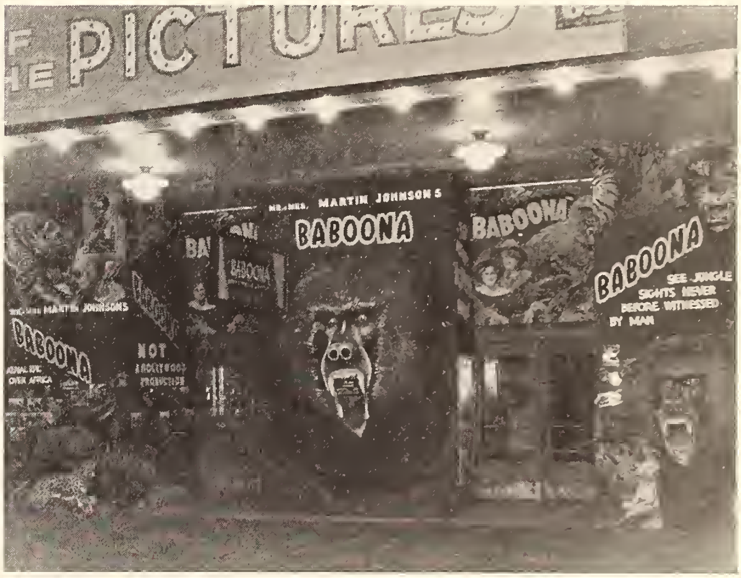
George Henger reports that the cartoon show is very big in Oklahoma City in detailing super-cartoon revue put on by Manager Paul Ketchum, of the Victoria Theatre. Paul gave 'em six shorts in addition to a Joe E. Brown feature relying on heralds and tieups only, drew enough youngsters the opening morning to fill his house over again.

Manager Jimmy Adams of the Folly, in Oklahoma City is another specializer in kid shows, says Henger, this showman blocking traffic with the youngsters who overflowed his house on a recent campaign in advance of a new serial opening.

As Reported By Standard Theatres Circuit


CHARLIE
CHAN
IN EGYPT
with
WARNER
OLAND
'PAT' PATERSON
STEPIN FETCHIT




PICTURES
MARTIN JOHNSON'S
BABOONA
BABOONA
BABOONA
SEE JUNGLE SIGHTS NEVER BEFORE WITNESSED BY MAN
BABOONA
NOT HOLLYWOOD PRODUCED

STUNTS AND DISPLAYS CREATED BY STANDARD THEATRES MANAGERS

(Above) Jimmy Burge, who skippers the Capitol and Empress, had the artists do some surgery on mummy he promoted for "Charlie Chan." When renovated, mummy showed signs of relationship to plains Indian which angle Jim used for essay idea on whether Oklahoma Indians were descended from the Asiatics.

(Above, right) Shots of recent G-men activities that were so grim they could not be published were obtained from his newspapers by Manager John Schoeppel for lobby on "Public Hero," at the Midwest. To protect himself from protests of parents, John had screen built around display marked "For Adults Only."

(Above, center) On "Baboona" at the Ritz, Manager D. L. Johnson, built realistic African front of beaver board and paper. Baboon covered boxoffice and was given colored eyes and moving mouth through which emanated loud noises heard for blocks around. Inside lobby also decorated with jungle stuff.

(Right) That's John Schoeppel looking over oldest auto in the state dug up for street bally on "Ruggles" at the Midwest. Ancient vehicle was tinkered with until it moved under its own power and was navigated around town by one of the ushers attired as was the star, Charles Laughton, in the picture.

Blumenstock Issues Hot Money on "Men Without Names"

On "Men Without Names" at the Stanley, Atlantic City zone ad director Sid Blumenstock, issued imitation numbered "hot money" throwaways. Reverse side carried following copy, "This is hot money; can you identify ransom money?"

Listed on lobby easel (see photo) were placed lists of numbers corresponding to those on some of the "hot money" bills and to those presenting the latter at the box office guest tickets were given.

"Have You Contributed Lately?"

Corkery Plans Various Stunts for Kiddie Trade

In an effort to encourage children attendance during the summer, Maurice Corkery, Central Square Theatre, Cambridge, Mass., has put on a series of stunts, one of which is a kiddie amateur show in which donated prizes are awarded finalists.

Each Saturday ushers present to the best behaved boys and girls throughout entire performance cards which entitle them to a bottle of pop in lobby at end of picture. Maurice says this makes a hit with the adults, because the kids are all on their good behavior in hope of getting one of the cards.

As children leave theatre each Saturday they are presented with lucky number heralds which they are to retain and watch the following week for posted corresponding numbers at the boxoffice.

Lucky holders entitled to free admission.

"Have You Contributed Lately?"

Lands Kentucky Colonelcy For Essay Contest Winner

The promotion of a colonel's commission from the Governor of Kentucky as a prize for the girl winner of his "Little Colonel" essay contest on that date at the Skouras Forest Hills Theatre, in Forest Hills, Long Island, was the feature of the excellent campaign put on by Major Adolfo Caruso, manager.

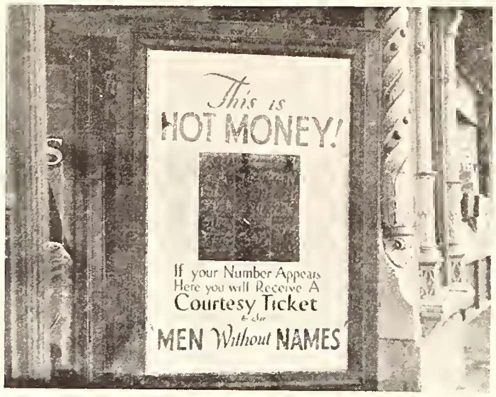
Contest was limited to children up to 14, and the essays were written around the subject, "The Little Colonel and the Beauties of Kentucky." First prize for the boy winner was an honorary colonelcy in the local American Legion post, which also awarded loving cup to girl and to top the stunt a city-wide parade was held before the presentation of the prizes in which all contestants participated. The newsreels took shots of this street celebration.

Guest at the ceremonies was Judge Hylan, former mayor of New York, who made the presentation and taking part in the parade were the Legionnaires, Naval Militia, boy and girl Scouts, U. S. reserve officer corps and others in uniform.

Thousands of four-page pamphlets with the rules of the contest and theatre plugs were distributed in every local and nearby school, cost covered by merchant ads on back page. Caruso spoke from the stage at every show for a week ahead, drummed up interest among woman's lunch and other civic clubs. Stunt was played up big in the local press and also landed in the New York papers.

Another smart idea was Caruso's "pink party" to celebrate Shirley's birthday, for which was promoted huge birthday cake (see photo), candy, colored photos of Temple, buttons, etc., and copies of the book for the ten best dressed children at the party.

These tieins, together with a special "Kentucky Night" for locally resident natives of that state and holders of Kentucky Colonelcies, were the highlights at Caruso's third-run spot, the entire campaign, he reports, not going over his very modest advertising budget.



Blumenstock's "Hot Money" Easel

Drissel's "Miserables" Lobby Display

BROADWAY
JAMES CAGNEY IN G MEN
WITH MARGARET LINDSAY
POU
Coca-Cola

Nichols' Capone "G Men" Bally

Caruso's "Little Colonel" Birthday Cake

Drissel Ties "Miserables" In with Radio Broadcast

Roscoe Drissel, Loew's Theatre, Wilmington, Del., for his "Les Miserables" date tied in with local station on an old song contest, offering single guest tickets to first 25 supplying correct titles of songs broadcast. Through tieup, Roscoe received spot announcements on air and mention in radio program ads.

Bookmarks were placed in public library branches and scene stills together with picture copy planted on swinging easel (see photo). Imprinted bags containing confection were distributed in Y. M. and Y. W. cafeterias as well as cigar stores. Superintendent of schools cooperated by posting notices on bulletin boards calling attention to date.

"Have You Contributed Lately?"

Parker Plants Tank In Militia Parade

Promoting himself into the parade staged by local units of the Canadian Militia, Harold Parker, Majestic Theatre, Yarmouth, N. S., planted a bannered tank in the procession as his street bally on "Lest We Forget." Band marched to theatre, where they were guested.

Front was dressed to represent trench scene with dummy in uniform sprawled over machine gun on top of parapet. Units of militia supplied soldiers for ushers and sentries with fixed bayonets to do guard duty under marquee.

"Have You Contributed Lately?"

Petch's Co-Op Page

Ernie Petch, Strand Theatre, Brandon, Canada, worked out a full-page tieup with local daily on "Scarlet Pimpernel" with man dressed as that character visiting various stores advertised in page spread. To shoppers making purchase of one dollar or over who happened to be in any of the stores when the Pimpernel called guest tickets were given.

"Have You Contributed Lately?"

Schlaifer Fingerprints 'Em

Through cooperation of local police a Bertillon expert was placed in the lobby of the Omaha Theatre, Omaha, for Charlie Schlaifer's drive on "Let 'Em Have It." Each day out of number of prints taken one was reproduced in papers and persons identifying their own received guest tickets. Store adjacent to theatre contained display of machine guns, tear gas bombs, etc.

"Have You Contributed Lately?"

Capone's Car Helps Sell "G Men" for Nichols

Centering his campaign around the Al Capone car, Don Nichols, Broadway Theatre, Charlotte, N. C., for his "G Men" date in all his ads plugged the fact that the car was on display in front of his house. Accompanying photo shows crowd taking a "looksee." Car carried man who lectured on gangsters, mentioning the picture.

Tying in with the local May Day college celebration, Don prepared a five-minute short of the exercises which was shown at the theatre, thereby gaining extra business from students who attended en masse. Entire new front was constructed with large Cagney cutouts at either side of box office.

Governor and Mayor Help "Sharp" Drive

Official proclamation by the Mayor of Springfield, Ill., designating the week during which the picture played as "Becky Sharp Week" was one of the top stunts put across by Manager Ralph Lawler for the date on that attraction at the Orpheum Theatre. The thought that color in pictures would increase theatre attendance and thus stimulate business locally as well as nationally was Lawler's angle that sold His Honor, the story making the papers of course and used in lobby and other advertising.

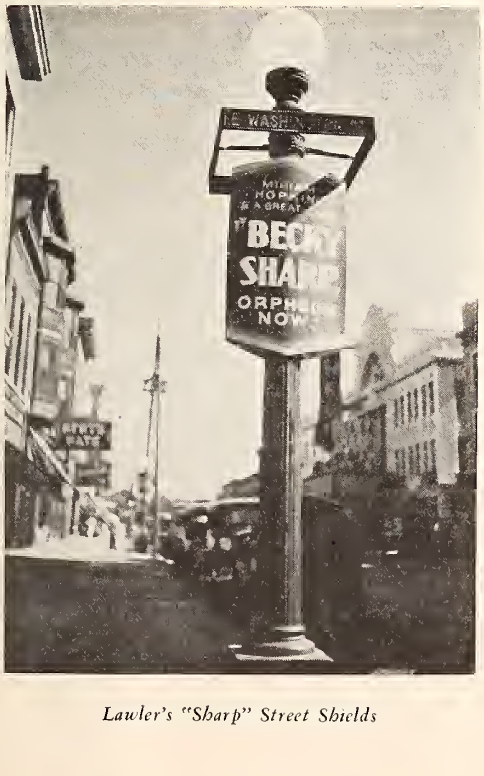
Out of the ordinary also was a sweet editorial on the coming of color, picture, theatre and date being mentioned and another smart newspaper flash was an extra edition of one of the papers with front page eight-column banner in red announcing the picture plus two columns full of publicity and cut of Hopkins. These hit the streets the day ahead with newsies shouting "extra."

Special ads were run away from the amusement page and a wire angle was used by Lawler in which he published as ads, copies of wires from Radio district chief Walter Branson and Lawler's answers that had to do with an "argument" on raising prices. Ad read "Read the facts but bear in mind there will be no advance in prices."

Other praise opinions were secured from the Governor and state officials, these used on a radio program. Special screenings were held two weeks before and ahead of the trailer announcements were made over the house p. a., with lights out and traveler closed, to the effect that patrons were about to see scenes from most important picture since "Jazz Singer."

Street stuff included giant float, special electric signs, tabloids, "while you were out" giveaways, smash front and shields (see photo) on both sides of city lamp-posts within three blocks of theatre. Opening was "hollywood" with radio broadcast from lobby and a raft of other good ideas made this campaign that won the July Bronze.

"Have You Contributed Lately?"



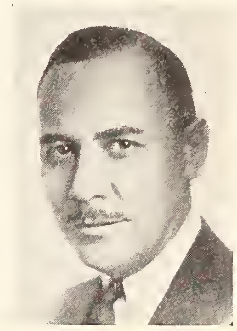
Lawler's "Sharp" Street Shields

AN EXPRESSION FROM TEXAS

The laddies in the field are still having their say on the subject of why tieups flop, touched off some time ago in these pages by Floyd Bell. Recently Johnny McManus, of Kansas City, blamed some of it on the operations of the field exploiteers, and in reply Ed Beck speaks up. As an old time field exploiteer, editor and doctor of sick theatres, before settling in Texas, Ed bases his opinions on his experience in the field.—A-MIKE.

Dear Mike:

As you know I am not a very hefty correspondent, but I do want to take time out to express myself over the storm of pros and cons occasioned by Floyd Bell's excellent article on exploitation. Most of the boys have their own ideas in the matter and with many of the thoughts expressed I am heartily in accord. But I am roused to grab my portable Noiseless for a few words after reading John McManus' article in the issue of July 20.



N. EDWARD BECK

Mr. McManus puts the field publicity men on the griddle and perhaps, from his own experiences with tyros, rightfully so. But as a graduate from road jobs to that of a manager I take exception to the statement that a field man getting into a town infrequently and covering a large territory, does a shabby job. If that is true what about the circus press agents, (one of my earlier jobs) who get into town in the morning and leave the same day and yet who usually manage to make the dailies with much better results than most local managers and who on top of that make commercial tie-ups of various degrees. And those boys come back year after year and are always welcome.

Exploiteers Lack Vision?

I have promoted and given away in a single month as much as $20,000.00 worth of merchandise (at the Alabama in Birmingham week before Christmas 1931) and conducted tie-ups galore with merchants and manufacturers all over the country and have yet to get a kick-back. The reason I presume, has been because I have always tried to give the other fellow a decent break. Certainly I have always done as much (or more) as I promised I would.

One of the troubles with merchants' tie-ups has always been a lack of vision on the exploiteer's part, whether manager or publicity man, field or local, as to how to fit their contacts into a campaign. As an illustration I recall while District Publicity Director for Publix in Atlanta, receiving instructions from my Division Manager to make a candy tie-up for a bar of candy to be put out as exploitation for "Vagabond King." In Atlanta this was a difficult thing to do as there were no national manufacturers there. However, after a tough battle a local manufacturer was sold on the idea but only after I promised my aid in selling his bar to the key cities in which the picture opened; not only in my own territory but throughout the country. I didn't lie to the man. I did everything I said I would. And through the efforts of the various managers opening the picture, we sold more than 50,000 bars of the candy. The Vagabond King bar is still on the market, selling well, and the manufacturer was so hot over the picture tie-up, he made a special trip to New York to try to make a deal to put out about six bars a year with Paramount pictures.

In line with Bell's article I'll agree with him that many an exploiteer would have gotten the candy man in the hole, had him put out his bar (the wrapper would look swell in any campaign book sent to the H. O.) and let it go at that. And also agreeing with Bell, that type of tie-up won't get it, for the simple reason that you'll soon run out of suckers and then your promises to advertisers and others won't mean a thing.

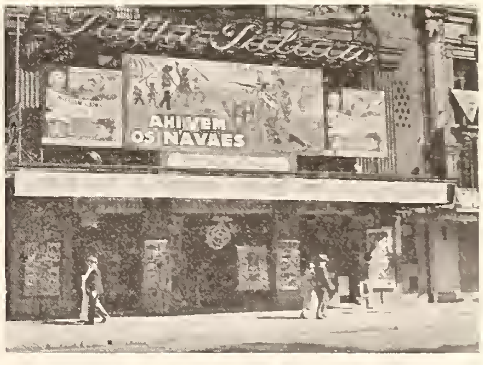
Stresses Enthusiasm

The greatest value of tie-up exploitation, in my opinion, outside of saving the cost of something you want to give away, lies in the degree of enthusiasm you leave your merchant. If he's really sold, if he thinks he's getting a fair break, he'll go out of his way to boost your picture, your theatre and you simply because you've made him and his business part of what you're doing.

After all this show business is nothing but merchandising under another name. It takes good thoughtful newspaper advertising plus proper fronts and coming displays plus sensible exploitation which has for it's backbone a hot idea truthfully and honestly sold to your local merchant.

Get all you can from the other fellow, yes! But remember a deal which doesn't pay dividends both ways, to exhibitor and merchant will kick back just as sure as fate. Yours for bigger grosses.—N. Edward Beck, Manager, Hollywood Theatre, Fort Worth, Texas.

"Have You Contributed Lately?"



BRAZIL FRONT. Display at the Pathe Palacio Theatre, in Rio de Janeiro, on Mascot's "Marines Are Coming," in Portuguese, "Ahi Vem Os Navaes," distributed by Universal Pictures Corporation in that sector.

E MACDONALD-NELSON EDDY IN
ERT'S GREATEST MUSICAL ROMANCE
MARIETTA HELD OVER 2ND WEEK
Naughty Marietta
LOEWS WELCOME RED WINGS

Les Pollock Welcomes Musikers

Boys' Band Acts as Bally On "Marietta" for Pollock

For his "Naughty Marietta" date at Loew's Rochester, Rochester, N. Y., Les Pollock secured local boys' band which marched to theatre with banner, giving concert out front (see photo).

Imprinted sticks of gum were distributed and back cover of fight programs carried picture plug. In conjunction with local paper's screen and radio section, colored autographed pictures of Jeannette MacDonald were given out.

On "No More Ladies" Les worked out a classified ad contest tied in to Father's Day. Entrants writing best letters on why they thought certain advertised merchandise would make the best gift for Father were awarded guest tickets.

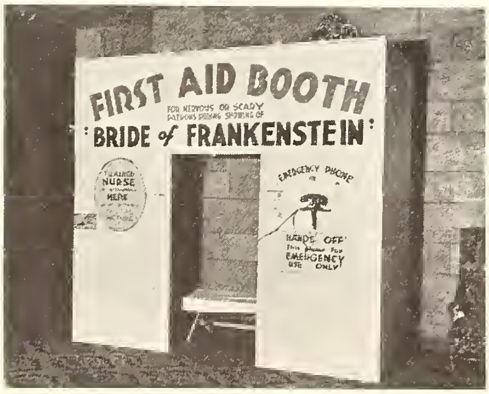
"Have You Contributed Lately?"

Lund's First Aid Station Sells "Frankenstein"

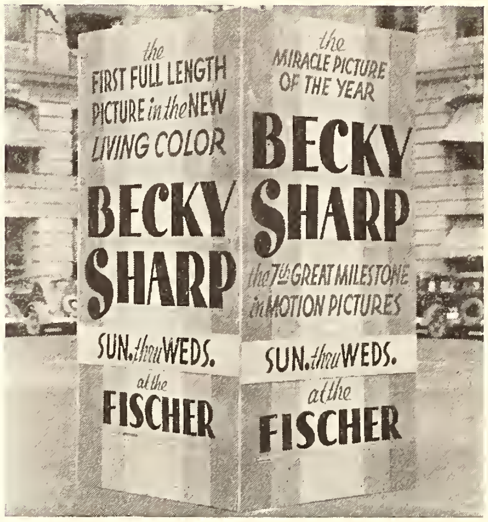
Gag emergency first aid booth was erected in the lobby of the Washington Theatre, Chester, Pa., by Jesse C. Lund for his "Bride of Frankenstein" date. Booth was divided into compartments in each of which was, for instance, a candle for those afraid to go home in the dark after seeing picture; hair dye for those whose locks turned white; set of false teeth for those who swallowed their own and nice bottle of "stickum" for the timid whose hair stood on end.

For his advance, Jesse promoted from Navy shipyard a crude looking post attached to which were heavy chains; this was planted in front of box office with "the monster is loose" copy.

"Have You Contributed Lately?"



SCARE STUFF. Bill Exton planted this first aid booth in the lobby of the Kenosha, Kenosha, Wis., on "Frankenstein". Red bulb over 'phone was hooked up to flasher.


the FIRST FULL LENGTH PICTURE in the NEW LIVING COLOR
BECKY SHARP
SUN. thru WEDS. at the FISCHER
the MIRACLE PICTURE OF THE YEAR
BECKY SHARP
the 7th GREAT MILESTONE in MOTION PICTURES
SUN. thru WEDS. at the FISCHER

Fischer Theatre, Danville, Ill., promoted okay from City Council to plant four-side color plug in center of principal square.

Dairy Features Temple Cone for Chambers

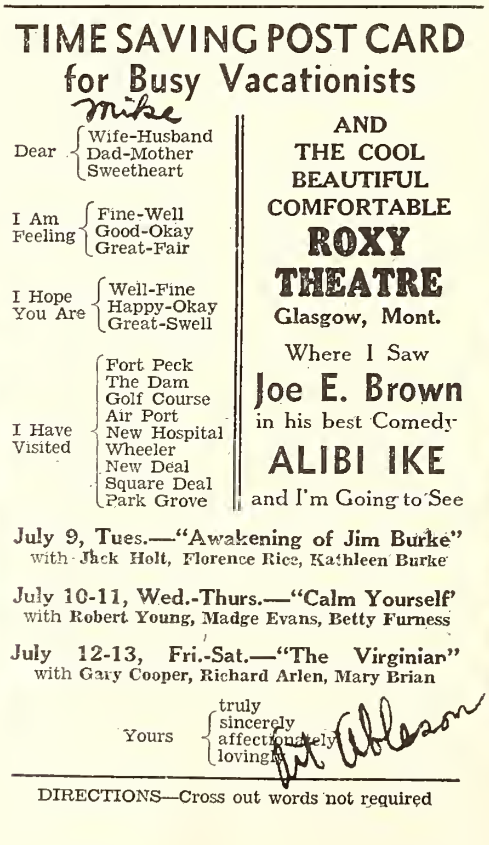
Tying in with leading dairy products store in Canton, Ohio, Keith Chambers at the Palace for "Our Little Girl," special Shirley Temple ice cream cones were gotten out, dairy playing up date in all their ads.

Through cooperation of department store Temple flip books and photos were distributed. Store also devoted two windows to display of star dresses. Temple safety campaign was run in papers.

"Have You Contributed Lately?"

Art's Time Saving Card

For busy vacationists, the accompanying photo shows postcards which Art Ableson has been mailing out at the Roxy Theatre in Glasgow, Mont. Art reports the gag clicked for him and patrons have requested cards for personal use.



TIME SAVING POST CARD for Busy Vacationists

Mike

Dear { Wife-Husband / Dad-Mother / Sweetheart }

I Am Feeling { Fine-Well / Good-Okay / Great-Fair }

I Hope You Are { Well-Fine / Happy-Okay / Great-Swell }

I Have Visited { Fort Peck / The Dam / Golf Course / Air Port / New Hospital / Wheeler / New Deal / Square Deal / Park Grove }

AND
THE COOL
BEAUTIFUL
COMFORTABLE
ROXY THEATRE
Glasgow, Mont.
Where I Saw
Joe E. Brown
in his best Comedy
ALIBI IKE
and I'm Going to See

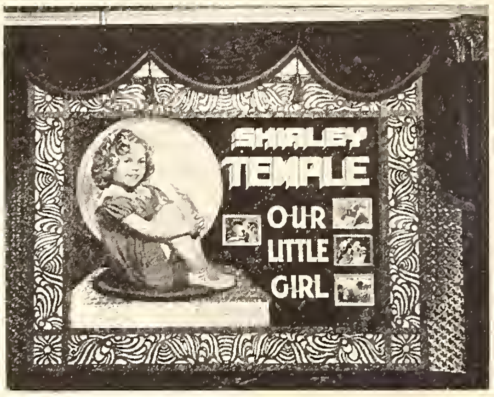
July 9, Tues.—"Awakening of Jim Burke"
with Jack Holt, Florence Rice, Kathleen Burke

July 10-11, Wed.-Thurs.—"Calm Yourself"
with Robert Young, Madge Evans, Betty Furness

July 12-13, Fri.-Sat.—"The Virginian"
with Gary Cooper, Richard Arlen, Mary Brian

Yours { truly / sincerely / affectionately / lovingly } Art Ableson

DIRECTIONS—Cross out words not required



Nat Silver's Temple Setpiece

Circus Works with Silver On "Our Little Girl"

The arrival in town of a circus while Nat Silver at the Strand in Lowell, Mass., was playing "Our Little Girl" was sufficient reason for a tiein particularly since the circus featured Poodles Hannaford who appears in the picture with Shirley Temple. Opening day of circus Poodles appeared at hospital to entertain kiddies, photos were taken and run in papers together with stories tying in the clown with picture at the Strand. At main entrance to circus, Nat planted a large scene still of Hanneford and the starlet.

Accompanying photo shows attractive lobby setpiece used three weeks in advance tieup with five and ten brought attractive window display with photos of Shirley.

"Have You Contributed Lately?"

Broken Heart Contest Plugs "Devil Is a Woman"

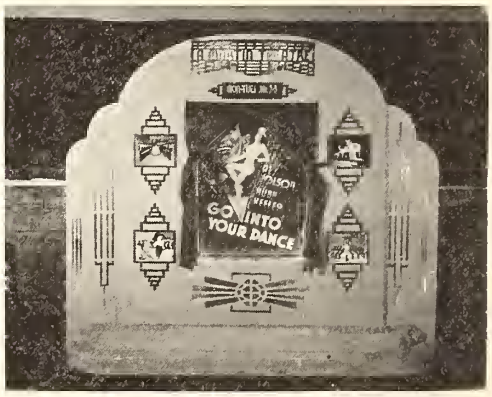
Ralph Tully at the Colonial in Haverhill, Mass., ran a five-day broken heart contest in conjunction with "The Devil Is a Woman". Local daily tied in publishing pictures of broken hearts composed of parts of features of Dietrich's previous leading men.

"Have You Contributed Lately?"

Selette's Imprinted Bags

Getting away from the plain imprinted bag with picture copy, Eddie Selette, Albany Theatre, Albany, N. Y., goes a little further, utilizing the center space on bag to carry brief editorial comments stressing the "make the Albany a habit" angle. Top of editorial contains picture plug and lower part merchant's ad.

"Have You Contributed Lately?"



SHADOW BOX. C. E. Spence created this display measuring seven feet tall by ten feet deep by use of a one and four sheet in glass frame flanked on sides with stills.

YOU ARE INVITED TO JOIN UP

L. E. EVANS
is the manager and owner of the Movie-Tone Circuit Company in Great Falls, Mont., and since he joins the Club he doubtless has considerable interest in its activities, hence we feel that it is only fair for him to respond by sending along exploitation and publicity stunts put over at his theatres. Can we count on you, Evans?

▽

HAL LONGENBACH
down in Bethlehem, Pa., managing the College Theatre, comes from a town well represented with Club members. It's been some time since we've heard from you, Hal, and that's not doing right by Nell. Bethlehem is a very busy town and there must be plenty of stunts being put over that are well worth recording in this section.

▽

EMIL J. RUBERTI
manages the Hamlin Theatre in Chicago, Ill. If you've been following our pages closely, Emil, you are aware of the great number of contributors we have from Chicago, so we're glad to add your name to the list with the hope that another active Round Tabler has been started on the way.

▽

LAWRENCE CLEARY
out in Eldorado, Okla., manages the Rex Theatre and tells us that he has spent 12 years as a projectionist and six as a display man. Larry has been at the Rex for the past year and a half and is a Mason. He said he joined show business because he thought it a lazy man's life, but he found out differently.

▽

P. A. JORDAN, JR.
is down in Roanoke, Va., managing the Grandin Theatre. We are quite familiar with your town, Jordan, and since it's been some time since we've heard anything from there, we're going to depend on you for reports on publicity and exploitation activities. That ought to be no hardship, so get busy and let's hear from you.

▽

FRANK L. COST
manages the Variety in Cleveland, Ohio, having started as usher at the RKO Palace there under Frank Hines. Transferred to the Hippodrome as doorman under Al Beckerich, who was sent to the RKO house in Akron and took Frank along as backstage doorman. In 1931 went with Warners as chief at the Lake, then assistant of the Variety and now we find him at his present post.

▽

M. H. GARVIN
after many years as an exhibitor, Garvin has become manager of the Portland office of Principal Pictures. He was also city manager at Hastings, Neb., until last fall when he went to the coast. We agree thoroughly with Garvin when he says it is difficult to estimate the value of this interchange of ideas, but he knows it is one of the greatest exhibitor helps available and we're sure we are all in accord with his sentiments.

KARLOFF
BRIDE of FRANKENSTEIN
CLIVE · VALERIE HOBSON · ELSA LANCHESTER

Above poster display on "Bride of Frankenstein" comes from Anna Bell Ward, Assistant General Manager Phoenix Amusement Co., Lexington, Ky., and her able assistant J. D. Ensminger.

HAROLD TURNER
is down in Marksville, La., managing the Bailey Theatre and broke into showbusiness at a tender age rewinding reels for his brother-in-law, who was an operator. The first house Turner worked in was the old Dixie Nickelodeon in Palestine, Tex., where they ran illustrated song reels and ladies were asked to remove their hats.

▽

BREWSTER LE ROY NEWTON
manages the Colonial Theatre in Belfast, Maine, for the Graphic Theatres Circuit. Newton has only been in showbusiness a short while and was with the Boston University Bureau of Publicity for about a year. He is a Boston University grad and a Chi Sigma Chi man.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

Name ....
Position ....
Theatre ....
Address ....
City ....
State ....

Absolutely No Dues or Fees!

MARVIN E. SAMUELSON
manages Warner's Columbia Theatre in Portsmouth, Ohio, having started as assistant manager of the Uptown and Hippodrome Theatres in Cleveland, before being promoted to his present assignment. The Warner Cleveland boys are with us about 100 per cent, Marvin, as you doubtless know, so get aboard the bandwagon and letta come.

▽

AL WOLF
is the manager of the Far-Tex Theatre in Garland, Texas. That's a far piece from Club headquarters, Al, but not too far, we hope, for you to keep Garland represented on the pages. Texas as a state is very show-minded and it will be up to you to bear the torch for Garland.

▽

DAVID GOODMAN
is managing the Strand Theatre in Altoona, Pa., having replaced R. H. Page, former member. Dave started as usher at Warner's Cathum Theatre while a student at Penn State and liked show business so well that he continued after graduation rather than go to law school as originally planned. Before coming to the Strand, Dave was at the Park in Johnstown, Pa.

▽

LEON WEBB
can be found managing the Norris Theatre in Coal Creek, Tenn. You're the first Round Tabler to join up from your city, Leon, so you'd better get the old Underwood oiled up and start sending in accounts of how things are done down your way.

▽

GEORGE N. PHILLIPS
acts as assistant manager of the Riviera Theatre, Chicago, Ill., and is recommended by his superior, Ralph A. Wettstein. George began as usher at the Avalon; usher, ticket taker, doorman at the Chicago. Chief of Service at the Uptown and then to the Riviera in his present position.

▽

VAN CHAMBERLAIN
is the manager-owner of the Rialto Theatre in Freer, Texas, and looking at it from both sides of the fence as sort of employer-employee, you ought to be able to write an interesting article for us on your experiences around the theatre. Can we count on you, Van?

▽

A. G. SMITH
isn't the first member to "jine" up with us from Parsons, Kan., where he manages the Uptown Theatre. Our good friend, Lester Dollinson, hails from there, too. Do you know him, Smith? Why not drop in on him, say hello and convey our regards. A little competition from the two of you would be appreciated.

▽

JOHN KLEE
manages the Fox Lyric Theatre in Huntington Park, Cal. Do you know our good friend, Ben Wallerstein at the Huntington Park? He's quite active and frequently contributes to these pages. How come haven't we heard from you, John? Maybe we'll have to get after Ben to get you started sending stuff in to us.

WABASH AVENUE

Mr. Edwin S. Clifford, who has been associated with the Quigley Publishing Company since 1919, has resigned as manager of the Chicago Office. Succeeding him in that position, effective Thursday of this week, is Mr. C. B. O'Neill, formerly advertising manager of Better Theatres. Mr. O'Neill has been associated with the company for the past ten years.

Mr. Clifford for several years was managing editor of Exhibitors Herald and secretary of the company, and later general manager of Exhibitors Herald-World.

The management of Quigley Publications extends to Mr. Clifford its best wishes for continued success in his new work.

—

CHICAGO

Several changes have been announced in the Warner Bros. Theatres setup. Joe Corrigan, manager of the Capitol, who is joining the Chicago police force, will be succeeded by Richard Barry, his assistant. H. Andrew Kenny leaves the local publicity office to take the assistant manager's job at the Parthenon in Hammond, Ind. Walter Estrupp, who held that position, will have the assistant manager's position at the Capitol.

▽

"Red" Feldinger, head of the Chicago bureau of Paramount News, left for a three weeks' vacation trip to the Coast.

▽

Negotiations are on for booking Cecil B. DeMille's "Crusades" into the Erlanger theatre for a two-a-day showing.

▽

Burns Warden, formerly advertising sales manager for Paramount here, goes on the road as a film salesman. Warden will have the southeastern Illinois and Indiana territory. Louis Aurelio is being transferred from the Milwaukee office to take the job of advertising sales manager in Chicago.

▽

Joe Weil arrives next week from New York to handle the publicity and exploitation on the opening of "Diamond Jim" at the Palace August 30.

▽

"Modern Times," the Charles Chaplin picture, is slated to open at the United Artists theatre around October 1.

▽

Harry Balaban has added the Des Plaines theatre in Des Plaines to his rapidly growing circuit.

▽

Al Mannon, independent producer, is here arranging releases for his new product. Mr. Mannon will make eight six-reel outdoor musicals starring Rex Bell. The pictures will all be made in color. Mr. Mannon has closed a deal with Henri Ellman to handle his product in this territory.

▽

Mrs. Mary Rudolph will open the Emmett theatre Labor Day. The house has been undergoing a complete remodeling. More than $15,000 has been expended.

▽

The Star and Garter, downtown burlesque house, which has been dark for the past three months, reopens September 2 with burlesque and second-run pictures at a 75-cent top admission price.

SHORT PRODUCT PLAYING BROADWAY

Week of August 10

CAPITOL

Fightin' Fish	MGM
Colorful Guatemala	FitzPatrick-MGM

MUSIC HALL

Black Giant	Featurette
Stranger Than Fiction No. 12	Universal

PARAMOUNT

A Little Soap and Water	Paramount
Broadway Highlights No. 3	Paramount
Pictorial No. 13	Paramount

RIVOLI

Mickey's Garden	United Artists
Freddy Martin and His Orchestra	Vitaphone

ROXY

Swat the Fly	Paramount
Dame Shy	Educational
Going Places No. 9	Universal

STRAND

Better Than Gold	Vitaphone
$50 Bill	Vitaphone
My Green Fedora	Vitaphone

Henri Ellman has hired two new salesmen for his exchange. Roy Bassett, formerly with Paramount in Wisconsin, will handle that territory, and Sol Cohen will take charge of the Indiana area.

▽

Stage revues and presentations are winning favor with theatre audiences here. Al Borde, Leo Salkin, Billy Diamond and Jack Fine, show producers, are planning stage presentations for neighborhood houses.

CROUCH

—

Vaudeville at the Roxy

Vaudeville headliners will appear in a new stage revue, starting Friday, at the Roxy theatre in New York, in support of the showing of "The Keeper of the Bees," Monogram's sound version of the Gene Stratton-Porter story. In the Herald issue of August 3d, mention of the Roxy was omitted in reference to the presentation's situation on Broadway following the decision of the Capitol theatre to inaugurate an all-film policy.

for BOX OFFICE

RCA

Install RCA Photophone High Fidelity Sound and watch the difference at the box office. RCA Manufacturing Co., Inc., Camden, N. J. A Radio Corporation of America Subsidiary.

RCA PHOTOPHONE

High Fidelity

TRAVELERS

Phil Reisman, RKO Radio foreign sales head, departed Saturday on a six weeks trip to England, Sweden, Denmark and Holland.

Helen Vinson sails for New York from England August 21st and is due to arrive on August 27th.

John Traub, Warner writer, arrived in New York Monday by plane from California. Helen Morgan accompanied him.

Maxwell Weinberg, Little Theatre manager, and I. David Hurwitz have returned from Havana.

Arpad Szemere, foreign director, is in New York prior to departure for China and Japan.

Gary Cooper, accompanied by Mrs. Cooper, arrived in New York Saturday for a ten-day visit.

Peggy Wood, stage and screen star, left New York for Hollywood Friday.

Lillian Hellman left for the coast Friday to write an original for Merle Oberon.

Charles Laughton sailed for England on the Ile de France Saturday.

Norman Westwood, Universal's manager in China, left New York for Universal City.

Maxson F. Judell has left New York for the Coast.

L. A. Bond of J. E. Brulatour, Inc., returns to his desk this week after a vacation in Provincetown, Mass.

Burns and Allen arrived in New York from Coast.

Eleanor Powell and June Knight, both in the completed "Broadway Melody of 1936," were in New York from Hollywood.

Irving Berlin has returned to the Coast after attending the funeral of his sister in New York.

Bill Pine and Henry Wilcoxon flew to New York from Hollywood to attend the opening of "The Crusades" at the Astor.

Ray Kirkwood is in New York for conferences with George Callaghan and Spectrum home office officials.

Ina Claire, Mademoiselle Burnai and Anderson Lawler left for the Coast Tuesday.

Sir William Wiseman arrived Tuesday on the Berengaria.

Ramon Novarro is in New York from Hollywood to arrange for release of his new production.

Dorothy and Lillian Gish, Gilbert Kahn and John Lonsdale arrived Thursday on the Conte Di Savoia.

Carl F. Dixon, Mrs. Dixon and their daughter Barbara sailed on the Manhattan Wednesday for Paris.

John E. Otterson, president of Paramount, is scheduled to arrive in New York from the Coast early next week. Mrs. Otterson and daughter Jane are enroute to New York by boat.

Dr. and Mrs. Herbert Kalmus of Technicolor are vacationing in Cape Cod.

Henry Lazarus is in New York from New Orleans.

Mrs. Sewell Haggard left for the Coast Monday for conferences on a James J. Braddock picture.

Lupe Velez arrived in New York from the Coast Friday.

Mike Naify of the T. & D. circuit, San Francisco, was in New York.

Ruth Weston left for the Coast Sunday to begin work in "Splendor" for Samuel Goldwyn.

Harry Rathner flew to California Saturday from New York.

Vinton Freedley, co-producer of "Anything Goes," arrived on the Coast Saturday for conferences on a screen version with Bing Crosby.

James A. FitzPatrick is in Maryland seeking locations for his coming feature, "David Livingstone."

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Code of the Mounted	Kermit Maynard-Lillian Miles	June 8,'35		
Northern Frontier (G)	Kermit Maynard-Eleanor Hunt	Feb. 1,'35	57	Mar. 9,'35
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20,35		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7,'35		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13,'35	*58	Mar. 16,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard	Oct. 15,'35		
Timber War	Kermit Maynard	Sept. 15,'35		

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence	Chick Chandler-Shirley Grey	Mar. 30,'35	68	
Shot in the Dark, A (G)	Charles Starrett-Marion Shilling	Feb. 15,'35	65	June 1,'35
Sons of Steel (G)	C. Starrett-Polly Ann Young	Dec. 15	64	Apr. 27,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl Who Came Back	Shirley Grey-Sidney Blackmer			
Happiness C.O.D.	Donald Meek-Irene Ware			
Song in My Heart				
Synthetic Lady				

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26,'35	61	
Air Hawks	Ralph Bellamy-Tala Birell	May 7,'35	70	
(See "Air Fury" "In the Cutting Room," Mar. 30,'35.)				
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20,'35	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15,'35	70	
Carnival (G)	Lee Tracy-Sally Eilers	Feb. 10,'35	75	Feb. 23,'35
Champagne for Breakfast	Joan Marsh - Hardie Albright -	June 18,'35	68	
Death Flies East (G)	Florence Rice-Conrad Nagel	Feb. 28,'35	65	Mar. 9,'35
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11,'35	70	
(See "In the Cutting Room," Feb. 23,'35.)				
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 18,'35	58	May 25,'35
Girl Friend, The	Ann Sothern-Jack Haley	July 31,'35	69	
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20,'35	68	Apr. 6,'35
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8,'35	56	Apr. 13,'35
Justice of the Range	Tim McCoy-Billie Seward	May 25,'35	58	
Law Beyond the Range	Tim McCoy-Billie Seward	Feb. 15,'35	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1,'35	69	Mar. 23,'35
Love Me Forever	Grace Moore-Leo Carrillo	June 27,'35	93	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15,'35	57	May 25,'35
Party Wire (G)	Jean Arthur-Victor Jory	Apr. 27,'35	69	Apr. 20,'35
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18,'35	57	
(See "Alias John Law" "In the Cutting Room," Dec. 8.)				
Riding Wild	Tim McCoy-Billie Seward	June 28,'35	56	
Square Shooter (G)	Tim McCoy	Jan. 21,'35	57	Mar. 9,'35
Swell Head	Wallace Ford-Barbara Kent	Apr. 8,'35	62	
Together We Live	Ben Lyon-Sheila Mannors	Aug. 16,'35		
(See "In the Cutting Room," Nov. 3.)				
Unknown Woman	Marian Marsh-Richard Cromwell	June 14,'35	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20,'35	65	May 11,'35
Whole Town's Talking, The (G)	Edw. G. Robinson-Jean Arthur	Feb. 22,'35	95	Jan. 26,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25,'35		
Bodyguard	Robert Allen-Florence Rice			
Crime and Punishment	Peter Lorre-Edward Arnold			
Feather in Her Hat, A	Pauline Lord - Louis Hayward -	Sept. 15,'35		
Frisco Fury	Jack Holt			
Grand Exit	Ann Sothern-Edmund Lowe			
Heir to Trouble	Ken Maynard			
If You Could Only Cook	Jean Arthur			
Lady Beware	Jean Arthur-George Murphy	Aug. 27,'35		
Lost Horizon	Ronald Colman			
Modern Lady	Ruth Chatterton			
Moonlight on the River	Ann Sothern-Harry Richman			
Opera Hat	Gary Cooper			
Rich Man's Daughter	George Raft-Joan Bennett			
She Married Her Boss	C. Colbert-Michael Bartlett	Aug. 31,'35		
Superspeed	Norman Foster-Florence Rice	Sept. 30,'35		
Western Frontier	Ken Maynard-Lucile Browne			

COMMODORE PICTURES

Features

Title	Star	Rel. Date	Rnuning Time Minutes	Reviewed
Big Calibre	Bob Steele	Mar. 8,'35	6 rls	
Brand of Hate	Bob Steele	Feb. 13,'35	6 rls	
Cactus Kid	Jack Perrin	Feb. 26,'35	6 rls	
Demon for Trouble	Bob Steele	Jan. 28,'35	6 rls	
Kid Courageous	Bob Steele	July 26,'35	6 rls	
Mystery Ranch	Tom Tyler	Apr. 12,'35	6 rls	
Silver Bullet	Tom Tyler	May 11,'35	6 rls	
Terror of the Plains	Tom Tyler	June 27,'35	6 rls	
Tombstone Terror	Bob Steele	Apr. 25,'35	6 rls	
Tracy Rides	Tom Tyler	Feb. 26,'35	6 rls	
Western Justice	Bob Steele	June 14,'35	6 rls	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Loser's End	Jack Perrin	Aug. 26,'35	6 rls	
Ridin' Through	Tom Tyler	Oct. 26,'35	6 rls	
Wolf Riders	Jack Perrin	Sept. 26,'35	6 rls	

DANUBIA PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hungaria (The Voice of Hungary) (English Titles)	Scenic	May 15,'35	54	
Hussar Romance (Hungarian Dialogue)	Irene Agai	Apr. 21,'35	75	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Csunya Lany (Homely Girl) (Hungarian Dialogue)	Javor Murathy	Sept. 1,'35	78	
Zsivanybecsulet (Honor Among Thieves) (Hungarian Dialogue)	Kabos-Csikos	Sept. 10,'35	73	
Vssember (Iron Man) (Hungarian Dialogue)	Torzs-Turay	Sept. 15,'35	71	

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 15,'35	85	May 18,'35
Don Quixote	Chaliapin-Sydney Fox	July 1,'35		July 8,'33
Dream of My People	Cantor Rosenblatt	June 1,'35		
Last Wilderness, The (G)	Howard Hill	May 14,'35	63	May 25,'35
Sans Famille	Robert Lynen	Aug. 1,'35		
World in Revolt	Graham McNamee	Mar. 1,'35		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita	Franz Lehar	Oct. 1,'35		
Hello Paris		Oct. 15,'35		
Iceland Fishermen	Pierre Loti story	Sept. 1,'35		
Ra Mu		Sept. 1,'35		
Scandal in Budapest		Nov. 1,'35		
Wedding Rehearsal	Roland Young-Merle Oberon	Sept. 15,'35		

FIRST DIVISION

(Releases First Division Production and in certain territories Monogram, Liberty, Chesterfield and Invincible pictures.)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Rainbow's End	Hoot Gibson		June 10,'35	60	
Sunset Range (G)	Hoot Gibson		May 1,'35	55	Mar. 9,'35

Coming Attractions

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Java Head	Anna May Wong-Elizabeth Allan		Sept. 1,'35		
Mimi (A)	Douglas Fairbanks, Jr. - Gertrude Lawrence		Nov. 1,'35	98	June 8,'35

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18,'35	97	Apr. 6,'35
Case of the Curious Bride 879	Warren William	Apr. 13,'35	68	Apr. 13,'35
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4,'35	85	Apr. 27,'35
Girl From Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1,'35	69	June 1,'35
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20,'35	97	Mar. 23,'35
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16,'35	95	Mar. 23,'35
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May 25,'35	84	July 6,'35
Irish in Us, The (G) 866	James Cagney-Pat O'Brien	Aug. 3,'35	80	July 20,'35
Living On Velvet 859 (G)	Kay Francis - George Brent - Warren William	Mar. 2,'35	80	Mar. 16,'35
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27,'35	71	Apr. 27,'35
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8,'35	97	May 18,'35
Red Hot Tires (G) 878	Lyle Talbot-Mary Astor	Feb. 2,'35	66	Mar. 9,'35
Traveling Saleslady (G) 870	Joan Blondell	Apr. 8,'35	63	Apr. 6,'35
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9,'35	61	Mar. 9,'35
Woman in Red, The (G) 863	B. Stanwyck-Gene Raymond	Feb. 16,'35	58	Mar. 30,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backfire				
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31,'35	83	Aug. 3,'35
Captain Blood 855	Errol Flynn-Olivia De Haviland			
Case of the Lucky Legs, The	Warren William-Genevieve Tobin			
From This Dark Stairway	Kay Linaker-Ricardo Cortez			
Goose and the Gander	Kay Francis-George Brent	Sept. 21,'35		
(See "In the Cutting Room," Mar. 9,'35.)				
Moonlight on the Prairie	Dick Foran-Sheila Mannors			
Payoff, The	James Dunn-Claire Dodd			
(See "In the Cutting Room," July 6,'35.)				
Shipmates Forever	Dick Powell-Ruby Keeler			
(See "In the Cutting Room," July 27,'35.)				
Stars Over Broadway	Pat O'Brien-Jane Froman			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Sheep (A) 543	Edmund Lowe-Claire Trevor	June 14,'35	75	May 18,'35
Charlie Chan in Egypt (G) 544	Warner Oland-"Pat" Paterson	June 21,'35	72	June 8,'35
Cowboy Millionaire (G) 538	George O'Brien	May 10,'35	67	Apr. 27'35
Curly Top (G) 549	Shirley Temple	July 26,'35	*75	July 27,'35
Daring Young Man, The (G) 528	James Dunn-Mae Clarke	May 24,'35	75	Apr. 27,'35
Doubting Thomas (G) 542	Will Rogers	June 7,'35	73	Apr. 20,'35
Dressed to Thrill (G) 605	Clive Brook-Tutta Rolf	Aug. 16,'35	68	July 13,'35
Farmer Takes a Wife, The (G) 603	Janet Gaynor-Henry Fonda	Aug. 2,'35	91	July 20,'35
George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar. 29,'35	83	Apr. 6,'35
Ginger (G) 545	Jackie Searl-Jane Withers	July 5,'35	74	July 27,'35
Great Hotel Murder (G) 532	Edmund Lowe-Victor McLaglen	Mar. 8,'35	70	Feb. 23,'35
Hard Rock Harrigan (G) 548	George O'Brien	July 19, 35	*65	July 6,'35
It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12,'35	71	Apr. 6,'35
Ladies Love Danger 540	Gilbert Roland-Mona Barrie	May 3,'35	69	
(See "Secret Lives" "In the Cutting Room," Mar. 30,'35.)				
Life Begins at 40 (G) 533	Will Rogers	Mar. 22,'35	79	Mar. 23,'35
Liliom (A)	Charles Boyer	Mar. 16,'35	90	Mar. 23,'35
Little Colonel (G) 531	Shirley Temple-L. Barrymore	Feb. 22,'35	80	Feb. 16,'35
One More Spring (G) 529	Janet Gaynor-Warner Baxter	Feb. 15,'35	87	Feb. 9,'35
Orchids to You (G) 546	Jean Muir-John Boles	July 12,'35	*75	June 22,'35
Our Little Girl (G) 539	Shirley Temple	May 17,'35	65	June 15,'35
Silk Hat Kid 547	Lew Ayres-Mae Clarke	July 19,'35		
(See "In the Cutting Room," July 6,'35.)				
Spring Tonic (G) 535	Lew Ayres-Claire Trevor	Apr. 19,'35	58	July 6,'35
$10 Raise (G) 537	Edward Everett Horton	Apr. 5,'35	70	Mar. 23,'35
Under the Pampas Moon (G) 541	Warner Baxter-Ketti Gallian	May 31,'35	78	May 25,'35
When a Man's a Man (G) 527	George O'Brien	Feb. 15,'35	66	Mar. 2,'35
Welcome Home (G) 603	James Dunn-Arline Judge	Aug. 9,'35	72	July 27,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy	James Dunn-Dorothy Wilson	Oct. 25,'35		
Ball of Fire	Alice Faye-Ray Walker			
Beauty's Daughter	Claire Trevor-Ralph Bellamy			
Charlie Chan in Shanghai 610	Warner Oland-Irene Hervey	Oct. 11,'35		
Dante's Inferno (A) 611	Claire Trevor-Spencer Tracy	Aug. 23,'35	88	Aug. 10,'35
Gay Deception, The 602	Francis Lederer-Frances Dee	Aug. 30,'35		
(See "In the Cutting Room," Aug. 3,'35.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hard to Get	Warner Baxter-Jane Wyatt			
Here's to Romance 609	Nino Martini-Genevieve Tobin	Oct. 4,'35		
(See "In the Cutting Room," Aug. 10,'35.)				
In Old Kentucky (G)	Will Rogers		*85	July 13,'35
Redheds on Parade (G) 604	John Boles-Dixie Loo	Sept. 13,'35	77	July 13,'35
Steamboat Round the Bend (G) 612	Will Rogers-Anne Shirley	Sept. 6,'35	*102	Aug. 3,'35
This Is the Life	Jane Withers-John McGuire	Oct. 18,'35		
Thunder Mountain 607	George O'Brien	Sept. 27,'35		
Thunder in the Night (G) 613	Edmund Lowe-Karen Morley	Sept. 20,'35	67	July 13,'35
Way Down East	Rochelle Hudson-Henry Fonda			

GB PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15,'35	72	June 15,'35
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June 15,'35	81	Feb. 16,'35
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15,'35	74	Dec. 29
My Heart Is Calling (G) 3409	Jan Kiepura	May 1,'35	90	Feb. 2,'35
My Song for You 3414	Jan Kiepura	June 1,'35	70	Nov. 10
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1,'35	85	July 6,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray		63	May 18,'35
Born for Glory 3508	Barry Mackay-John Mills		74	
Dr. Nikola 3507	Boris Karloff			
First a Girl 3512	Jessie Matthews-Sonnie Hale			
King of the Damned 3504	Conrad Veidt-Helen Vinson			
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter		74	Apr. 13,'35
Passing of the Third Floor Back, The 3510	Conrad Veidt			
Rhodes, the Empire Builder 3514	Walter Huston			
Secret Agent 3506	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Maureen O'Sullivan-C. Aubrey Smith			
Transatlantic Tunnel 3513	Richard Dix-Madge Evans			
Untitled 3516	George Arliss			

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death from a Distance	Russell Hopton-Lola Lane	Apr. 30,'35		
Public Opinion	Lois Wilson-Shirley Grey	Mar. 15,'35	66	
Symphony for Living (G)	Evelyn Brent-Al Shean	Jan. 20,'35	75	July 8,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle			
Murder at Glen Athol				
Room and Board				
Society Fever	Lois Wilson - Lloyd Hughes - Grant Withers			

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble 1012	H. B. Warner-Onslow Stevens	July 10,'35	65	
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1,'35	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10,'35	73	
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Feb. 19,'35	73	Mar. 9,'35
Sweepstake Annie (G) 1009	Marian Nixon-Tom Brown	Mar. 5,'35	81	Feb. 23,'35
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15,'35	68	

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr. 15,'35	64	Mar. 30,'35
Mutiny Ahead (G)	Neil Hamilton-Kathleen Burke	Mar. 1,'35	63	July 13,'35
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10,'35	69	Dec. 1
Reckless Roads	Judith Allen - Regis Toomey - Lloyd Hughes	July 1,'35	66	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Secret Agent X				

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Green Lights (G)	Norman Foster-Judith Allen	Mar. 11,'35	70	Mar. 23,'35
Headline Woman (G)	Roger Pryor-Heather Angel	May 15,'35	70	May 18,'35
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22,'35	69	June 29,'35
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1,'35	65	May 11,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Harmony Lane	D. Montgomery-Evelyn Venable			
Streamline Express	Victor Jory-Evelyn Venable			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Office Hours (G)	C. Bennett-Clarke Gable	Feb. 22,'35	73	Feb. 16,'35
Age of Indiscretion (A)	May Robson-Madge Evans	May 10,'35	80	May 11,'35
Baby Face Harrington (G)	Charles Butterworth	Apr. 12,'35	63	Mar. 30,'35
Calm Yourself (G)	Madge Evans-Robert Young	June 28,'35	69	June 22,'35
Casino Murder Case (G)	Paul Lukas	Mar. 15,'35	84	Apr. 27,'35
China Seas (G)	Clark Gable-Jean Harlow-Wallace Beery	Aug. 16,'35	89	Aug. 3,'35
Escapade (G)	William Powell-Luise Rainer	July 5,'35	89	July 13,'35
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17,'35	73	May 18,'35
Mad Love (A)	Peter Lorre-Frances Drake	July 12,'35	69	July 6,'35
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26,'35	60	Apr. 8,'35
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24,'35	70	May 18,'35
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 12,'35	70	July 20,'35
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29,'35	106	Mar. 2,'35
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14,'35	82	June 8,'35
One New York Night	Franchot Tone-Una Merkel	Apr. 5,'35	71	
(See "Mystery in Room 309" "In the Cutting Room," Mar. 16,'35.)				
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31,'35	89	May 25,'35
Pursuit (G)	Chester Morris-Sally Eilers	Aug. 9,'35	62	Aug. 3,'35
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19,'35	99	Apr. 13,'35
Sequoia (G)	Jean Parker-Russell Hardie	Feb. 1,'35	72	Nov. 17
Shadow of Doubt (G)	Ricardo Cortez-Virginia Bruce	Feb. 15,'35	75	Feb. 9,'35
Society Doctor	Chester Morris-V. Bruce	Jan. 25,'35	68	Jan. 12,'35
(Reviewed under the title "Only 8 Hours")				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8,'35	69	Mar. 2,'35
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3,'35	75	June 22,'35
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1,'35	77	Feb. 23,'35
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22,'35	90	Mar. 16,'35
Winning Ticket, The (G)	Leo Carrillo-L. Fazenda	Feb. 8,'35	70	Jan. 19,'35
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2,'35	68	July 27,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6,'35	95	July 6,'35
Bishop Misbehaves, The	Edmund Gwenn - Maureen O'Sullivan	Sept. 13,'35		
(See "In the Cutting Room," Aug. 10,'35.)				
Bonnie Scotland	Laurel and Hardy	Aug. 23,'35	82	
(See "In the Cutting Room," June 15,'35.)				
Broadway Melody of 1936	Jack Benny-June Knight	Sept. 20,'35		
Capture of Tarzan, The	Johnny Weissmuller - Maureen O'Sullivan			
Here Comes the Band	Ted Lewis-Virginia Bruce	Aug. 30,'35		
I Live My Life	Joan Crawford-Brian Aherne	Sept. 20,'35		
(See "In the Cutting Room," July 13,'35.)				
Let Freedom Ring	Jack Benny			
Mala	Mala-Lotus Long			
Mutiny on the Bounty	Clark Gable-Charles Laughton-Franchot Tone			
Night at the Opera	Marx Brothors			
O'Shaughnessy's Boy	Wallace Beery-Jackie Cooper	Nov. 8,'35		
(See "In the Cutting Room," June 15,'35.)				
Perfect Gentleman, A	Frank Morgan-C. Courtneidge	Sept. 27,'35		
Robin Hood of El Dorado	Warner Baxter-Ann Loring			
Tale of Two Cities, A	Ronald Colman-Elizabeth Allan			
Untitled	Wm. Powell - Rosalind Russell	Oct. 4,'35		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug. 5,'35	61	Aug. 3,'35
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20,'35	57	
Desert Trail 3037	John Wayne-Mary Kornman	Apr. 22,'35	54	
(See "In the Cutting Room," Feb. 23,'35.)				
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25,'35	72	Mar. 9,'35
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15,'35	77	June 1,'35
Honeymoon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1,'35	70	June 22,'35
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15,'35	76	Apr. 13,'35
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15,'35	76	June 15,'35
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25,'35	64	June 29,'35
Mystery Man (G) 3025	Robert Armstrong	Apr. 25,'35	62	Feb. 18,'35
Nut Farm, The (G) 3003	Wallace Ford	Mar. 25,'35	85	Feb. 9,'35
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20,'35	52	May 18,'35
Rainbow Valley (G) 3034	John Wayne-Lucile Browne	Mar. 15,'35	52	Mar. 16,'35

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Car 99 (G) 3432	Fred MacMurray-Ann Sheridan	Mar. 1,'35	68	Feb. 18,'35
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21,'35	79	June 8,'35
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3,'35	80	Mar. 2,'35
Dr. Jekyll and Mr. Hyde 3459 (Re-Issue)	Fredric March-Miriam Hopkins	July 5,'35	85	Dec. 26,'31
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2,'35	80	Aug. 10,'35
Four Hours to Kill (A) 3439	Richard Barthelmess	Apr. 19,'35	74	Apr. 6,'35
Gilded Lily, The (G) 3426	C. Colbert-Fred MacMurray	Jan. 25,'35	80	Jan. 5,'35
Glass Key, The (G) 3444	George Raft	May 31,'35	77	May 25,'35
Goin' to Town (A) 3442	Mae West	May 17,'35	71	May 11,'35
Hold 'Em Yale (G) 3438	Patricia Ellis-Cesar Romero	Apr. 12,'35	63	Mar. 30,'35
Love in Bloom (G) 3434	Joe Morrison-Dixie Lee	Mar. 15,'35	75	Mar. 9,'35
Man on the Flying Trapeze, The (G) 3451	W. C. Fields	July 26,'35	66	Aug. 10,'35
McFadden's Flats (G) 3436	Betty Furness-Richard Cromwell	Mar. 29,'35	65	Mar. 9,'35
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28,'35	66	June 29,'35
Mississippi (G) 3433	Bing Crosby-Joan Bennett	Mar. 22,'35	74	Mar. 2,'35
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10,'35	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5,'35	83	June 1,'35
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24,'35	67	Apr. 6,'35
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19,'35	83	Mar. 2,'35
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary Boland-Charles Ruggles-Zasu Pitts	Mar. 8,'35	90	Feb. 16,'35
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7,'35	68	May 4,'35
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19,'35	76	July 20,'35
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26,'35	*68	July 27,'35
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 28,'35	74	Apr. 27,'35
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergava	Aug. 9,'35	75	
Virginian, The 3460 (Re-Issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14,'35	83	
Without Regret 3504	Elissa Landi-Kent Taylor	Aug. 16,'35		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23,'35		Aug. 23,'35
Annapolis Farewell 3503	Tom Brown-Sir Guy Standing	Sept. 6,'35		
(See "In the Cutting Room," July 27,'35.)				
Big Broadcast of 1936, The	Jack Oakie-Burns & Allen	Sept. 6,'35		
Bride Comes Home, The	Claudette Colbert-F. MacMurray			
Collegiate	Joe Penner-Jack Oakie	Nov. 22,'35		
Crusades, The (G)	Loretta Young-Henry Wilcoxon	Aug. 21,'35	*125	Aug. 10,'35
From Little Acorns	Joe Morrison-Rosalind Keith	Oct. 4,'35		
Gettin' Smart	Lee Tracy	Oct. 18,'35		
Hands Across the Table	C. Lombard-Fred MacMurray	Aug. 23,'35		
Here Comes Cookie 3507	George Burns-Gracie Allen	Aug. 30,'35		
(See "In the Cutting Room," July 27,'35.)				
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23,'35		
Last Outpost, The 3505	Cary Grant - Gertrude Michael -	Sept. 27,'35		
(See "In the Cutting Room," July 13,'35.)				
Milky Way, The	Harold Lloyd-Adolphe Menjou			
Peter Ibbetson 3510	Gary Cooper-Ann Harding	Sept. 20,'35		
(See "In the Cutting Room," June 22,'35.)				
Rose of the Rancho	John Boles-Gladys Swarthout			
So Red the Rose	Margaret Sullavan-R. Scott			
Two for Tonight 3509	Bing Crosby-Joan Bennett	Sept. 13,'35		
Virginia Judge	Walter C. Kelly-Marsha Hunt	Sept. 27,'35		
Wanderer of the Wasteland 3502	Gail Patrick-Dean Jagger	Sept. 20,'35		
(See "In the Cutting Room," Aug. 3,'35.)				

REPUBLIC PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cappy Ricks Returns 3508	R. McWade-Florine McKinney	Sept. 25,'35		Sept. 15,'35
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russell			
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lawless Range 3562	John Wayne-Sheila Mannors	Oct. 3,'35		
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook			
Two Black Sheep 3507	Otto Kruger-Martha Sleeper	Oct. 10,'35		
(See "In the Cutting Room," Aug. 3,'35.)				
Tumbling Tumbleweeds 3566	Gene Autry-Lucile Browne	Oct. 24,'35		
Westward Ho (G) 3556	John Wayne-Sheila Mannors	Sept. 1,'35	60	Aug. 3,'35

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June 28,'35	75½	June 8,'35
Becky Sharp (A) 4101	Miriam Hopkins	June 28,'35	75	June 22,'35
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31,'35	80	May 25,'35
Captain Hurricane (G) 523	James Barton-Helen Westley	Mar. 1,'35	72	Feb. 16,'35
Chasing Yesterday (G) 528	Anne Shirley	May 3,'35	77½	Apr. 6,'35
Dog of Flanders (G) 525	Frankie Thomas-Helen Parrish	Mar. 22,'35	72	Mar. 2,'35
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14,'35	72	May 25,'35
Het Tip	James Gleason-Zasu Pitts	Aug. 16,'35		
(See "In the Cutting Room," July 6,'35.)				
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24,'35	91	May 4,'35
Jalna	Ian Hunter-Kay Johnson	Aug. 9,'35		
(See "In the Cutting Room." June 22,'35.)				
Laddie (G) 526	John Beal-Gloria Stuart	Apr. 5,'35	69½	Mar. 9,'35
Murder on a Honeymoon (G) 522	Edna May Oliver-J. Gleason	Feb. 22,'35	73½	Feb. 2,'35
Nitwits, The (G) 534	Wheeler and Woolsey	June 7,'35	81½	May 25,'35
Old Man Rhythm	Buddy Rogers-Betty Grable	July 19,'35	76	
(See "In the Cutting Room," June 8,'35.)				
People's Enemy (A) 527	Preston Foster-Melvyn Douglas	Mar. 15,'35	70	May 4,'35
Roberta (G) 524	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8,'35	105½	Feb. 23,'35
She (G) 537	Helen Gahagan-Randolph Scott	July 12,'35	94½	July 13,'35
Star of Midnight (G) 529	William Powell-Ginger Rogers	Apr. 19,'35	90	Apr. 6,'35
Strangers All (G) 531	May Robson	Apr. 26,'35	69½	Mar. 30,'35
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10,'35	80	June 29,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G)	Katharine Hepburn-Fred MacMurray	Aug. 23,'35	*93	Aug. 10,'35
Freckles	Carol Stone-Tom Brown	Sept. 27,'35		
(See "In the Cutting Room," Aug. 10,'35.)				
Hi Gaucho	John Carroll-Steffi Duna			
His Family Tree	James Barton-Maureen Delany			
Last Days of Pompeii, The	Dorothy Wilson-Preston Foster	Oct. 4,'35		
Love Song	Lily Pons-Osgood Perkins			
Powder Smoke Range	Hoot Gibson-Boots Mallory			
Rainmakers, The	Wheeler and Woolsey			
Return of Peter Grimm, The	Lionel Barrymore-Helen Mack	Sept. 13,'35		
(See "In the Cutting Room." June 8,'35.)				
Three Musketeers	Margot Grahame-Walter Abel	Sept. 20,'35		
(See "In the Cutting Room," Aug. 10,'35.)				
To Beat the Band	Helen Broderick-Hugh Herbert			
Top Hat	Fred Astaire-Ginger Rogers	Sept. 6,'35		
(See "In the Cutting Room," May 25,'35.)				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Cyclone Ranger, The (G)	Bill Cody	Spectrum Pictures		60	Apr. 6,'35
Kilou (The Tiger) (G)		Bennett Pictures		*55	June 1,'35
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10,'35
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1,'35	61	May 11,'35
Sangen Till Heine (G)	Martin Osman	Scandinavian		75	Mar. 16,'35
Struggle for Life (G)		Foy Productions	June 18,'35	53	June 29,'35
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15,'35	59	May 18,'35
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1,'35	58	July 13,'35

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20,'35	78	Apr. 13,'35
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9,'35	91	May 4,'35
Cardinal Richelieu (G)	George Arliss	Apr. 28,'35	80	Mar. 30,'35
Clive of India (G)	Ronald Colman-Loretta Young	Jan. 25,'35	90	Jan. 26,'35
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27,'35	80	Apr. 20,'35
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22,'35	80	Feb. 23,'35
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21,'35	105	Apr. 6,'35
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17,'35	95	June 8,'35
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14,'35	75	July 14,'34
Sanders of the River (G)	Leslie Banks - Paul Robeson - Nina Mae MacKinney	July 4,'35	95	Apr. 20,'35
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb. 8,'35	95	Jan. 26,'35
Thunder in the East	Charles Boyer-Merle Oberon	May 13,'35	79	Dec. 1
(Reviewed under the title, "The Battle.")				
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8, 35	90	Feb. 23,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27.'35		
(See "In the Cutting Room." July 20.'35.)				
Dark Angel, The	Merle Oberon - Fredric March - H. Marshall-Kath. Alexander	Sept. 6.'35		
(See "In the Cutting Room." July 13.'35.)				
100 Years From Now	Raymond Massey	Nov. 29,'35		
Man Who Could Work Miracles, The	Roland Young	Dec. 11,'35		
Melody Lingers On, The	Josephine Hutchinson - George Houston	Oct. 25,'35		
Modern Times	Charlie Chaplin	Oct. 11,'35		
Moscow Nights	H. Baur-Penelope Dudley Ward	Oct. 18,'35		
Red Salute	B. Stanwyck-Robert Young	Sept. 13,'35		
(See "In the Cutting Room." July 27.'35.)				
Shoot the Chutes	Eddie Cantor-Ethel Merman	Dec. 25,'35		

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27,'35	66	July 6,'35
Border Brigands 8085	Buck Jones	May 27,'35	56	
Bride of Frankenstein (A) 8009	Boris Karloff	May 6,'35	80	Apr. 20,'35
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20,'35	65	June 8,'35
Crimson Trail, The (G) 8083	Buck Jones	Feb. 11,'35	58	Mar. 16,'35
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18,'35	98	Feb. 9,'35
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18,'35	66	Apr. 13,'35
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15,'35	68	July 6,'35
Manhattan Moon 8026	Ricardo Cortez-Dorothy Page	Aug. 5,'35	69	
(See "In the Cutting Room," June 15,'35.)				
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22,'35	69	Apr. 8,'35
Mystery of Edwin Drood (G) 8024	Claude Rains-Heather Angel	Feb. 4,'35	87	Mar. 30,'35
Night Life of the Gods (G) 8008	Alan Mowbray	Mar. 11,'35	73	Jan. 12,'35
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Jan. 21,'35	76	Jan. 19,'35
Outlawed Guns 8086	Buck Jones-Ruth Channing	July 29,'35	62	
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1,'35	80	Mar. 30,'35
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22,'35	61	June 15,'35
Rendezvouz at Midnight 8031	Ralph Bellamy	Feb. 11,'35	62	
(See "In the Cutting Room." Nov. 17.)				
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15,'35	60	Apr. 20,'35
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan. 14,'35	73	Feb. 18,'35
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 4,'35	72	Mar. 23,'35
Werewolf of London (A) 8015	Henry Hull	June 3,'35	75	May 4,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alone Together 9034	Zasu Pitts-Hugh O'Connell	Oct. 7,'35		
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2,'35	93	July 20,'35
Hangover Murders	Edw. Arnold-C. Cummings	Oct. 28,'35		
King Solomon of Broadway 9018	Edmund Lowe-Dorothy Page	Sept. 16,'35		
(See "In the Cutting Room," Aug. 3,'35.)				
Magnificent Obsession 8006	Irene Dunne-Robert Taylor			
Osffide 9017	Charles Farrell-June Martel	Sept. 23,'35		
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connell	Aug. 19,'35	*65	Aug. 10,'35
Storm Over the Andes 9026	Jack Holt-Mona Barrie	Sept. 9,'35		
(See "In the Cutting Room," July 20,'35.)				
Stormy 9016	Noah Beery, Jr.-Jean Rogers	Sept. 30,'35		
(See "In the Cutting Room," July 27,'35.)				
Three Kids and a Queen	May Robson-Frankie Darro	Oct. 21,'35		
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 9,'35		
(See "In the Cutting Room," Aug. 10,'35.)				

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown	June 15,'35	72	July 27,'35
Broadway Gondolier (G) 804	Dick Powell-Joan Blondell	July 27,'35	98	July 6,'35
Dinky 824	Jackie Cooper-Mary Astor	May 11,'35	65	
(See "In the Cutting Room," Apr. 13,'35.)				
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13,'35	60	July 27,'35
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar. 30,'35	69	May 4,'35
Front Page Woman (G) 812	Bette Davis-George Brent	July 20,'35	82	July 20,'35
Going Highbrow 818	Guy Kibbee-Zasu Pitts	July 6,'35	67	
(See "Crashing Society." "In the Cutting Room," Apr. 13,'35.)				
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar. 23,'35	63	May 25,'35
Stranded (G) 808	Kay Francis-Geo. Brent	June 29,'35	76	June 29,'35
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23,'35	95	Mar. 2,'35
We're in the Money (G)	Joan Blondell-Glenda Farrell	Aug. 17,'35	*65	July 27,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Socrates	Paul Muni-Ann Dvorak	Sept. 28,'35		
(See "In the Cutting Room," Aug. 3,'35.)				
Frisco Kid	James Cagney-Marg't Lindsay			
I Live for Love	Dolores Del Rio-E. Marshall			
Little Big Shot (G)	Sybil Jason-Glenda Farrell	Sept. 7,'35	*75	Aug. 3,'35
Living Up to Lizzie	Margaret Lindsay-Warren Hull			
Midsummer Night's Dream	All Star		135	
Money Man	Edw. G. Robinson-Bette Davis			
Page Miss Glory (G)	Marion Davies-Dick Powell	Aug. 24,'35	92	July 13,'35
Present from Margate, A	Josephine Hutchinson - Warren William			
Special Agent	George Brent-Bette Davis	Sept. 14,'35		
(See "In the Cutting Room," July 27,'35.)				

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		95	Apr. 13,'35
April Blossoms (G)	Richard Tauber	B. I. P.		85	June 1,'35
Avec l'Assurance (G)	Saint-Granier	Paramount	May 3,'35	83	May 18,'35
Brown on Resolution (G)	Betty Balfour	Gaument-British		85	June 1,'35
Czardas Duchess, The (G)	Marta Eggerth	Ufa	Apr. 24,'35	102	May 4,'35
Dance Band (G)	Buddy Rogers	Assoc. British		65	June 15,'35
Dandy Dick (G)	Will Hay	Assoc. British		70	Mar. 16,'35
Der Judas von Tirol	Fritz Rasp	86th St. Corp.	Apr. 26,'35	78	
Der Page vom Dalmasse-Hotel	Dolly Haas	86th St. Corp.	Mar. 22,'35	80	
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3,'35	80	
Die Unschuld vom Lande	Lucie Englisch	86th St. Corp.	May 10,'35	85	
Die vom Niederrhein	Lien Deyers	86th St. Corp.	May 17,'35	84	
Divine Spark, The (G)	Marta Eggerth-P.Holmes	Gaumont-British		82	July 13,'35
Drei vom der Kavallerie	Paul Hoerbiger	86th St. Corp.	Apr. 12,'35	90	
Elizabeth of England (G)	Matheson Lang	Assoc. British		95	June 1,'35
Heroes of the Arctic (G)		Amkino	May 23,'35	70	June 1,'35
In a Monastery Garden (A)	John Stuart	R & S	Mar. 12,'35	77	Mar. 30,'35
It's a Bet (G)	Gene Gerrard-Helen Chandler	British Int'l		80	Mar. 18,'35
La Crise Est Finie (G)	Albert Prejean	European Films	Mar. 12,'35	81	Mar. 30,'35
Les As Du Turf (G)	Pauley	Paramount	May 10,'35	99	May 18,'35
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27,'35
Men on Wings (G)	Koval-Samborsky	Amkino	June 7,'35	85	June 15,'35
Moscow Laughs (G)	Leonid Utesov	Amkino	Mar. 21,'35	95	Apr. 27,'35
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75	Mar. 16,'35
Old Curiosity Shop	Elaine Benson	Assoc. British		85	Feb. 2,'35
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26,'35	86	July 13,'35
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr. 19,'35	67	Apr. 27,'35
Phantom Light, The (G)	Gordon Harker	Gaumont-British		75	Feb. 9,'35
Radio Parade of 1935	Will Hay - Helen Chandler	Assoc. British		85	Jan. 12,'35
Red Village, The (A)	S. Shkuret	Amkino	May 1,'35	90	May 18,'35
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28,'35	88	July 13,'35
Rosen aus dem Sueden	Paul Hoerbiger	86th St. Corp.	Apr. 19,'35	87	
Schwarzer Jaeger Johanna	Marianne Hoppe	86th St. Corp.	Mar. 29,'35	90	
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8,'35
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17,'35	118	
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27,'35
Song of Happiness (G)	M. Victorov	Amkino	Apr. 6,'35	90	Apr. 20,'35
Soviet Russia Today (G)		Amkino	Mar. 3,'35	67	Mar. 16,'35
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Apr. 6,'35	72	Apr. 27,'35
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70	Mar. 16,'35
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10,'35
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Gaumont-British		87	Mar. 9,'35
Youth of Maxim, The (A)	Boros Chirkov	Amkino	Apr. 17,'35	80	May 11,'35
Zigeunerbluth	Adele Sandrock	86th St. Corp.	Apr. 5,'35	82	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
The Queen of Hearts	July 20	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 28	8
Jack Frost	Dec. 24	8
Little Black Sambo	Feb. 6,'35	8
Bremen Town Musicians	Mar. 6,'35	8
Old Mother Hubbard	Apr. 3,'35	7
Mary's Little Lamb	May 1,'35	7
Summertime	June 15,'35	1 rl.
Sinbad the Sailor	July 30,'35	1 rl.
Three Bears, The	Aug. 30,'35	1 rl.
Balloon Land	Sept. 30,'35	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Alimony Aches Andy Clyde	June 29,'35	19
Captain Hits the Ceiling, The (All Star)	July 26,'35	19
Do Your Stuff (3 Radio Rogues)	June 15,'35	19
Gobs of Trouble (All Star)	July 12,'35	19
Gum Shoes (All Star)	Mar. 1,'35	21
His Bridal Sweet Harry Langdon	Mar. 15,'35	20
His Old Flame Charlie Murray	Jan. 25,'35	20
Hoi Polloi (3 Stooges)		
Horse Collars (3 Stooges)	Jan. 10,'35	20
I'm a Father Andy Clyde	Feb. 7,'35	20
Leather Necker, The Harry Langdon	May 9,'35	20
Old Sawbones Andy Clyde	Apr. 11,'35	17
Pop Goes the Easel (3 Stooges)	Mar. 29,'35	20
Restless Knights (3 Stooges)	Feb. 20,'35	16½
Stage Fright (All Star)	June 1,'35	19
Tramp, Tramp, Tramp Andy Clyde	May 22,'35	20
Uncivil Warriors (3 Stooges)	Apr. 26,'35	20
COLOR RHAPSODIES 1934-35		
A Cat, a Bell and Mouse	May 10,'35	7
Little Rover	June 28,'35	9
Make Believe Revue, The	Mar. 22,'35	10
Neighbors		
Shoemaker and the Elves	Jan. 20,'35	7
KRAZY KAT KARTOONS 1934-35		
4. Birdman	Feb. 1,'35	7
5. Hotcha Melody	Mar. 15,'35	7
6. King's Jester	May 20,'35	7
7. Garden Gaities		
8. Peace Conference, The	Apr. 26,'35	
LAUGHING WITH MEDBURY 1934-35		
Medbury in Hollywood	Jan. 11,'35	10
In the Old Days	Mar. 22,'35	10
Strange Championships	July 20,'35	10
LIFE'S LAST LAUGHS 1934-35		
No. 5—	Jan. 4,'35	10
No. 6—	Feb. 1,'35	10
SCRAPPY CARTOONS 1934-35		
Gloom Chasers, The	Jan. 18,'35	7
Gold Getters	Mar. 1,'35	7
Graduation Exercises	Apr. 12,'35	7
Puppet Murder Case, The	June 21,'35	7
Scrappy's Big Moment	July 28,'35	7
Scrappy's Ghost Story	May 24,'35	7
Scrappy's Trailer		
SCREEN SNAPSHOTS		
No. 5—	Jan. 18,'35	10
No. 6—	Feb. 22,'35	10
No. 7—	Mar. 15,'35	10½
No. 8—	Apr. 12,'35	10
No. 9—	May 10,'35	10
No. 10—	June 6,'35	10
No. 11—	July 5,'35	10
No. 12—	Aug. 2,'35	10
No. 13—	Aug. 30,'35	10
SPICE OF LIFE 1934-35		
No. 5—	Jan. 20,'35	10
No. 6—	Mar. 1,'35	10
No. 7—	Apr. 25,'35	10
WORLD OF SPORT 1934-35		
Air Thrills	Mar. 1,'35	10
Flying Feet	May 3,'35	10
Hold That Shark	Mar. 29,'35	10
Pardon My Grip	Feb. 1,'35	10
Spills and Splashes	Aug. 5,'35	10
Tense Moments	Aug. 20,'35	10
Tomorrow's Champions	July 23,'35	10
Water Thrills	June 20,'35	10
When Men Fight	Jan. 4,'35	10

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1,'35	19
Chump	Nov. 1	15
Frankie and Johnny Charles Laughton	Oct. 1	8
Stars in the Making Frank Albertson	Oct. 1	17
Sword of the Arab Duncan Renaldo	Sept. 15	28

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
CORONET COMEDIES		
An Ear for Music	Mar. 8,'35	18
Easy Money	Feb. 8,'35	18
Grooms in Gloom	May 10,'35	17
FROLICS OF YOUTH		
Boosting Dad	Dec. 21	21
Campus Hoofer, The	Nov. 9	19
Educating Papa	Nov. 2	16
It Never Rains	May 24,'35	20
Little Big Top, The	Feb. 1,'35	21
MARRIAGE WOWS SERIES		
Dumb Luck	Jan. 18,'35	17
How Am I Doing?	Jan. 4,'35	20
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5,'35	2 rls.
Time Out	June 14,'35	20
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Hail Brother	Mar. 22,'35	19
SONG AND COMEDY HITS		
College Capers	Sept. 27,'35	1 rl.
Hurray for Rhythm	Aug. 16,'35	1 rl.
Radio Rascals	Aug 2,'35	1 rl.
Rodeo Day	Sept. 13,'35	1 rl.
SONG HIT STORIES		
Bounding Main, The	Nov. 16	10
Fireman's Day Off	Apr. 12,'35	10
Gay Old Days	Jan. 4,'35	10
Life of the Party, The	Apr. 26,'35	9
Old Camp Ground, The	Mar. 15,'35	9
Song Plugger	Jan. 18,'35	9
Way Down Yonder	Dec. 7	11
SPECIAL		
Wings Over Mt. Everest	July 19,'35	22
STAR PERSONALITY COMEDIES		
Amateur Husband	Aug. 9,'35	2 rls.
A Nose for News	Apr. 5,'35	17
E-Flat Man	Aug. 16,'35	2 rls.
Friendly Spirits	May 31,'35	20
Hayseed Romance	Mar. 15,'35	20
Light Fantastic, The	June 28,'35	18
Mr. Widget	Jan. 25,'35	21
Object Not Matrimony	Mar. 1,'35	18
One Run Elmer	Feb. 22,'35	19
Only the Brave	Apr. 19,'35	17
Tars and Stripes	May 3,'35	20
PAUL TERRY-TOONS		
Amateur Night	July 5,'35	6
Birdland	Aug. 23,'35	1 rl.
Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 8,'35	6
Chain Letters	July 26,'35	
Circus Days	Sept. 6,'35	1 rl.
Dog Show, The	Dec. 28	6
Fireman Save My Child	Feb. 22,'35	6
First Snow, The	Jan. 11,'35	6
Five Puplets	Apr. 19,'35	6
Flying Oil	Apr. 5,'35	6
Foxy-Fox, The	July 19,'35	6
Hey Diddle Diddle	Sept. 20,'35	1 rl.
Jack's Shack	Nov. 30	6
King Looney XIV	June 7,'35	6
Moans and Groans	June 28,'35	6
Modern Red Riding Hood, A	May 17,'35	6
Moth and the Spider, The	Mar. 8,'35	6
Old Dog Tray	Mar. 21,'35	6
Opera Night	May 31,'35	6
Peg Leg Pete, the Pirate	May 3,'35	6
South Pole or Bust	Dec. 14	6
What a Night	Jan. 25,'35	6
TREASURE CHEST		
Chums	Mar. 1,'35	9
Dog Days	July 12,'35	1 rl.
Harlem Harmony	Dec. 21	10
Personality and the Pen	May 10,'35	10
Ski-Scrapers	May 24,'35	8
Taming the Wild	Apr. 26,'35	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2,'35	16
Ye Olde Saw Mille	Sept. 6,'35	2 rls.
YOUNG ROMANCE		
All for One	June 21,'35	19
Love in a Hurry	May 17,'35	18
Moon Over Manhattan	Feb. 15,'35	17

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1,'35	
No. 2	Mar. 8,'35	
No. 3	Apr. 19,'35	
No. 4	May 31,'35	
MUSICAL MOODS (Technicolor)		
In a Monastery Garden	Nov. 1	
Mexican Idyll	Oct. 16	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4,'35	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave	Nov. 13	
(Black & White)		
Waltz in A Flat Major		
Dance of the Hours	Dec. 15	
Air for the G String	Nov. 3	
Liebestraum	Dec. 1	
6 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Dead Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Armies of the World		10
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10

MASTER ART PRODUCTS

Title	Rel. Date	Min. (Variable)
HUMAN SIDE OF THE NEWS **(EDWIN C. HILL)**		
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANLOGUES		
What's in a Name		8
RAIN SONGS		
Irving Kaufman-Lew White		
SPECIAL		
Take a Letter Please Eddie Stanley- Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22	20
Fate's Fathead	Nov. 17	18
Four Star Boarder	Apr. 27,'35	20
Infernal Triangle	Aug. 17,'35	20
Okey Toots	Feb. 2,'35	18
Poker at Eight	Mar. 9,'35	21
Southern Exposure	Apr. 6,'35	21
CHIC SALE SPECIAL		
Perfect Tribute, The		19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20	19
Speaking of Relations		19
You Brings the Ducks	Nov. 24	16
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
No. 2—Alibi Racket		18
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala	Feb. 23,'35	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Historic Mexico City		9
Ireland, The Emerald Isle	Dec. 8	8
Los Angeles, Wonder City of the West	Mar. 16,'35	9
Rainbow Canyon	Feb. 2,'35	8
Zealand, The Hidden Paradise	Jan. 5,'35	7
Zion, Canyon of Color	Nov. 10	8
GOOFY MOVIES		
No. 8	Oct. 6	9
No. 9	Nov. 3	10
No. 10	Dec. 1	10
HAPPY HARMONIES (Harman-Ising)		
4—Bosco's Parlor Pranks	Nov. 24	9
5—Toyland Broadcast	Dec. 22	8
6—Hey, Hey, Fever	Jan. 9,'35	9
7—When the Cat's Away	Feb. 16,'35	9
8—The Lost Chick	Mar. 9,'35	9
9—Calico Dragon	Mar. 30,'35	8
10—Good Little Monkeys	Apr. 13,'35	9
11—Chinese Nightingale	Apr. 27,'35	10
12—Poor Little Me	May 11,'35	11
LAUREL & HARDY		
Fixer-Uppers	Feb. 9,'35	21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Thicker Than Water		21
Tit for Tat	Jan. 5,'35	20
M-G-M SPORTS PARADE		
Basketball Technique		8
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Gypsy Night	Jan. 12,'35	18
Memories and Melodies	Feb. 16,'35	16
Star Night at the Cocoanut Grove	Dec. 1	21
Two Hearts in Wax Time	Mar. 23,'35	
What Price Jazz?		18
ODDITIES		
Chain Letter Dimes	Apr. 20,'35	7
Dartmouth Days	Nov. 17	11
Donkey Baseball	Mar. 2,'35	9
Fightin' Fish	Apr. 6,'35	9
Little People, The	May 4,'35	9
Motorcycle Cossacks	Jan. 12,'35	9
Pitcairn Island Today		
Prince, King of Dogs		9
Pro Football	Sept. 22	9
Rugby	Dec. 15	10
Sporting Nuts	Mar. 23,'35	9
Strikes and Spares	Oct. 20	9
Windy	Feb. 9,'35	9
OUR GANG		
Anniversary Trouble	Jan. 1,'35	18
Beginner's Luck	Feb. 23,'35	20
Teacher's Beau	Apr. 27,'35	20
Shrimps for a Day	Dec. 8	21
Sprucin' Up	June 1,'35	17
SPECIAL		
Lucky Beginners		20
TODD-KELLY		
Bum Voyage	Dec. 15	20
Done in Oil	Nov. 10	18
Misses Stooge, The	Apr. 20,'35	19
Sing, Sister, Sing!	Mar. 2,'35	21
Three Chumps Ahead		2 rls.
Tin Man, The	Mar. 30,'35	15
Treasure Blues	Jan. 26,'35	19
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Jungle Jitters		7
Raslin' Round		
Viva Willie		7

MONOGRAM

PORT O' CALL SERIES		
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 8,'35	7
Betty Boop and Grampy	Aug. 16,'35	7
Language All My Own, A	July 19,'35	7
Little Soap and Water, A	June 21,'35	
No! No! A Thousand Times No!	May 24,'35	7
Stop That Noise	Mar. 15,'35	7
Swat the Fly	Apr. 19,'35	7
Taking the Blame	Feb. 15,'35	7
When My Ship Comes In	Dec. 21	7
COLOR CLASSICS		
Dancing on the Moon	July 12,'35	
Elephant Never Forgets, An	Dec. 28	7
Kids in the Shoe, The	May 10,'35	7
Little Dutch Mill	Oct. 26	7
Song of the Birds	Mar. 1,'35	7
HEADLINERS		
Cab Calloway's Jitterbug Party	May 24,'35	
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing	June 14,'35	10
Feminine Rhythm Ina Ray Hutton and Her Melodears	Feb. 8,'35	10
Follow the Leader Isham Jones and His Orchestra	July 26,'35	10
Hark Ye, Hark Ben Bernie-Grace Barry	Mar. 22,'35	10
Is My Face Black Molasses 'n' January	May 3,'35	10
Ladies That Play Phil Spitalny and His Musical Ladies	Dec. 7	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2,'35	10
Melody Magic Johnny Green and His Orchestra	Apr. 12,'35	10
Million Dollar Notes Red Nichols and His World Famous Pennies	Feb. 8,'35	11
Musical Cocktail Anson Weeks and His Orchestra	July 5,'35	10
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 16,'35	
Song Writers of the Gay Nineties Pat Rooney	Mar. 1,'35	10
Yacht Club Boys Garden Party	Dec. 28	10
PARAMOUNT PICTORIAL NEW SERIES		
No. 6—Twilight Melody —Pets from the Wild—Howard Chandler Christy	Jan. 4,'35	10
No. 7—Queen of the Waters—Billy Blue Gum—Meri-cano	Feb. 1,'35	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist.	Mar. 1,'35	10
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29,'35	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 26,'35	10
No. 11—Main Street Afloat—Songmakers of a Nation (Joseph E. Howard)	May 24,'35	10
No. 12—Fashions Afloat — Cubs to You — Herman Hupfeld	June 21,'35	10
No. 13—Willard Robison—Gadgets for Madame — Steel Thunderbolts	July 19,'35	11
1935-36		
No. 1—Song Makers of the Nation — Hoagy Carmichael—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 16,'35	11
PARAMOUNT VARIETIES		
No. 7—	Feb. 1,'35	10
No. 8—	Mar. 1,'35	
No. 9—	Mar. 29,'35	
Broadway Highlights No. 1	May 17,'35	10
Broadway Highlights No. 2	June 28,'35	
Broadway Highlights No. 3	Aug. 9,'35	10
Coo-Coo News	Jan. 25,'35	10
Famous People at Play	June 14,'35	
Hollywood Extra Girl	Aug. 23,'35	11
Jungle Antics	Feb. 22,'35	10
Manhattan Rhythm	May 3,'35	10
Monkey Shines	Nov. 16	10
Movie Milestones	July 26,'35	10
Movie Sideshow	Jan. 11,'35	
Nature Speaks	July 12,'35	
No Motor to Guide Him	June 7,'35	
Popular Science (color)	May 31,'35	10
Screen Souvenirs No. 3	Feb. 8,'35	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Screen Souvenirs No. 4	Apr. 19,'35	10
Shorty on the Farm	Apr. 5,'35	9
Strings and Strains	Mar. 22,'35	10
Superstition of the Rabbit's Foot	Mar. 8,'35	9
Superstition of Three on a Match	Oct. 19	11
Superstition of Walking Under a Ladder	Dec. 28	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Be Kind to "Aminals"	Feb. 22,'35	7
Beware of Barnacle Bill	Jan. 5,'35	7
Choose Your "Weppins"	May 31,'35	7
Dance Contest	Nov. 23	7
Dizzy Divers	July 26,'35	7
For Better or Worser	June 28,'35	7
Hyp-Nut-Tist, The	Apr. 26,'35	7
Pleased to Me Cha!	Mar. 22,'35	7
Two Alarm Fire	Oct. 26	7
We Aim to Please	Dec. 28	7
Ye Gotta Be a Football Hero	Aug. 30,'35	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cocktail	Dec. 28	10
No. 7—King of the Everglades	Jan. 25,'35	10
No. 8—Feline Athletes	Feb. 22,'35	10
No. 9—Sporting Sounds	Mar. 22,'35	10
No. 10—Nerve Control	Apr. 19,'35	10
No. 11—Animal Intelligence	May 17,'35	10
No. 12—Top Form	June 7,'35	10
No. 13—Hollywood Hobbies	July 5,'35	10
No. 14—Jungle Waters	Aug. 2,'35	10
No. 15—Making Manhandlers	Aug. 30,'35	10

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
Insect Clown	Mar. 4	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Dancing Millienaire	Dec. 14	19
Hunger Pains	Feb. 22,'35	17½
Pickled Peppers	June 7,'35	19½
Wig Wag	Apr. 12,'35	19½
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9	20
Horse Heir	Feb. 1,'35	19½
Raised and Called	Mar. 22,'35	20
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14,'35	21½
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19,'35	19
In a Pig's Eye	Dec. 28	20½
DUMBBELL LETTERS		
No. 9	Jan. 18,'35	5
No. 10	Feb. 1,'35	5
No. 11	Feb. 15,'35	5
No. 12	Mar. 1,'35	5
No. 13	Mar. 15,'35	5
No. 14	Mar. 29,'35	5
No. 15	Apr. 12,'35	5
No. 16	Apr. 26,'35	4
No. 17	May 10,'35	4½
No. 18	May 24,'35	5
No. 19	June 7,'35	5
No. 20	June 20,'35	5
No. 21	July 5,'35	
EASY ACES		
Little New New York	June 14,'35	10
Pharaohland	Feb. 22,'35	9
Six Day Grind	July 26,'35	10½
Topnotchers	Apr. 19,'35	11
Unusualities	Aug. 9,'35	8½
FOUR STAR COMEDIES		
Fixing the Stew	Nov. 2	20
Hit and Rum	Apr. 26,'35	19
How to Break 90 at Croquet	Jan. 4,'35	15
Salesmanship Ahoy	July 19,'35	18½
HEADLINERS SERIES (1934-35)		
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Jan. 25,'35	21½
No. 4—Simp Phoney Concert	Mar. 15,'35	21
No. 5—Drawing Rumors	July 12,'35	17
EDGAR KENNEDY COMEDIES		
Bric-a-Brac	Jan. 18,'35	19
Edgar Hamlet	July 5,'35	20½
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
Sock Me to Sleep	May 17,'35	
South Seasickness	Mar. 29,'35	20½
Wrong Direction	Nov. 16	21
MUSICALS		
If This Isn't Love	Sept. 28	21½
Night at the Biltmore Bowl, A	June 21,'35	17½
Spirit of 1976	Feb. 15,'35	21½
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1,'35	20
Bandits and Ballads	Dec. 7	18½
Ticket or Leave It	May 26,'35	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RAINBOW PARADE CARTOONS		
Hunting Season	Aug. 9,'35	
Japanese Lantern	Mar. 8,'35	8
Merry Kittens, The	May 31,'35	7
Parrotville Post Office	June 28,'35	
Parrotville Old Folks	Jan. 25,'35	7
Picnic Panic	May 3,'35	9
Putting on the Dog	July 19,'35	
Rag Dog	July 19,'35	7½
Spinning Mice	Apr. 5,'35	8
Sunshine Makers, The	Jan. 11,'35	8
SPECIALS		
A Day with the Dionne Quintuplets	Dec. 28	11½
La Cucaracha Steffi Duna-Don Alvarado (Technicolor)	Aug. 31	20½
A Trip Thru Fijiland	May 10,'35	14½
VAGABOND ADVENTURE SERIES		
Fakeers of the East	Dec. 7	18½
Isle of Spice	Jan. 11,'35	10½
Jamaica	May 17,'35	9½
Quebec	Aug. 9,'35	9½
Red Republic	Sept. 21	10
Roumania	June 28,'35	11
Saar, The	Mar. 22,'35	11

STATE RIGHTS

Title	Min.
AL BONDY (General Electric)	
Excursions in Science No. 1	8
CARTOON EXHIBITOR	
Of All Things	4
CENTRAL	
Child of Mother India	30
Hindu Holiday	9
METROPOLIS-TAPERNOUX	
Bolero	14
Sorcerer's Apprentice, The	10
PHIL BROWN	
Norwegian Sketches	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
10. Two-Gun Mickey	Dec. 25	8
11. Mickey's Man Friday	Jan. 17,'35	7
12. Band Concert (Color)	Feb. 23,'35	
13. Mickey's Service Station	Mar. 15,'35	9
14. Mickey's Kangaroa	Apr. 20,'35	9
15. Mickey's Garden	July 31,'35	8
16. Mickey's Fire Brigade (Color)		
SILLY SYMPHONIES		
10. The Golden Touch	Mar. 21,'35	8
11. Robber Kitten	Apr. 18,'35	9
12. Cookie Carnival, The	May 23,'35	8
13. Who Killed Cock Robin?	June 26,'35	10
14. Music Land		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 2—Toyland Premiere	Dec. 10	9
No. 3—Candyland	Apr. 22,'35	1 rl.
No. 4—Springtime Serenade	May 27,'35	1 rl.
No. 5—Three Lazy Mice	July 15,'35	9
GOING PLACES with LOWELL THOMAS		
No. 6	Jan. 14,'35	9
No. 7	Feb. 18,'35	9
No. 8	Mar. 25,'35	11
No. 9	May 27,'35	10
No. 10	June 17,'35	10
No. 11	July 1,'35	10
No. 12	July 22,'35	9
No. 13	Aug. 19,'35	1 rl.
No. 14	Sept. 16,'35	1 rl.
OSWALD CARTOONS		
Amateur Broadcast	Aug. 26,'35	1 rl.
At Your Service	July 8,'35	8
Bronco Buster	Aug. 5,'35	1 rl.
Do a Good Deed	Mar. 25,'35	7
Elmer The Great Dana	Apr. 29,'35	1 rl.
Hill Billy	Feb. 1,'35	9
Robinson Crusoe Isle	Jan. 7,'35	9
Towne Hall Follies	June 3,'35	8
Two Little Lambs	Mar. 11,'35	8½
STRANGER THAN FICTION SERIES		
No. 6—Novelty	Jan. 28,'35	8
No. 7—Novelty	Mar. 4,'35	8
No. 8—Novelty	Apr. 1,'35	10
No. 9—Novelty	Apr. 22,'35	10
No. 10—Novelty	June 3,'35	10
No. 11—Novelty	June 24,'35	10
No. 12—Novelty	July 15,'35	10
No. 13—Novelty	Aug. 19,'35	10
No. 14—Novelty	Sept. 2,'35	1 rl.
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie Sterling Holloway	Aug. 14,'35	2 rls.
Desert Harmonies (Mentone No. 12-A)	Apr. 10,'35	10
Doin' the Town (Mentone No. 9-A)	Jan. 30,'35	18
Double Crossed (Van Ronkel No. 5)	July 3,'35	20
Father Knows Best Sterling Holloway	Feb. 20,'35	2 rls.
Great Idea, A (Mentone No. 1B)	Aug. 28,'35	2 rls.
Henry's Social Splash Henry Armetta	Dec. 19	21
Here's the Gang (Mentone No. 13-A)	May 8,'35	20
His Last Fling (Van Ronkel No. 6)	July 31,'35	20
Hollywood Trouble	Jan. 9,'35	20
Knickerbocker Knights Mentone	Dec. 12	20
Meet the Professor (Mentone No. 10-A)	Feb. 13,'35	19
My Girl Sally Sterling Holloway (Van Ronkel No. 5)	June 5,'35	19
Old Age Pension Henry Armetta	Mar. 27,'35	20
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16,'35	17
Telephone Blues (Mentone No. 11-A)	Mar. 13,'35	19
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26	20
Would You Be Willing? (Van Ronkel No. 4)	May 22,'35	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES 1934-35		
Get Rich Quick Allen Jenkins	Apr. 20,'35	20
His First Flame Shemp Howard-Daphne Pollard	Mar. 9,'35	19
Old Grey Mayor, The Bob Hope	Apr. 6,'35	19
Vacation Daze Jenkins & Donnelly	Jan. 19,'35	2 rls.
Peach of a Pair, A Shemp Howard-Daphne Pollard	Dec. 29	2 rls.
Once Over Lightly Roscoe Ates	Jan. 12,'35	20
Radio Scout El Brendel	Jan. 26,'35	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4,'35	2 rls.
Pretty Polly Polly Moran	June 1,'35	19
Serves You Right Shemp Howard	June 15,'35	20
Husband's Holiday Hobart Cavanaugh	July 6,'35	2 rls.
High, Wide and Hansom Herb Williams	July 20,'35	2 rls.
Watch the Birdie Bob Hope	Aug. 10,'35	2 rls.
BROADWAY BREVITIES 1934-35		
Gypsy Sweetheart Winifred Shaw-Phil Regan (Technicolor)	Mar. 30,'35	20
Hear Ye! Hear Ye! Vera Van and the Yacht Club Boys	Dec. 22	2 rls.
See, See, Senorita Tito Guizar-Armida	Jan. 12,'35	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5,'35	21
Soft Drinks and Sweet Music George Price-Sylvia Froos	Dec. 8	20
Radio Silly Cross & Dunn	Jan. 19,'35	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2,'35	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 23,'35	20
Mr. & Mrs. Melody Ilomay Bailey-Lee Sims	Mar. 16,'35	20
Shoestring Follies Eddie Peabody	Feb. 18,'35	21
Singing Silhouettes, The Olga Baclanova	Mar. 30,'35	20
Castle of Dreams, The Morton Downey	Apr. 6,'35	20
Cure It with Music Fifi D'Orsay	Apr. 13,'35	2 rls.
In This Corner Roscoe Ates	Apr. 27,'35	2 rls.
Main Street Follies Hal Le Roy	May 11,'35	20
Love Department, The Bernice Claire	May 18,'35	20
$50 Bill Eleanore Whitney-12 Aristocrats	May 25,'35	20
Better Than Gold Fifi D'Orsay	June 8,'35	20
Springtime in Holland Dorothy Dare-Felix Knight (Technicolor)	June 22,'35	20
Revue Ray Perkins	June 29,'35	
Surprise Duncan Sisters	July 27,'35	2 rls.
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3,'35	2 rls.
LOONEY TUNES (1934-1935)		
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express	Mar. 9,'35	1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World	May 18,'35	1 rl.
No. 8—Buddy's Bug Hunt	June 22,'35	7
No. 9—Buddy Steps Out	July 20,'35	1 rl.
No. 10—Buddy, the "G" Man	Aug. 24,'35	1 rl.
MELODY MASTERS 1934-1935		
Richard Himber and His Orchestra	Nov. 8	10
Will Osborne and His Orchestra	Dec. 1	10
A & P Gypsies Harry Horlick	Jan. 26,'35	10
Charlie Davis and Band	Feb. 16,'35	10
Rimac's Rhumba Orchestra	Apr. 13,'35	10
Barney Rapp and His New Englanders	Mar. 16,'35	10
Freddy Martin and His Orchestra	May 11,'35	1 rl.
Dave Apollon and His Band	June 8,'35	10
Borrah Minevitch and His Harmonica Rascals	July 6,'35	10
Rubinoff	Aug. 10,'35	1 rl.
MERRIE MELODIES 1934-35 (In Color)		
No. 6—Along Flirtation Walk	Apr. 6,'35	7
No. 7—My Green Fedora	May 4,'35	1 rl.
No. 8—Go Into Your Dance	June 8,'35	1 rl.
No. 9—Country Mouse, The	July 13,'35	7
No. 10—Merry Old Soul, The	Aug. 17,'35	7
SEE AMERICA FIRST E. M. NEWMAN		
No. 4—Remember the Alamo	Dec. 29	10
No. 5—Trail of the '49ers	Jan. 19,'35	10
No. 6—Dixieland	Feb. 9,'35	10
No. 7—Blue and the Gray	Mar. 2,'35	10
No. 8—The Mormon Trail	Mar. 23,'35	10
No. 9—Westward Bound	Apr. 13,'35	10
No. 10—Remember the Maine	May 4,'35	10
No. 11—The Yanks Are Coming	June 1,'35	
No. 12—Boom Days	June 22,'35	
No. 13—Forward Together	July 13,'35	1 rl.
PEPPER POT 1934-35		
Songs That Live Gus Edwards	Nov. 10	9
Good Badminton	Nov. 24	1 rl.
Stuffy's Errand of Mercy	Dec. 15	9
Listening In Radio Reel No. 2	Dec. 1	10
Vaudeville Reel No. 2	Dec. 29	10
Harry Von Tilzer	Jan. 5,'35	10
Chas. Ahearn	Jan. 19,'35	10
A Trip Thru a Hollywood Studio	Feb. 2,'35	9
We Do Our Part Radio Reel No. 3	Feb. 9,'35	1 rl.
Vaudeville Reel No. 3	Feb. 16,'35	1 rl.
Guess Stars Radio Ramblers	Mar. 2,'35	10
Billy Hill	Mar. 16,'35	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30,'35	11
Some Bridge Work Easy Aces	Apr. 13,'35	10
Vaudeville Reel No. 4	Apr. 27,'35	1 rl.
Kings of the Turf	May 11,'35	9
Two Boobs in a Balloon Edgar Bergen	May 25,'35	9
Moving Melodies J. Fred Coots-Lillian Shade	June 8,'35	10
All Colored Vaudeville Adelaide Hall	June 22,'35	10
Rah, Rah, Radio Ralph Kirbery	July 6,'35	10
What's the Idea? Lew Pollack	Aug. 17,'35	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN ENTERPRISES

Title	Rel. Date	Min.
New Adventures of Tarzan, The Herman Brix	June 10,'35	2 rls. (each)

FIRST DIVISION

Title	Rel. Date	Min.
Young Eagles Boy Scouts	July 1	2 rls. (each)

MASCOT

Title	Rel. Date	Min.
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27,'35	2rls (each)
Law of the Wild Rex - Rin Tin Tin, Jr. Ben Turpin-Bob Custer	Sept. 5	2 rls. (each)
Miracle Rider Tom Mix	May 18,'35	(1st episode, 5 rls, followed by 14 two-reel episodes)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23,'35	2 rls. (each)

PRINCIPAL

Title	Rel. Date	Min.
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1	(Seven-reel feature followed by eight two-reel episodes)

UNIVERSAL

Title	Rel. Date	Min.
Call of the Savage Noah Beery, Jr.	Apr. 15,'35	20 (each)
Roaring West Buck Jones (15 episodes)	July 8,'35	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21,'35	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21,'35	2 rls.

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COMMUNISTS WOULD DICTATE TO SCREEN

WHAT THE 2000′ REEL PROMISES TO COST

"THE TOO FREE PRESS" AND AN EDITOR'S VIEW

n Two Sections — Section One

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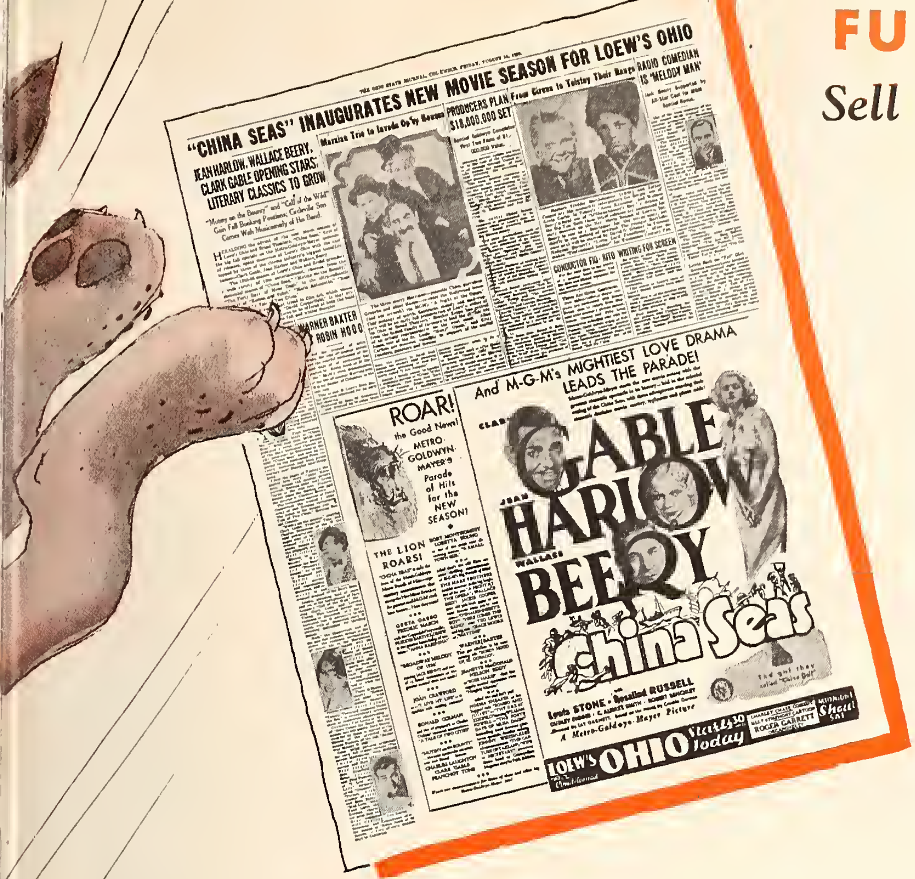
- ★ **AND OF COURSE IT SETS A NEW HIGH IN HOLD-OVERS ALL OVER AMERICA!**
- ★ **THREE DAYS BETTER THAN WEEK'S BUSINESS OF BIG PICTURES** that opened on Christmas, New Year's, Thanksgiving. Imagine!
- ★ **WHEN YOU BEAT "TUGBOAT ANNIE" THAT'S NEWS!** In 28 situations in East: Beats "Tugboat Annie" in 8; beats "Copperfield" in 24; beats "Dancing Lady" in 12. That's *beating*!
- ★ **BOSTON FOR INSTANCE!** Playing two theatres. Beats "Tugboat Annie."
- ★ **NORFOLK.** Tops everything in last 2 years, including holidays.
- ★ **ATLANTA.** Best in 2 years, including Xmas, Thanksgiving.
- ★ **ST. LOUIS.** 3 days much better than most full weeks.
- ★ **MEMPHIS, ROCHESTER, NASHVILLE, SEATTLE.** Terrific!
- ★ **INDIANAPOLIS.** Biggest 3 days since August, 1933.
- ★ **NEW ORLEANS.** 3 days as good as average full week.
- ★ **CINCINNATI.** Phenomenal Wed., Thurs., Fri. biz.
- ★ **READING.** Beats record-holding "Tugboat Annie."
- ★ **OKLAHOMA CITY.** Broke midnight preview record and set new all-time Thurs. opening record.
- ★ **CLEVELAND.** Biggest 3 opening days in 2 years!

CHINA
"COME ON IN—



"CHINA SEAS" INAUGURATES NEW MOVIE SEASON FOR LOEW'S OHIO

JEAN HARLOW, WALLACE BEERY, CLARK GABLE OPENING STARS; LITERARY CLASSICS TO GROW

PRODUCERS PLAN $18,000,000 SET

RADIO COMEDIAN IS 'MELODY MAN'

WARNER BAXTER ROBIN HOOD

And M-G-M's MIGHTIEST LOVE DRAMA LEADS THE PARADE!

ROAR! the Good News! METRO-GOLDWYN-MAYER'S Parade of Hits for the NEW SEASON!

THE LION ROARS!

GABLE HARLOW BEERY China Seas

Lewis STONE · Rosalind RUSSELL

A Metro-Goldwyn-Mayer Picture

LOEW'S OHIO Starts 11:30 today

FULL PAGE CO-OP ADS!

Sell the Big M-G-M New Season Hits!

Keep up the excitement while everybody's talking about "China Seas" at your theatre. Let 'em know about: "Anna Karenina" (Garbo, March, Bartholomew); "Broadway Melody of '36" (Jack Benny and Cast of 15 Stars); Ronald Colman in "Tale of Two Cities"; "Mutiny on the Bounty" (Laughton, Gable, Tone); "O'Shaughnessy's Boy" (Beery, Cooper); "I Live My Life" (Crawford); "Rose Marie" (MacDonald, Eddy); "Romeo and Juliet" (Shearer); and a flock of others. WRITE M-G-M FOR PROOFS OF CO-OP PAGES READY TO SHOW YOUR EDITOR! THE PARADE OF PATRONS IS ON THE WAY TO YOUR HOUSE!

- ★ **DAYTON.** 3 days does 4 day biz of biggest!
- ★ **LOUISVILLE.** Only topped by New Year's bizz.
- ★ **PITTSBURG.** Best opening in 75 weeks!
- ★ **PHILADELPHIA, EVANSVILLE.** Outstanding!
- ★ **RICHMOND.** Best in 2 years!
- ★ **COLUMBUS.** Best 3 days in 2 years.
- ★ **KANSAS CITY.** Tops 7 months' biz.
- ★ **DENVER.** Best 5 days in 6 months.
- ★ **AKRON.** Doubles "Copperfield's" first 3 days!

EXTRA! HELD OVER 3d BIG WEEK CAPITOL, N.Y.!

SEAS
—THE WATER'S FINE!"

Here y'are, men,

"THE BIGGEST OP

—Now read the N. Y. American for the reason Broadway is roaring its head off at the Strand!

Songs, dances and witty sayings, all by Mrs. Brown's big-mouthed boy Joe, fill the Strand screen with first-rate fun that will add to Mr. Brown's prestige as a star comic, and likewise to the patronage of the theatres whose marquees and screens are decorated by 'Bright Lights'. It is, quite definitely, Joe E.'s most important vehicle, and provides the Warner clown with any number of opportunities to display both versatility and virtuosity as an entertainer. The settings, the songs are all that can be desired, and the constant center-staging of the star, clowning, singing, dancing and romancing gives the picture plenty of the Brown brand of entertainment, which is just what his customers order. He is the top and his romping antics stand out through every sequence. But credit, too, to Miss Dvorak and Miss Ellis. 'Bright Lights' is probably the best direction thus far contributed by Busby Berkeley. He has pointed his story for laughs, his dramatic scenes ring true, and the entire atmosphere of the piece is realistically established and maintained.

Business?—Neck-and-neck with 'The Irish In Us'—and who could ask for anything more!

A First National Picture   Vitagraph, Inc., Distributors

J O

Singing, danci

"B R

Rousingly sup

Ellis • Josep

. . . Accompani

"You're An I

Daughter". .

grand and g

NING IN HISTORY"

and we can prove it!

Frisco's the town and the Warfield, a real deluxer if ever there was one, is the house. Here's the wire exactly as it reached us the morning after August 12 when our new pride and joy had its standing-room-only pre-release premiere:

BRIGHT LIGHTS BREAKS ALL OPENING DAY RECORDS STOP PICTURE A POSITIVE RIOT WITH AUDIENCE STOP NEWSPAPER REVIEWS ALL GREAT

Yessir, that's Joe's big show for you—and that's the reason 'A' houses from the Hudson River to Honolulu Bay will put up their brightest lights on August 31, national release date of

E E. BROWN

owning—and ready to earn more exhibitor dollars than ever before, in

IGHT LIGHTS"

ed by his biggest cast — Ann Dvorak • William Gargan • Patricia
awthorn • The Five Maxellos • and the Berkeley Beauties
y these top-notch tunes by Dixon & Wrubel and Kalmar & Ruby—
l of Heaven", "Toddlin' Along With You", "She Was An Acrobat's
aged and directed by Busby Berkeley and produced in the
ous style that is exclusively WARNER BRO

Tremendous even for 20th CENTURY

LAWRENCE TIBBETT
in
METROPOLITAN

◆

DICK POWELL
in
THANKS A MILLION

With Fred Allen, Ann Dvorak, Paul Whiteman and his band, Phil Baker with Beetle and Bottle, Rubinoff and his violin, Patsy Kelly, The Yacht Club Boys.

◆

IT HAD TO HAPPEN

A pace-maker for the 20th Century tradition of hits

◆

RONALD COLMAN
in
THE MAN WHO BROKE THE BANK AT MONTE CARLO

◆

VICTOR McLAGLEN
in
14th STREET

◆

WALLACE BEERY
in
MESSAGE TO GARCIA

FREDRIC MARCH
in
SHARK ISLAND
(tentative title)

◆

MEN REMINGTON KNEW
(tentative title)

Untamed Texas in the Roaring Eighties

◆

VICTOR McLAGLEN and
FREDDIE BARTHOLOMEW
in DAMON RUNYON'S
PROFESSIONAL SOLDIER

◆

SNATCHED!

The most amazing and revealing crime story ever written

◆

WARNER BAXTER
in
EARTHBOUND

◆

RONALD COLMAN
in
UNDER TWO FLAGS

Presented by JOSEPH M. SCHENCK
Personally produced by DARRYL F. ZANUCK
Distributed by FOX FILM CORPORATION

20TH
CENTURY
PICTURES

MOTION PICTURE HERALD

Vol. 120, No. 8 August 24, 1935

UNCLE SAM PRESENTS

SPLENDID exemplification of the processes and progress of the current American Revolution is being afforded by the New Deal invasion of the amusement industry through the drama unit of the Works Progress Administration.

Now operating most conspicuously in the New York metropolitan sector, on a basis of $1,000,000 a year, with its program of free shows, plans are being announced to treble expenditures and activities and spread the performances across the nation.

Colonel Earle Boothe, manager of the drama unit, is quoted as expecting that the Federal authorities will presently permit the addition of some two thousand persons to his present payroll of 1,000 which includes some 450 actors in a repertoire of forty-nine plays. The free shows are being given at 500 places in New York regularly and, in addition, 250 CCC camps are being served in seven states.

Meanwhile, according to the New York *Times*, Professor Hallie Flanagan of Vassar's experimental theatre, appointed to coordinate all relief theatre projects, is said to be considering inclusion of the New York unit in a nation-wide organization of ten regional units, "designed to revive interest in the drama on a national scale and bring back the road."

It seems that the plan anticipates that it would give employment to a total of 50,000 persons, of whom 17,000 would be actors, and "the government would get back at least a part of its investment in taxes on theatre tickets at such time as the work would be taken off relief and put on a paying basis."

The discussions of the spokesmen of the PWA project have not taken in yet any explanation of what might be deemed to be the rights of the existing amusement industry, what might be the consequences to employment in this existing amusement industry, or related considerations.

Meanwhile the motion picture exhibitor is expected to be a loyal, willing and eager supporter of government and the administration and to pay his taxes of all sorts promptly.

The same oracles of policy who plough under cotton and corn and slaughter the pigs, would now open a road show in competition with every theatre.

△ △ △

DIET AND DECIBELS

AFTER exhaustive research the psychological laboratory of Colgate University, reporting through Dr. Donald A. Laird, director, discovers that a heavy meal dulls the hearing by something like seven decibels. One decibel, as every sound technician knows, is just enough sound to be perceptible. Seven decibels is amply audible and seventy is a positive din. The Colgate findings may be taken to suggest that the gain control should be turned up after the matinee, farther up after Thursday's corn beef and cabbage than after Friday's fish, and way up after mid-day Thanksgiving, Christmas and New Years.

△ △ △

TAXES

"TAXATION without representation is tyranny," cried a patriot of the long ago. Currently it would appear that we are threatened with a situation created by too much representation without taxation. The property laws of the nation appear to be in the process of being made to please those who have not taken advantage of opportunity to accumulate any.

Once upon a time the franchise in this land was limited to those who had a certain minimum of property. It was not at all difficult for the common man to win the right to vote, but he was not born with it. He had to be something more than a statistical incident in the census before he was a voice in government. He had to be interested in something besides himself, the commonwealth, before he was declared a part of the management.

We are reminded by today's trends of an interview with a very old Cree Indian, with whom we sat on the end of a log over a trout pool up above Lake Nipissing one summer's afternoon some years ago. He was talking about the hard and hungry winter that had gone before the lush season we were enjoying.

"Why," we asked, "don't you dry a lot of berries, smoke a lot of fish and pack away some pemmican, now that things are easy?"

"If I did," replied the weathered old Cree, "all these damn Indian relatives would come in an eat it up—and I'd be hungry anyway—so I'd better not work."

△ △ △

CENSORSHIP?

"CENSORSHIP is the chief bane of Hollywood's existence," is the opening sentence of an interview with Mr. Henry Wilcoxon, English actor, on from Hollywood to attend the premiere of "The Crusades" in which he conspicuously appears.

It had been our impression, before Mr. Wilcoxon spoke, that censorship had become very much less a problem since the industry began to observe the Production Code, under the attentions of its own Production Code Administration.

Of course it just could not be possible that Mr. Wilcoxon could be confusing the industry's self-regulation with censorship. British precision of utterance would forbid that.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S NEWS SUMMARY COVERING THE SCREEN WORLD

Red Dictation

"Class warfare," the Communists' fight against all who disagree with them—whom they term Fascists—and the anti-war crusades of pacifists are being carried to the motion picture theatre.

The "war" has already started in several centers in a militant "united front" mobilization on the part of the American League Against War and Fascism, claiming 2,500,000 members, including Communists and other leftists.

Clarence A. Hathaway, a leader of the Communist Party, frankly admitted this week "the war is on," against all films anti-labor, pro-war or Fascist in tendency.

There are many ramifications to the hostilities, and all are related in the account starting on page 13.

Buying Concentration

Solidification of independents into a national buying power to combat the circuits is one of six planks in a platform explained by Abram F. Myers, of Allied, at the annual convention of the New Jersey unit in Atlantic City this week. The meeting was the signal for a gathering of national Allied bellwethers.

Another aim of Allied's platform is "the securing of judicial information and vindication of exhibitors' rights in the matter of chain expansion." The independents would also foster the growth of new sources of product to "reestablish competition" in selling. Other details of the meeting will be found on page 15.

Big Reel Costs

An immediate expense estimated at $1,350,000 is cited by some distributors, principally Universal, as sufficient reason why the Academy's proposed changeover on January 1, 1936 from the present 1,000-foot reel standard to a 2,000-foot reel should not be adopted. There are wide differences between both sides over the benefits advanced for the changeover. The claims and counter claims of both are set forth on page 33.

"Too Free Press"

Not so long ago there was an article in MOTION PICTURE HERALD about how a Detroit publisher decided that he would eliminate some Hollywood correspondence that did not seem so very constructively in sympathy with some local enterprises, motion picture theatres. Whereupon *Editor & Publisher,* a journal of the newspaper trade, ordered and printed an article calculated to indicate that the motion picture industry was trying to throttle the press.

Now we have a discussion of the matter, with some ventilation of motivations and considerable exposition of facts from Martin Quigley, publisher of MOTION PICTURE HERALD.

Also there is considerable quotation from the piece which Malcolm Bingay, of the *Detroit Free Press* wrote to the *Editor & Publisher,* declaring for his rights as a publisher and those of the motion picture as merchandise. See page 16.

Very Sirovich!

Many a Congressional legislator has made many a unique proposal to investigate one or another division of the motion picture business, but never in the history of silent or sound screen entertainment has anyone in Congress, or elsewhere, outlined such an all-embracing probe as that demanded at Washington late last week by Congressman Sirovich, New York.

The Congressman would have his own committee look into every conceivable phase of production, distribution and exhibition, financing, speculation, bankruptcy and reorganization, trade practices, stocks, financial structures, stockholders' rights, debts, creditors, banking affiliations, product quality and morality, advertisements, "glorification of crime" in pictures and the relation of films to the public, sales of both theatres and films, commercial operations, realty, apparatus and methods of sound, industry ownership and royalty arrangements, salaries, capital structures, taxation, film "propaganda," the influence of films on public opinion and whatnot. Nine pages were required to ennumerate the investigating ambitions of the Congressman. They are highlighted on page 50.

Also . . .

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Fox Merger Waits

The Twentieth Century-Fox Film merger was still delayed this week as stockholders and officers daily awaited word from Justice Alonzo G. McLaughlin in the New York Supreme Court on the petition of Mrs. Eva Fox and her All-Continent Corporation for a permanent injunction.

Justice McLaughlin granted a temporary restrainer last Thursday as stockholders were approving the terms of the merger and the recapitalization.

"We earn it," replied Sidney R. Kent, president of Fox, to stockholders who questioned the compensation of the chief executives in the fusion. See page 40.

The Ascaping

The headaches of ASCAP in its fight with public performers of the music of its members are becoming more intensified, the Society's officials viewing court and legislative attacks of the past few days as the work of a combination of the "unholy three" of radio, motion picture and hotel interests. And they expect further attacks to follow those fought unsuccessfully in the states of Washington, Wisconsin, Louisiana and Georgia, as described on page 51.

Equity Pleads

Evidently having in mind the threatened future of its working members, Actors' Equity Association is pleading with the motion picture and radio to "have mercy" on the stage in the competitive encounter to bring entertainment to the public.

Striking a new note, Equity asks both films and radio to "cooperate—not compete" with the stage, pointing out that the legitimate drama is the basic source of talent material, and as the drama suffers so shall that source. It would be well, therefore, Equity believes, for Hollywood producers to encourage the progress of the stage and not to stifle it. Too, they should send their screen players to the stage on occasion for training.

Equity belittles the ability of Hollywood to develop talent, charging that the industry "is not equipped, probably never will be" to bring out acting, writing and directing capabilities. Equity's position is further explained on page 59.

Arrests Bring Tests

Wholesale arrests of exhibitors in New York for operating "Bank Nights" and other chance games as box office stimulants this week brought the issue in the east near its first court test. By agreement with License Commissioner Paul Moss, of New York, and those interested in chance games, including exhibitors and franchisers, the legality of the stunts will be tested in municipal courts next week in all five boroughs, following 25 arrests.

Chance games continued during the week to occupy nationwide attention in exhibition. In Cleveland the court of appeals set August 26th as the date for the hearing of the prolonged Bank Night fight in that territory. Judge Frederick Walther had denied a petition for an injunction against the game.

On Monday a new version of Bank Night, called "Payoff," appeared in Cleveland. It employs a signed coupon system instead of a book registration.

Chicago police were in the midst of a citywide "war" against chance games, now used in 200 local theatres. Cincinnati and the county both barred "Screeno," on lottery grounds, while North Dakota was prosecuting a test Bank Night case.

"Boy—Copy!"

Twenty-and-odd years ago a bright young office boy in the Chicago Hearst offices began to hang around the late Nathan Meissler's darkrooms and wonder at the adventure stories of the news-photographers. Before long he laid hands on a camera. In the years between he has been living on Romance Road, a playmate of kings and peasants, a decorated hero of the World War and some wars not so amply recorded, a figure in the strange, bizarre politics of Asia, and still a newsreel photographer—Captain Ariel Varges, sometimes just Varges, a daring, delivering swashbuckler of the camera. This week he landed at Djibouti and entrained for Addis Ababa. Five years ago he was there on a lion hunting expedition with the Emperor. He'll be shooting for Hearst Metrotone News.

British Child Stars

British producers, seeing a danger that Hollywood will take its better child players, seek revision of the Young Persons Act of 1933, which prohibits the employment of children under 12, and includes the motion picture, although the radio and the stage are not affected. An amending act is being drafted for introduction into the House of Commons in the fall.

Directors of Baird Television, Ltd., have instituted control of the sale of shares in the company outside Great Britain. It is aimed at the control of transfers executed in the United States, particularly, writes Bruce Allan, the Herald's London correspondent. The story is on page 60.

Bill Rogers

The tragic ending of the unique career of Bill Rogers brings a shock that will be sorely felt by a legion of his friends throughout the industry. Rogers was a distinctive and memorable personality, utterly unaffected, making no pretense at any time or place to being other than just Bill Rogers. From the plains of Oklahoma to the principal capitals of the world he left a trail of homespun humor and good natured raillery that brightened the way for those who followed him.

A vast public who knew him through the screen will feel a personal loss. But short as has been his career it has been notable in many ways, including the fact that at its end it justifies the tribute that, while he attained a high degree of eminence in his profession and great rewards, yet, in return, he gave to the world a far greater measure in wholesome fun and entertainment.

—MARTIN QUIGLEY

The story of Will Rogers is on page 45.

Independents Glad

Independents this week were cheered by two developments—Warners set a precedent by selling away from RKO to an independent circuit in New York, and United Artists announced it would not engage in franchise deals when current ones expire.

Warners' threat to sell to independents, made in unsuccessful attempts to negotiate a deal with RKO, materialized when A. W. Smith, Jr., distribution executive, sold the entire line-up of product to the Century Circuit. This places Century in the same first run level as Loew's and RKO in Long Island and Brooklyn, and culminates a fight A. H. Schwartz, head of the circuit, has been conducting for years to obtain major product in opposition to the large circuits.

Century plans to change policies throughout the circuit—admissions will be increased, some double feature houses will go to single bills, and five of its 30 houses will adopt a policy of week runs, and at others less frequent changes will be made.

Century has been fighting RKO theatres over clearance matters, since a mutual booking and buying arrangement was abandoned, and lately pooled with Skouras on Long Island.

RKO recently also lost Paramount product when it canceled its franchise for half of the output, and Paramount sold to Loew's.

Free Will Zones

Efforts being expended in the field to effect voluntary clearance and zoning schedules along lines intended by the industry's NRA code this week brought the problem to the discussion stage in Cincinnati, and in Kansas City a committee of independents finally presented to distributors a clearance schedule petition.

Kansas City exchange managers are expected to forward the schedule immediately to home offices in New York.

Cincinnati independents created the nucleus of a permanent organization at a meeting out of which came tentative plans for getting together with large first runs and distributors on a clearance schedule that would be more equitable to subsequent runs.

All but two independent suburban owners in Kansas City signed the petition for a schedule in that city. Both were out of town. They are Jay Means, of the Oak Park and Bagdad, president of the ITO, and J. F. Rigney, of the Westport.

Some Kansas City exchange managers, it is understood, have expressed the opinion that independents were wise in working out a schedule before buying for the new season's product had started, especially in view of its 100 per cent backing by independent suburbans. Distributors have, heretofore, had occasion to point out to independents the ineffectiveness of presenting a plan.

The proposed clearance schedule is very similar to one in use for two or three years before NRA, except that giveaways are penalized—with singles, 28 days behind regular spot; with doubles, 56 days behind.

Taxes Pay

Indication of the extent of box office betterment is seen in the Internal Revenue Department's report of $1,276,914 in collections from admission taxes for July, when receipts were $230,752 more than the $1,046,162 collected in the same month last year.

Six months collections from February through July were $437,734 above the same 1934 period, running $7,479,178, against $7,041,444.

This Week in Pictures

(Cosmo-Sileo Photo)

SHEEHAN HONORED. Friends of Winfield Sheehan from varied fields wished him bon voyage at a luncheon Tuesday at New York's Lotos Club before his departure for Europe. Left to right: Edward P. Mulrooney, Charles Francis Coe, Mr. Sheehan, George M. Cohan, Martin Quigley.

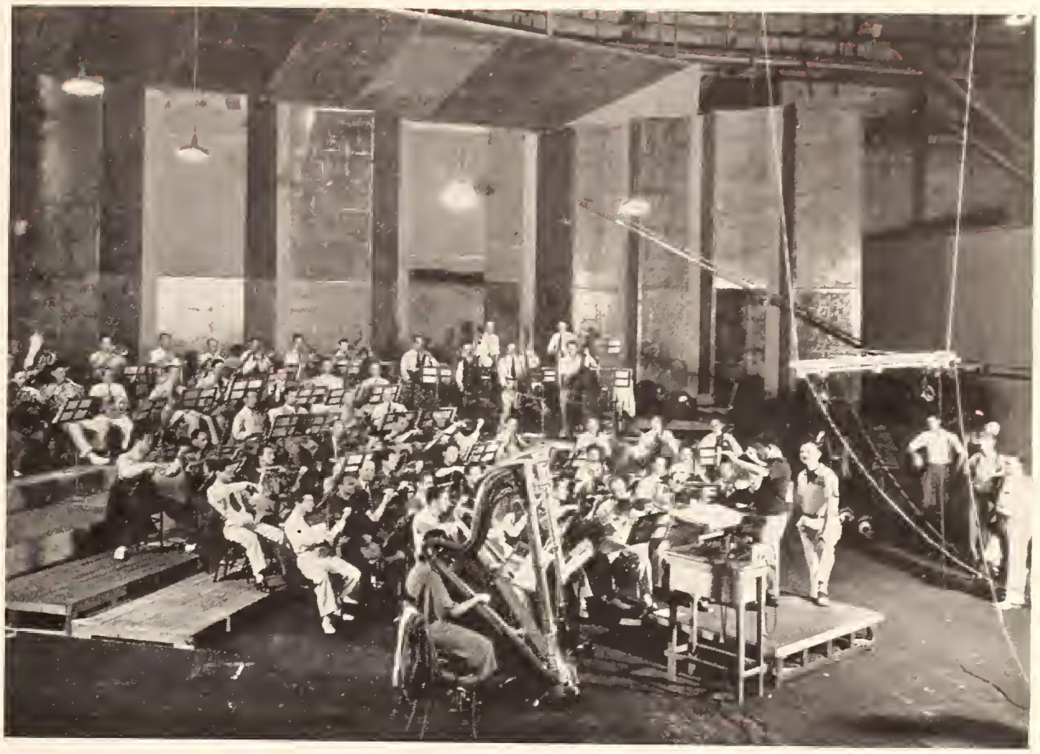
THE FAMILY ATTENDS. At the recent premiere of RKO Radio's "Alice Adams," at the Music Hall in New York, attentive guests were the family of the star, Katharine Hepburn. From the left are Marion, Mrs. Thomas N. Hepburn and Peggy. The resemblance is there.

ALMOST NATIVE. (Below) Of Hawaii is Janet Gaynor, shown arriving in Honolulu for a vacation at her beach home. The Hawaiians call her kaamaina, practically an adopted daughter.

VACATIONER. Merle Oberon, her role completed in Samuel Goldwyn's United Artists film, "The Dark Angel," has sailed for Europe.

ON A HOLIDAY. (Below) Is the diminutive star, Shirley Temple, of Fox, on a real vacation in Honolulu, Hawaii. Shirley was given an adult-size reception on arrival.

TO THE SCREEN. (Below) Have gone the Paxton Sisters, Frances and Virginia, signed to term contracts by 20th Century-Fox, and claiming a record number of proposals (marriage) all refused.

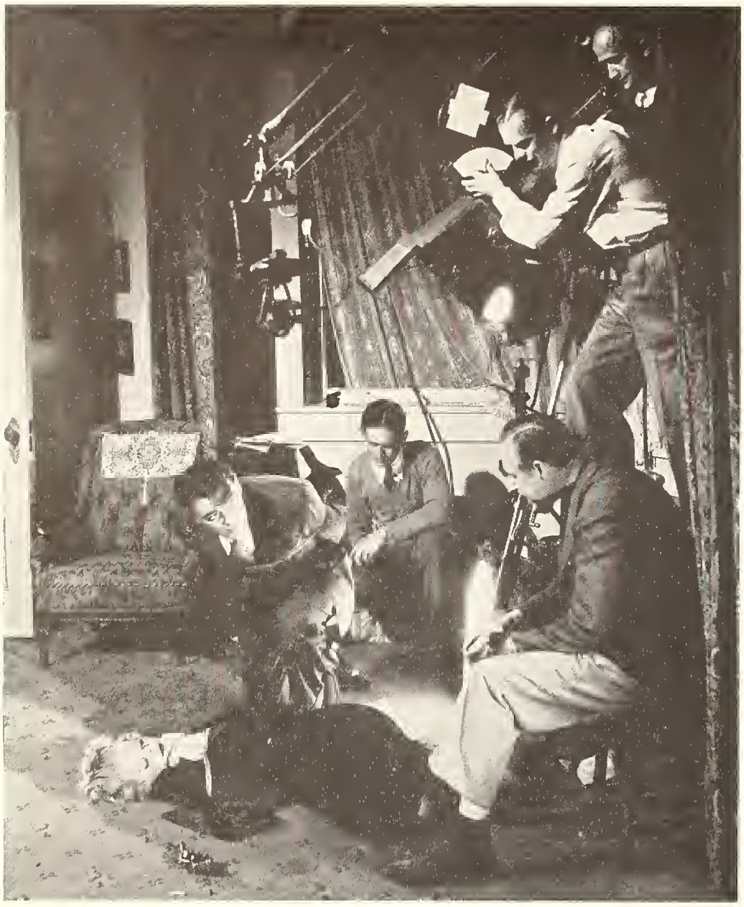


REHEARSAL. As Lawrence Tibbett, famed operatic baritone, tries his voice in rehearsal with the 60-piece orchestra directed by Alfred Newman, on the set for "Metropolitan," at the 20th Century-Fox studio. Tibbett, headliner of Metropolitan Opera, is the star of the picture.

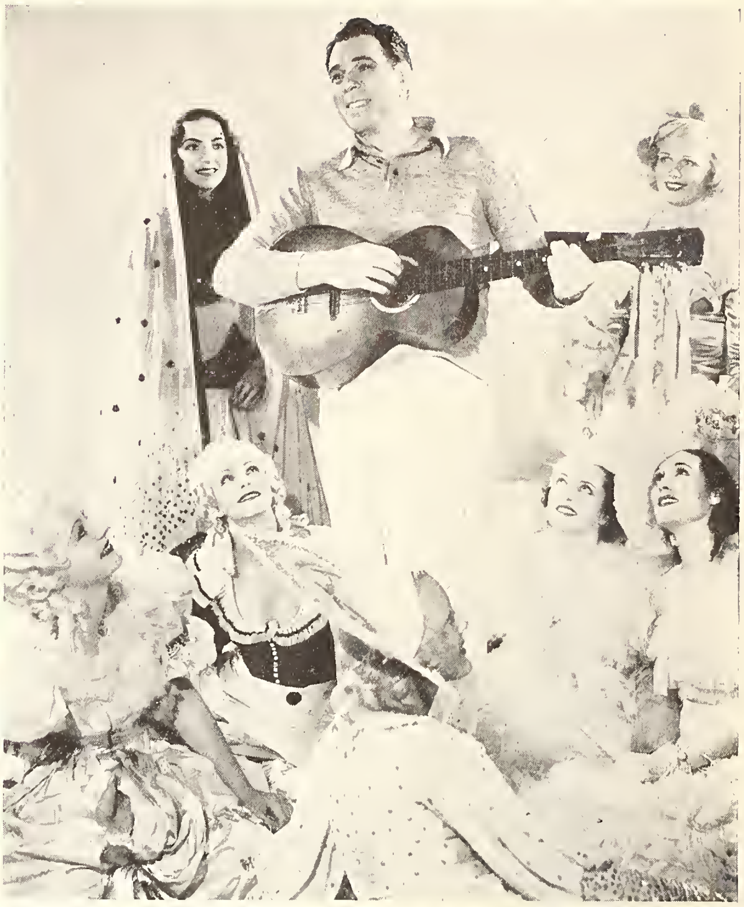
TOUGH BREAK. (Below) When those grownup kids, Warren Hull and Margaret Lindsay, take the marbles, what chance has Ronnie Crosby. They're in Warner's "Living Up to Lizzie."

DEBUT. For Tamara, Russian stage and radio singer, who makes her screen debut in "Sweet Surrender," Rowland-Schlaifer film for Universal.

WELL GREETED. Were Cecil B. DeMille, the director, and Harold Lamb, author, by Henry Wilcoxon, star, when Mr. DeMille and Mr. Lamb arrived in New York by air to attend the premiere of the Paramount spectacle production, "The Crusades."



IN ACTION. On the set for Warner's "Special Agent," with Bette Davis and George Brent in the ropes and gangster clutches, while Director William Keighley watches closely and Chief Cameraman, Sid Hickox (behind Brent) checks on the lighting of the scene.



SURROUNDED. By feminine beauty is Everett Marshall, baritone from the opera to the screen, who is doing a bit of offset entertaining during the filming of his new Warner starring picture, "I Live for Love." The ladies are costumed for a fancy dress ball.

INTERVIEW. In the modern, highly technical manner, of Edward Everett Horton, returning from abroad. His latest film is RKO Radio's "Top Hat."

LESSONS. In machine gunnery are administered to Ann Dvorak, appearing in Warner's "Dr. Socrates," opposite Paul Muni, by R. Bascheid and George Daley, experts in handling firearms.

BACK TO STAGE. For a spell comes June Knight, from the MGM studio, where she completed a leading role in "Broadway Melody of 1936."

COMMUNISTS, PACIFISTS DECLARE WAR ON FILMS

Militant and Well-Organized Movement Effected to Incite 2,500,000 Persons to Attack on American Pictures Thought Contrary to Their Ideas; Start Picketing Theatres; Government Investigating

BILLS WOULD CURB RED ACTIVITY

Reds' agitation in connection with motion pictures and radical activity generally would be curbed by the Russell-Kramer "sedition" bill pending in the Senate. It would impose a $500 fine or five years' imprisonment or both for advocating overthrow of the government. Representative Charles Kramer of Los Angeles is the House co-author of the bill.

Congressional proponents are driving to secure action on the measure before adjournment, and in any event early next session.

Another blow to Reds would be dealt in the Tydings-McCormack bill, which has passed the Senate and awaits House action. Inciting disloyalty in the Army and Navy would be a felony punishable by two years' imprisonment or a fine of $2,000 or both.

Widely supported by patriotic, veteran and government groups, both bills are being fought by radicals.

Communists and pacifists have declared war on the motion picture industry! The Communist Party, U. S. A., which is directly responsible to Moscow, is inciting 2,500,000 persons to an attack on American films. The "war" has taken the form of riots and disturbances, intimidation and widespread agitation. It became intensified this week with calls in the Red press to increased militant boycott and demonstrations at theatres.

Having its inception in a boycott of Hearst publications because of William Randolph Hearst's campaign against subversive elements, the Reds' attack has spread to Hearst Metrotone News and Hearst-owned Cosmopolitan Pictures, and more recently has been extended to all films which the Communists and their allies consider contrary to their political and economic ideas.

A nationwide boycott has been declared against a list of current and forthcoming pictures described by the Communists as "anti-labor."

As in Soviet Russia and other dictator countries in Europe, the Reds regard the screen as an instrument of political propaganda. They attack all films in which they detect or suspect anything even remotely inconsistent with their own political doctrines. They regard the American film industry as their collective "enemy."

Under Communist instigation, the American League Against War and Fascism and some 200 national organizations and thousands of local groups have formed a "united front."

The movement includes in its ranks labor unions, churches, peace societies, student leagues, college professors, ministers and others.

Attack Chiefly Communist

While directed by and centered in the American League Against War and Fascism and its local units, the attack on the industry is predominantly of a Communist character, an investigation discloses. In New York, where the League is particularly strong, many of its members are avowed Reds.

The movement is militant and organized with machine-like efficiency. Concentrated for the present in the large industrial centers, it is being extended into a network of "groups for action," with trained agitators at their head.

In recent weeks the chief targets have been the theatres showing Hearst Metrotone News—in New York, Chicago, Boston, Philadelphia, New Haven and other cities, and in college towns in the East. The American League Against War and Fascism claims the movement is strong also on the West Coast, particularly around Hollywood.

Fighting back, the Loew circuit in Greater New York and the Hearst interests are cooperating with the authorities to stamp out the menace.

Approximately 25 anti-Hearst pickets at theatres have been sentenced in the New York courts in the last three months, according to the City Committee of the American League Against War and Fascism.

Convicted of making a demonstration on July 21 against Hearst Metrotone News at Loew's Oriental in Brooklyn, three were sentenced to jail and, after serving two days, were released on payment of fines.

The defendants and their sentences, as reported by the *New York Times,* were: Miss Edith Ohl, a member of the Young Peoples' Socialist League, $50 fine or 30 days in jail; Miss Helen Shaw, a member of the anti-Fascist League, $25 fine or 15 days in jail, and Nat Kahn, $25 fine or 15 days in jail.

A jail sentence was imposed on a picket in another disturbance within the last week. His name was not available. A considerable number of demonstrators have been freed or have received suspended sentences. Attorneys for the International Labor Defense usually appear for the agitators. A number of cases are pending in the courts.

Government Reported "Interested"

The United States government is reported as "extremely interested" in the Red agitation and is directing a quiet investigation of the entire movement. In New York City, the police Radical Squad, under the direction of Captain Thomas F. Dugan, has the situation in hand. Private investigators also are active.

Stiff jail sentences for those responsible for disorderly picketing and demonstrations in front of the theatres may end the campaign.

Attacks on theatres presenting films which the radicals describe as "anti-labor" or "militaristic" in content have been sporadic in various cities over a period of a year or more. Only recently has the campaign assumed a "united front" of Red and pacifist groups.

That the campaign embraces the entire American motion picture industry is evident in the columns of the *Daily Worker,* described in its masthead as "central organ, Communist Party, U. S. A. (Section of Communist International.)"

Under the caption "Anti-Labor Movie List," the *Daily Worker* on August 9 published the following:

"In view of the increasing number of anti-labor films coming out of Hollywood, the *Daily Worker* will publish from time to time a list of anti-labor and pro-war films and their scheduled dates of release. Organizations are urged to take prompt measures to prevent the appearance in neighborhood movie houses of the current anti-working class films mentioned in the list, as well as to send protests to the producers in Hollywood to help defer or stop production of some of the forthcoming ones."

The films to be boycotted are listed as follows:

Hearst Metrotone Newsreel		(Current)
Black Fury	Warner Bros.	(Current)
Stranded	Warner (Hearst)	(Current)
Oil for the Lamps of China	Warner (Hearst)	(Current)
Classmates Forever	Warner (Hearst)	(Current)
San Quentin	Warner Bros.	(Coming)
Special Agent	Warner (Hearst)	(Coming)
Call to Arms (Together We Live)	Columbia	(Aug. 16)
Red Salute	United Artists	(Sept. 13)
Annapolis Farewell	Paramount	(Aug. 23)
From Little Acorns	Paramount	(Coming)
Professional Soldier	MGM	(Coming)

The pictures credited to Hearst are, of course, Cosmopolitan productions, with the exception of "Stranded," which is not a Cosmopolitan film.

Party Is Prime Mover

The Communist Party, U. S. A., which is under the direction of the Soviet-controlled Third Internationale, this week said through an official spokesman that it is the prime mover in the attack on the motion picture industry. At the same time it was related, somewhat boastfully, the extent to which the Communists have been able to instigate certain groups into an unwitting alliance.

A request to Communist Party headquarters for a statement was referred to Clarence A. Hathaway, editor-in-chief of the *Daily Worker*

(*Continued on following page*)

COMMUNISTS DECLARE WAR ON FILMS

(Continued from preceding page)

and a member of the Central Committee of the party, of which William Z. Foster, now attending the Communist International Congress in Moscow, is the president. Mr. Hathaway also is a member of the National Executive Committee of the American League Against War and Fascism. His affiliations would appear to qualify him as spokesman for both organizations.

Interviewed in his office on the eighth floor of a loft-like nine-story building which is headquarters for American Communism, at 35 East 12th Street, New York City, Mr. Hathaway said:

"What Hollywood is not conscious of is that groups that in the past have been passive with respect to anti-labor and Fascist tendencies in motion pictures, today are coming together in organizations that are much more able to stop these things.

Includes 200 Organizations

"The movement numbers 2,500,000 persons affiliated with 200 national organizations. That is the direct and supporting membership of the American League Against War and Fascism. The local and regional groups run into the thousands.

"Included are the 30,000 members of the Communist Party and 150,000 persons who have accepted Communist beliefs, but who are not members of the party.

"We have also with us pacifist groups, trade unions, student leagues at a number of colleges, and many others.

"In no sense can these be characterized as Communists. They are coming to realize that Fascism is the enemy of democracy everywhere. They have seen what has taken place in Italy and Germany and their aim is to block Fascism. We fight William Randolph Hearst as the arch-Fascist in America and as Hitler's ally. We also fight Huey Long, and Father Coughlin, who, with Hearst, compose the triumvirate of Fascist leadership in the United States.

"We hope that in our work with these groups they will accept the correctness of our ideas and will choose Communism in preference to Hearst."

"What logical basis have the Communists for believing that the motion picture industry is anti-labor and pro-war?" Mr. Hathaway was asked. He replied:

Calls Industry Capitalist

"The motion picture industry is primarily capitalist. Invariably the movie magnates are hooked up with the biggest banks and the biggest corporations and they must necessarily have a viewpoint opposed to ours. Their only aim is profits."

And then came this threat: "We will fight all films that are anti-labor, pro-war or Fascist.

"Means will be devised by those protesting to register their disapproval. This will consist of picketing of theatres, demonstrations inside and outside the theatres, and boycott."

It was explained to Mr. Hathaway that the screen for business reasons cannot afford to be political, and that the exhibitor is not a political progagandist, yet he was being penalized.

"We bring pressure to bear on the exhibitors to eliminate films which we oppose," he said. "The exhibitors should bring pressure to bear on the distributors, and the distributors on the producers.

"If the exhibitors are innocent sufferers and are sympathetic to our aims, they should run a leader ahead of the film or a trailer in which the management sets forth its own views with respect to the film."

CBS REJECTS TORGSIN PROGRAM

Guarding against Soviet propaganda in the United States, the Columbia Broadcasting System has rejected the advertising of Torgsin, the Soviet's trading and chain store organization, over stations controlled by the network. Contracts had been prepared for WABC, New York; WBBM, Chicago; WCCO, Minneapolis; and KMOX, St. Louis, when Columbia broke off negotiations, announcing its policy on foreign propaganda.

Torgsin's program has, however, been presented on WMCA, New York, for 11 weeks, and is scheduled to start September 15 in a dozen cities on a local "spot" basis. Fifteen-minute programs will be broadcast once weekly, using transcriptions of Russian music.

National Broadcasting Company reports no negotiations with the Soviet's Torgsin.

He pointed out that the Acme theatre, fronting on Union Square, the soapbox forum of radicals, employs such a method when showing pictures to which its Red patrons might object. This showhouse and the Cameo, both operated by Matty Radin, are conspicuous outlets in America for Soviet-manufactured propaganda films, but occasionally show other product.

Differentiate Among Exhibitors

"Such a screen announcement," explained Mr. Hathaway, "should express the exhibitor's opinion of the picture generally and the objective of the picture and the anti-labor or Fascist views it is intended to propagate. In that way the crowd feels itself as one with the management, not as people who are to be influenced, but as casual spectators."

Mr. Hathaway shed a tear for the "little exhibitor":

"We differentiate between the exhibitors and makers of pictures," he continued. "And we differentiate among the exhibitors as well. We realize there are affiliated circuits and little independents who are squeezed by the large producers, and we adopt a policy of helping the little man. In such instances, our boycott would be tempered with a knowledge of the small exhibitor's position.

"Our campaign is not confined to Hearst. It runs through everything that is anti-labor or pro-war. It is directed even at the 'Little Orphan Annie' comic strip in the New York *Daily News* and other newspapers, because it has recently taken a decided anti-labor attitude.

Against Fascist Films

"It is against all films designed to whip up anti-labor or Fascist sentiment. It is a movement not only by us, but by tremendous masses of people opposed to such manifestations."

It is a coincidence that the Reds are intensifying their drive against Hearst Metrotone News at a time when they are seeking to elect Communist Party nominees in the city and state elections in New York state. Mr. Hathaway, incidentally, is the Communist candidate for assemblyman in the Eighth Assembly District of New York.

At the national headquarters of the American League Against War and Fascism, 112 East 19th Street, New York City, it was said the League was "a movement to unite in common resistance to war and Fascism all organizations and individuals who are opposed to these allied destroyers of mankind."

Paul M. Reid, executive secretary of the League, confirmed everything Mr. Hathaway had said about the fight against films, but explained that the League's campaign was "on a broader base" than that of the Communists. The League's membership of more than 2,000,000 embraced, he said, Communists on the left to church people on the right. He asserted it included fraternal and cultural groups, political groups, student and youth organizations, Socialists, and, on the West Coast, Upton Sinclair's Epics and the Utopians.

League Plans National Drive

Mr. Reid said 275 groups, with a membership of 300,000, were represented in the New York City Committee of the League, and there were 50 neighborhood branches within the city committee. Each branch is organized to conduct mass picketing at theatres in its neighborhood. There are 115 city committees in the United States.

In New Orleans, related Mr. Reid, two members of the local chapter, one a student, the other a seaman, were arrested for distributing leaflets without a permit near the Orpheum theatre urging a boycott on the theatre for showing "Stranded." He contended "Stranded" gave a "distorted view of labor," but admitted he had not seen the picture.

The American League is an outgrowth of the International Congress Against War held in Amsterdam, Holland, in 1932, said Mr. Reid, adding it attempts to accomplish its aims by an "educational" campaign. Its official organ, "Fight," chronicles the campaign against Hearst.

In an open letter to United Artists, published in the *Daily Worker,* Communist newspaper, the Film and Photo League of Philadelphia, without seeing "Red Salute," which is not yet released, threatened the company:

"If, despite the protests we are sure news of 'Red Salute' will call forth all over the country, this film does get a release date, you may be sure the Film and Photo League of Philadelphia will do all it possibly can to get workers and workers' organizations to boycott 'Red Salute'—or any other title it may be released under. If the only reason the film is being made is to make money, we are sure that you, as producers, are destined to be disappointed."

The League calls the picture "dangerous" and describes it as "obviously biased against free thought and civil liberties in our schools and colleges."

Goldwyn and Small Expand Production

Samuel Goldwyn and Edward Small, United Artists producers, have announced increased expenditures for the coming season. Mr. Goldwyn plans to add to the personnel of the company and will spend more than $300,000 to increase production facilities, in his initial step to spend $18,000,000 on United Artists films this year.

Mr. Small, head of Reliance will produce ten features costing in excess of $7,500,000 over a 12-month period.

CONCENTRATION OF INDEPENDENT BUYING POWER URGED AT ALLIED MEET

National Officers and Regional Directors Convene at Atlantic City with Jersey Unit and Hear New Six-Plank Platform

Turning the 16th annual convention of the New Jersey Allied Theatre Owners into a meeting of national Allied proportions, six of the ten officers and seven regional directors of the parent Allied States Association of Motion Picture Exhibitors gathered this week at Atlantic City with their Jersey colleagues for the purpose of solidifying all state affiliates in order to insure the culmination of a six-plank platform advanced by Abram F. Myers, national board chairman, as follows:

1. The expansion of Allied to every state in the Union.

2. Establishment of facilities for a quicker and more effective interchange of information and closer cooperation between the national and regional associations.

3. The securing of judicial definition and vindication of exhibitors' rights in the matter of chain expansion.

4. Creation of a method for marshaling independent buying power so as to compete with the chains and force the abandonment of monopolistic selling policies.

5. To encourage in every way possible the bringing in of new sources of product in order to reestablish competition in the selling of motion pictures.

6. Securing the enactment of the Pettengill-Neely anti-compulsory block booking bill and the Duffy Copyright bill. (The Duffy bill was passed by the U. S. Senate on August 7th.)

Congressman Samuel B. Pettengill, author of the anti-compulsory block booking bill in Congress, which Allied has supported from its inception, was scheduled as the principal speaker of the three-day meeting.

Held at the Ritz-Carlton Hotel, Atlantic City, from Wednesday morning through Friday, some 200 theatre delegates and others were to hear, besides Pettengill's discourse on block booking, an analysis of 1935-36 product, by John Benas, of the Rosenblatt-Welt circuit.

Samuelson Ends Reign

They were to hear, also, with surprise, that Sidney E. Samuelson, Newton, N. J., would not run for the presidency at the elections on Friday, Mr. Samuelson announcing that with the end of this, his fifth term as New Jersey head, he will withdraw in order to concentrate on the duties of national Allied president, devoting virtually all of his time strengthening the organization.

Indications were that Julius Charnow, incumbent vice-president, would be elected Jersey president in Mr. Samuelson's place.

Sounding the keynote of national Allied's participation at the Jersey convention, Board Chairman Abram Myers declared: "We must have active organization men in every Congressional district to aid the legislative program. And we must be able to overcome in a most decisive way the claim, always encountered in national problems, that the independent exhibitors do not know what they want because, forsooth, their very ranks are divided. A loose organization of distant associations, ruled over by satraps who respond to the pleas of the national association only when it is to their immediate advantage to do so, can accomplish nothing."

Mr. Myers warned all Allied members that they must fight "not merely to match but to overcome the organized efforts of the Big Eight and their affiliated chains."

The convention took on a national tone when Mr. Samuelson introduced Mr. Myers and the following national officers: Walter B. Littlefield, vice president, Massachusetts; W. A. (A) Steffes, vice president, Minnesota; Herman Blum, secretary and treasurer, Maryland, and H. M. Richey, recording secretary, Michigan, and the following national directors: Ray Branch, Michigan; M. B. Horwitz, Ohio; W. Davis, Pittsburgh; Henry Lazarus, Louisiana; Charles Metzger, Indiana; Harold Stoneman, Boston; Abe Stone, New York.

Eastern directors named were: William Hix, Arthur Price, A. E. Lichtman, E. Harold Stoneman, William Smalley, Henry Friedes, Jack Unger, Louis Gold, Ralph Pitman, Frank Henry and C. E. Shanberger.

Mr. Littlefield on Wednesday called the national heads into conference and they continued their discussions through the afternoon.

On Thursday the proceedings were halted briefly out of respect to the passing of Will Rogers. Mr. Samuelson was to deliver the eulogy.

"The neutralizing of the advantages inherent in chain buying power by the marshalling of independent buying power is at once the most important and the most difficult task facing the independent exhibitors," Allied's board chairman told the members. "Independent exhibitors," he said, "will have to cooperate in pooling their buying power to the extent necessary to enable them to bargain on an equal footing with the chains for the available product.

"There will have to be an intense campaign of education and much experimentation before a national movement is launched," Mr. Myers continued. "Not only must exhibitors be made to appreciate the necessity and advantages of cooperative buying, but public sympathy and support must be enlisted by publicizing the justification for the movement on principles of self-defense.

"Closely related to the necessity for unified buying is the urgent need of developing new sources of product," he stated, "and, unless the exhibitors themselves pledge organized support to new ventures in picture making they will be in direst straits within a few years."

Samuelson Urges Public Contacts

"The future of the independent exhibitor will be more definitely secured when he builds closer and finer contacts with his patrons through the medium of civic groups," declared Sidney Samuelson as the delegates were converging on the convention hall.

"No matter how secluded, no matter how well established your theatre may be, as long as it is this business buying film from distributors and selling tickets to the public, you are affected by every slightest cross-current in this industry," Mr. Samuelson said.

Fred Herrington, Charles Metzger and Pete Woodhull were introduced. Louis Senn of Theatre Underwriters explainted how exhibitors could save 40 per cent on insurance. Ed Hartley, of RCA Photophone, and Charles Casanave, of American Display, talked about their respective products, and Sidney Samuelson asserted the convention will act to stamp out traveling carnivals.

Will Set Out to Establish An Allied Branch in Every State and Create a Closer Working Arrangement with Parent Unit

He appointed Jack Unger and Louis Gold a committee to analyze product. The national directors held a secret discussion on sales policies of all companies.

Mr. Samuelson warned that distributors are in the market for theatre buys, only this time instead of buying are taking, adding that after "washing up" the bare leases and commitments they are starting anew on making theatre acquisitions. "This is one of the really serious problems facing Allied members," he said.

Relief on the music tax is in sight, he continued, citing the Duffy Copyright Bill, which he predicted will be passed when Congress reconvenes in January.

Starting September 15, national Allied will conduct a campaign for attracting children and students to theatres through Saturday matinees at which special historical pictures on American history will be shown. Class study will follow each showing and prizes will be awarded. H. M. Richey explained that each state leader already has been supplied with data.

Franklin Asks Judgments Against Fox Film, Newsreel

Counsel for Sidney Franklin, professional bull fighter, filed a motion in New York supreme court this week, asking that two judgments be entered against Fox Film Corporation and Fox Movietone News, Inc. The first asks $1,239, claimed due as expense money for the arrangement of certain exhibitions of bull fighting, and the second asks as assessment of damages on the grounds that the defendants violated rights of privacy in using photographs of Mr. Franklin for trade purposes without his written permission. He originally asked for $100,000 damages.

RKO Reorganization Fees Cut In Half by Bondy

In a decision handed down by Federal Judge William Bondy in New York, allowances asked for services in connection with the RKO reorganization were cut by more than one half. Applicants had asked for more than $281,525. The allowances made aggregate $135,000.

Irving Trust Co., trustee for RKO, received $30,000. Donovan, Leisure, Newton & Lombard, counsel to the trustees, were allowed $60,000. Cravath de Gersdorff. Swaine & Wood, special counsel received $13,500.

Daughter Born to Silver

M. A. Silver, division head of Warner New York state theatres, is the father of a daughter, Barbara, born in New York last week.

The Too Free Press

A discussion of some newspapers and their attitude toward the screen

by MARTIN QUIGLEY

IN an obvious effort to launch an attack against the motion picture industry, with or without reason, "Editor and Publisher," a newspaper publishers' trade journal under the editorial direction of Mr. Marlen Pew, has allowed itself to wander considerably beyond the limits of truth and fair play.

In the absence of certain background information the current tabloid pranks of this old and respected journal would be difficult to understand. The situation, however, becomes crystal-clear when it is known that Mr. James Wright Brown, president and publisher of the trade journal, is unreasonably sympathetic to the plight of the magazine, "The Churchman," which has been assessed damages on account of a libel committed against Mr. Gabriel L. Hess, an attorney associated with the Motion Picture Producers and Distributors of America, Inc.

Mr. Brown is either ignorant of or deliberately blind to the facts. Mr. Brown and his associates hold that the Hess suit amounts to an attack of the industry against the religious press on account of criticism of pictures and the industry. The Hess suit was a private matter which received no industry support or encouragement and in fact elicited practically no interest anywhere in the industry. In view, however, of the persistent misrepresentation and villification indulged in by this publication which, of all things, calls itself "The Churchman" it is quite understandable that anyone associated with the industry who had good grounds for a libel action would give the courts an opportunity, under the law, to discipline the offending party.

IN an effort that looks exceedingly like an attempt to overrule the court Mr. Brown and his associates embarked upon a plan to deceive the religious press generally into believing that the Hess suit amounted to something that it was not—that it represented an effort of the industry to muzzle the religious press, meanwhile organizing a tin-cup campaign to defray the monetary damages allowed by the court. With this effort under way then "Editor and Publisher" turned its hand, tabloid-fashion, to dredging some dirt out of the Hollywood situation.

In an obviously directed story a Hollywood corespondent of "Editor and Publisher" was given free rein to whip up a sensation. The result is a fantastic article, published as the leading article in the issue of August 10 which alleges that the studios in an effort to gag the newspapers and impose a rigid censorship are threatening to withdraw advertising and are introducing various regulations aimed to circumvent the freedom of the press. As far as all responsible opinion and purposes of the industry are concerned this is pure rot and will be so understood by all persons who are not animated by an ulterior reason in their judgment of the situation.

IT is hardly necessary at this late day to tell any informed persons that motion picture people and the industry have been repeatedly victimized by a conscienceless and vile journalism, that chatter writers and column conductors who are paid, aided and abetted by various of the newspapers and magazines for whom "Editor and Publisher" undertakes to speak have indulged in a vileness abhorrent to every decent-minded person—all for the rotten purposes of circulation figures for some of "Editor and Publishers'" clients.

Not only the industry generally, but all decent Americans can congratulate themselves that Hollywood is making an effort to clean up some of the mess created by irresponsible newspapers and magazines.

If Mr. James Wright Brown and Mr. Marlen Pew are of the opinion that Hollywood's effort to keep suggestive photographs and obscene and scurrilous stories about picture people out of newspapers and magazines going into American homes constitutes a policy of censorship then by all means let them make the most of it.

If Mr. Brown and Mr. Pew regard this procedure as an attack upon the freedom of the press they represent a section of the press which no one had dreamed previously of associating them with—that section which through many devious means seeks to ferret out of Hollywood, not infrequently by offer of bribes, scurrilous photographic and other material to be used, pander-fashion, to sell newspapers.

THE situation in Hollywood is an entirely simple and understandable one.

Certain sound and legitimate newspapermen are now confronted with regulations which are obnoxious but unimportant and for which there is no need in so far as they are concerned.

These regulations were rendered imperative by the filth sent out from Hollywood by certain of their colleagues who misrepresent The Fourth Estate in Hollywood.

Hollywood correspondents of character failed to organize among themselves against those lawless members of their profession whose only objective was the scandalous reference, whether based on fact or fancy. This failure eventually resulted in the industry being compelled to resort to measures which it disliked adopting but which it was driven to for self-defense.

But no condition now exists, nor has at any time in the past existed, which in face of the harm done represents any unreasonable curb upon the activities of newspapermen. In the first place, there never have been any regulations intended to avoid or influence criticism. The whole effort has been directed against factual misrepresentation and deliberately misleading insinuation.

There is another phase of the situation and here again any suggestion that it involves a violation of the freedom of the press is nonsense.

Some correspondents in Hollywood feel, apparently, that the freedom of the press through some absurd interpretation on their part gives them a license to violate private property and private affairs. Naturally Hollywood does not subscribe to any such interpretation. There is there, for instance, a popular and competent newspaper writer named Sidney Skolsky

(Continued on following page)

DETROIT EDITOR HITS NEWS "GOSSIPS"

(*Continued from preceding page*)

who among other devices for attracting attention to a widely read column of Hollywood chatter likes to lift any veil of secrecy that may surround any phase of motion picture production and tell the world what goes on behind the scenes.

MR. SKOLSKY for his own purposes does not wish to recognize the essential character of the motion picture—that it is a form of entertainment which in an important degree involves the necessity of creating an illusion of reality; making the simulated and portrayed thing appear to the public as actuality. This writer wants to rob the motion picture of much of what makes it impressive and enjoyable to the public.

Now if Mr. Skolsky picks up at random the kind of information he seeks then of course he is free to print it and there is nothing for the producer to do about it. But is is nothing short of stupid on the part of the producer to allow Mr. Skolsky permission to rove over the private grounds and buildings of a studio when he is admittedly engaged upon the pursuit of picking up information the disclosure of which will injure the public's enjoyment of pictures.

There is also a point at which the theatre feels the sting of Mr. Skolsky's procedure. "Editor and Publisher" seems to think that when a theatre elects not to buy advertising space in a newspaper which prints this material—thereby retiring from the unequal contest of seeking to outweigh editorial influence by advertising expenditure—it is invoking the principle of censorship. Such a conclusion is obviously absurd. Any newspaper is entitled to print such material if it wishes to do so but if that is its policy any theatre involved is similarly entitled to drop from the newspaper's lists of customers.

And while Mr. Skolsky deals in disillusion, another very different school of the exploitation of the public's attention to motion pictures is exemplified by the technique, if one may call it that, of Walter Winchell. One specimen of Winchell treatment, sufficient for the current purpose is afforded by a passage from his "On Broadway" column of Sunday, August 11, in which he says:

" . . . *seeing Myrna Loy at Leon & Eddie's the other 3:35 was among the pleasures. . . . In her low shoes she appears tinier than she does on the gelatin. . . . She doesn't seem like a movie star. . . . She looks respectable. . . .*"

Of course intelligent persons everywhere have come to a point at which they are a little sick of the Fourth Estate pretensions of so many newspaper properties which in our day have come to be simon-pure commercial enterprises, merchandizers of white space and copies with precisely the same degree of altruism that animates any other class of merchants.

Mr. Pew, we assume, must be credited with responsibility for an exceedingly ill-tempered editorial which appears in the same issue with the alleged exposé of censorship in Hollywood. In it the assertion is made that "the motion picture industry is appreciably controlled by men recruited from the lowest levels of commerce."

Mr. Pew might have spared us this assertion if he stopped to recollect the considerable number of graduate thugs and gunmen who have risen to eminence in the newspaper profession in his own times. He should have remembered the statement, doubtlessly known to him, made by a police chief in Chicago that the whole recent crop of gun-men and public enemies had their first guns placed in their hands in newspaper alleys in Chicago as they started upon their august mission of building circulation for their employers.

Says Films Have Right to Protest Keyhole Reporting

Producers are "absolutely within their rights" in protesting to newspaper publishers against the so-called "inside" gossip writers, "a few Broadway smart alecs transplanted to Hollywood, who have an idea the motion picture business is conducted for the sole purpose of giving them something to wisecrack about." Thus did Malcolm W. Bingay, managing editor of the *Detroit Free Press,* writing in *Editor and Publisher,* answer Douglas C. Churchill, Hollywood news writer who, in the same trade journal, had alleged that the studios in an effort to gag the press are threatening to withdraw movie advertising.

"Keyhole reporting does not belong to any good newspaper," Mr. Bingay added.

The controversy in *Editor and Publisher* started after Mr. Bingay's newspaper canceled the syndicate publication rights for Sidney Skolsky's chatter column. Trendle Theatres in Detroit had complained to the *Free Press* that Mr. Skolsky's "exposes" of production technique was disillusioning theatre patrons, causing unfavorable box office reactions.

"I emphatically deny that the Skolsky column was dropped from the *Free Press* due to any withdrawal of advertising," Mr. Bingay declared, adding: "I became satisfied it was not the kind of copy that was in keeping with the traditions of the *Free Press.*

"Mr. Churchill seems to think it evil that an advertiser has a right to fight for his product and that no paper should ever be influenced in any way by advertising. This is, of course, pure cant," explained Mr. Bingay. "Every newspaper is . . . and more especially by motion picture, theatrical and other amusement advertising. If this is not so, why is there a special amusement rate?

"Both from a financial standpoint in the business welfare of the nation and from a cultural attitude, every right-thinking newspaper should give the industry the best constructive support—bitterly assailing it when it is bad; applauding and helping it when it is good.

"I never have had any exhibitor or producer protest against bitter criticism of films because they were indecent or tending to lower the moral tone of the community," continued Mr. Bingay. "They have protested against what they thought was unfair criticism.

"Now we come down to the real issue out at Hollywood, the war of the correspondents and producers, if one exists. I think Churchill is reporting a tempest in a teapot.

"Would the publisher of any newspaper permit his financial reporter, his industrial reporter, his market reporter or his real estate reporter the same license that is allowed the Hollywood and the theatrical reporters?" asked Mr. Bingay.

"Would he allow a reporter to go into the motor car factories, shoe factories, the banks and the merchandising houses and report the intimate details of the lives of their executives in the same ruthless manner that the theatrical and motion picture world is exposed? Would he allow keyhole reporters to tell about every human frailty and every idiosyncrasy? I doubt it.

"He would stop it on grounds of public policy and public decency even before the advertisers could register a protest and withdraw their advertising.

"By all means let us look into the motion picture industry to find its faults, but let us look into our own. Our only business, as I see it, is to pass judgment on the finished picture—that is the only thing that concerns the public. Let us be honest with ourselves first, then tackle Hollywood.

"The producers have protested against destroying the illusion. I see nothing wrong in that protest. I think they are entitled to fight it with every legitimate means at hand—even to cancelling advertising. What paper would long get cigarette or motor car advertising that persisted and wilfully did everything it could to injure that business and prevent it from making profits?

"I know of no meaner person," Mr. Bingay continued, "than the man who tells you how a magician does his tricks before the performance so that you do not have the fun of being mystified—the thing for which you have paid out your money.

"But there is a certain type of Hollywood correspondent who things that that is his job—to expose. Expose what? Certainly

(*Continued on following page*)

EDITOR HITS "GOSSIPS"

(*Continued from preceding page*)

there are illusions created just as there are on the stage. That is the whole art of the theatre and of literature itself.

"One of the most beautiful and most competent and most highly respected women of the screen plays in such dignified and lovely parts that she dresses normally as a woman of good taste would. One of the wisecracking Hollywood reporters drops in a paragraph that the reason she never exposes her person is that she is bow-legged!

"This is supposed to be expert criticism and any protest made against it by the company that has spent millions of advertising money presenting this young woman is seeking to infringe the freedom of the press!

"The vulgarity and the indecency is not all among the producers and actors and actresses in Hollywood.

"There are decent people in Hollywood just as there are decent people in journalism.

"Business men spend anywhere from $100,000 to $1,000,000 and more to create something which will please the public and return to them an honest profit. Is it fair to have a handful of self-appointed ulemas pass judgment upon them out at Hollywood?" asks Mr. Bingay.

"The idea of the flip wise-cracking Broadway gossip columnist and theatre critic," he believes, "seems to be: 'Write your heart out creating something and spend a fortune presenting it to the people—so that I may have the privilege of showing how smart I am in sneering at it.'

"I resent that kind of criticism whether it is on Broadway or in Hollywood; whether it is in music or any of the arts."

As for Skolsky's column, which he dropped on his own "editorial judgment," Mr. Bingay said: "It is breezy, gossipy, well written, but overly smart for us and too eager to tell little and disagreeable things of no consequence. There is a constant effort to appear very wise and on the inside, often in matters of such delicacy that people of good taste would not care to discuss them in polite company. . . .

"Again I do not like to have a film spoiled for me by telling how the effects are achieved before I see it.

"That is the main objection of the producers to Skolsky and I am heartily in accord with them.

"Isn't it time the newspaper publishers began looking into their own back yards to find out what kind of correspondents they have at Hollywood who attend such (cocktail) parties?

"As advertisers and as contributors to the wealth of the nation and to its happiness," Mr. Bingay believes "the motion picture producers are entitled to just as much consideration, just as much helpful, sane and wholesome cooperation as the meat packers, the motor car manufacturers, the department store merchants, the tobacco manufacturers or any other group of people who have not only made American prosperity possible but who have raised our standards of living.

"I do not see why they should be picked out for abuse just to give a few Broadway smart alecs, transplanted to Hollywood, a chance for a Roman holiday and to show how smart they are," he concluded, "and I'll fight to the end of my typewriter ribbon and unto my last breath for the freedom of the press."

Academy Technicians Complete Nominations

The nominating committee for the technicians' branch of the Academy of Motion Picture Arts and Sciences on the Coast has completed nominations for the governing board and executive committee.

The nominees, from among whom three will be elected to the board by the technicians' branch, are John Arnold, Farciot Edouart, Harris Ensign, Fred Hope, Nathan Levinson, Gene Milford, Wesley C. Miller, Max Parker and Van Nest Polglase. Nominations for the executive committee, seven to be elected, are Bernard Herzbrun, Fred Hope, Max Parker, Van Nest Polglase and Alexander Toluboff from the technicians' branch; Margaret Booth, Harold J. McCord and Gene Milford from the art directors' section; John Arnold, Farciot Edouart, Harris Ensign, Ralph Hammeras, Victor Milner, Henry Sharp and George Seid from the film editors' section; and Gerald Best, Bernard Freericks, Nathan Levinson, Wesley C. Miller, Loren Ryder and S. J. Twining from the photographic section.

A nominating committee representing the Assistant Directors Section, consisting of R. L. Selander, chairman; Al Alborn, Clem Beauchamp and Percy Ikerd, announced its slate as follows:

Al Alborn, Clem Beauchamp, Jasper Blystone, Sid Bowen, Fred F. Fox, Charles Hansen, Gordon Hollingshead, Horace Hough, Percy A. Ikerd, Charles Kerr, Ray Lissner, Jay C. Marchant, Booth McCracken, Joe McDonough, Eddie O'Fearna, R. L. Selander, Frank X. Shaw, Eric G. Stacey, J. D. Starkey.

Reorganization Hearing For Higgins Enterprises

A reorganization plan under Section 77B of the Bankruptcy Act covering the Higgins Enterprises theatres will be considered at a hearing in the law offices of Frederick B. Moser in Shamokin, Pa., on August 27, according to a notice sent out by Lee Francis Lybarger, referee in bankruptcy, at Mifflinburg, Pa.

The plan has been filed in the district court for the middle district of Pennsylvania. Properties included in the Higgins theatre group are located in Shamokin, Pottsville and Tamaqua, with assets totaling $825,000. Income from April 1, 1934, to March 31, 1935, amounted to $123,556.24, while disbursements were $123,946.27, leaving a deficit of $390.03. John F. Higgins is president of the company, and Harry A. Nagle is secretary.

Famous Players Canadian Meeting Set for Toronto

Beginning next Monday, August 26, the eastern division managers' convention of Famous Canadian Corporation, Ltd., will open at the King Edward Hotel in Toronto, Canada. [A Guest Section of Managers' Round Table in this issue is devoted to activities of showmen of the Famous Players-Canadian organization.—Ed.]

The first two days of the convention will be devoted to discussions with the managers of the Toronto suburban theatres and managers from cities adjacent to Toronto.

On Wednesday, August 28, and continuing for the following two days, all managers from all parts of the eastern division will be occupied with convention activities.

Mr. J. J. Fitzgibbons, director of theatre operations, is planning to devote considerable portion of the convention time to screening pictures, and managers will have screened for them not only the major companies' leading attractions, but also some of the less important pictures, as well as short subjects.

The heads of distributing corporations have been invited to attend the convention, and will be given the opportunity of speaking to the men personally.

Many of the producing and distributing companies' executives have already signified their intention of being present and of taking advantage of the opportunity to speak to the men about their product. Among those to have been invited to be present are: Jules Levy, RKO Radio; Oscar Hanson, Empire Films, Ltd.; J. R. Granger, Universal; George Schaefer, Paramount; Tom Connors, Metro-Goldwyn-Mayer; E. C. Granger, Fox; Al Lichtman, United Artists; Andy Smith, Warners Brothers; A-Mike Vogel, Managers' Round Table, MOTION PICTURE HERALD.

About 150 managers will attend the convention. N. L. Nathanson, president of the company, will return from Europe in time to take part in the proceedings.

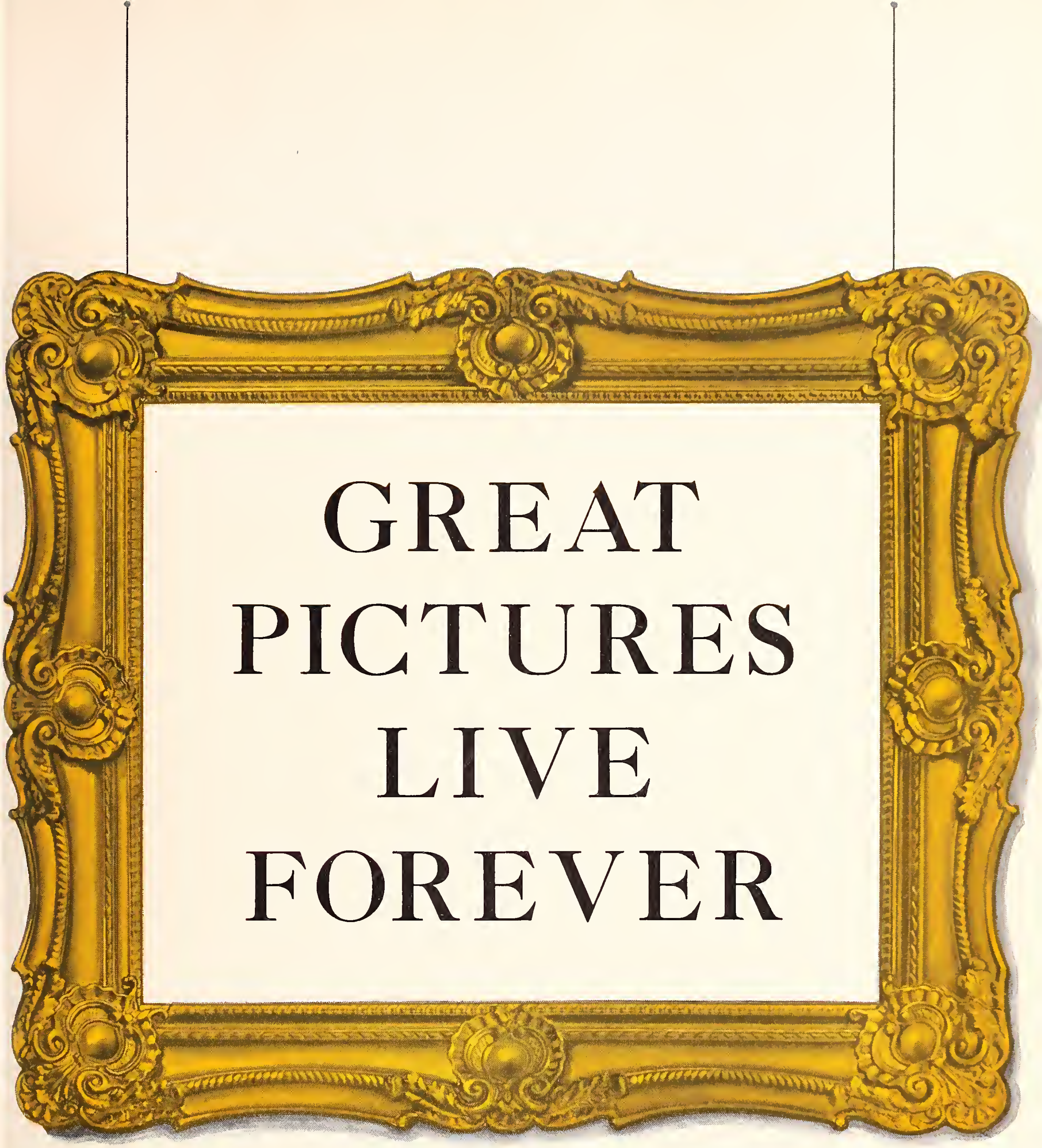
The convention will conclude as usual with the annual picnic and games at Rouge Golf and Country Club, which will be attended by the managers, home office employees and executives and staffs of various film companies located in Toronto.

Pioneer To Produce On United Artists Lot

John Hay Whitney, head of Pioneer Pictures, has completed negotiations by telephone with Samuel Goldwyn on the Coast, for the production of at least three Pioneer Technicolor films at the United Artists studio. The arrangement, which gives Pioneer full use of the studio's physical equipment, does not affect Pioneer's releasing deal with RKO.

David Loew Reduces Holdings

David L. Loew, officer and director of Loew's, Inc., disposed of 500 shares of the company's common stock during the month of June and held 353 shares through a holding company.



GREAT
PICTURES
LIVE
FOREVER

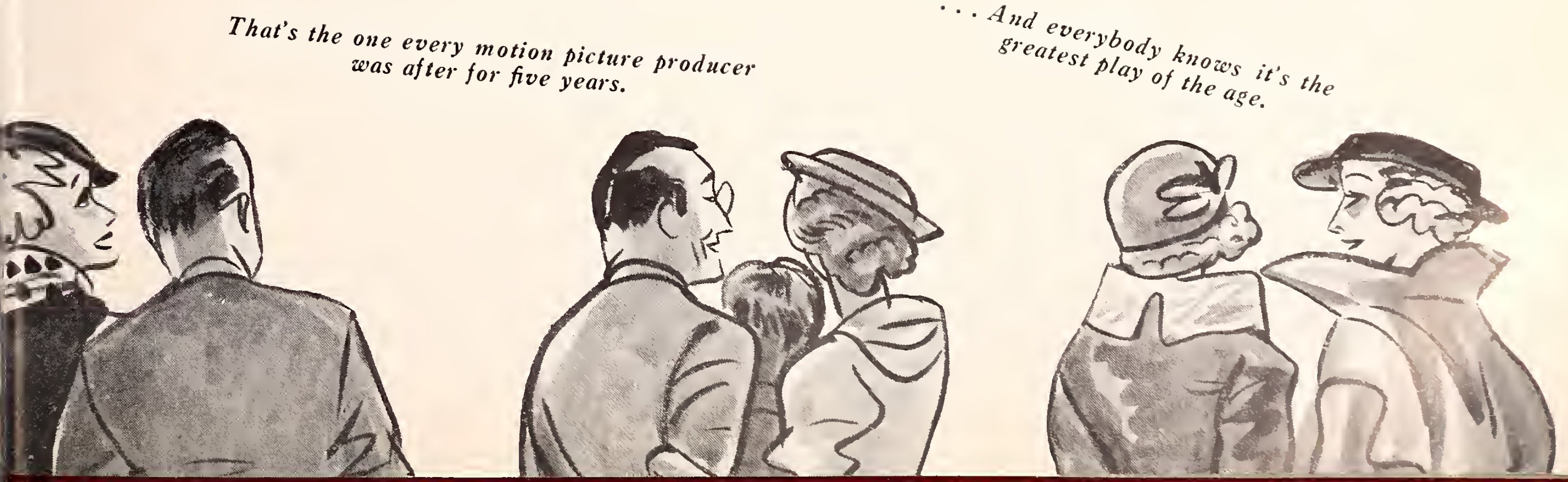
FREDRIC MARCH
in
"ANTHONY ADVERSE"

Leader of every best-seller list in the nation for the past two years. To be filmed with the whole world as its stage and 22 stars in its featured roles.

It took the author four whole years to write it!
The New York Times said it will probably be the best-loved book of our time.

"GREEN PASTURES"

On the screen after a 5-year stage run in 203 cities. Played 1750 performances, including a year-and-a-half on Broadway, to receipts of over 3 million dollars. Winner of the Pulitzer Prize and the highest honors ever accorded an American play.


That's the one every motion picture producer was after for five years.
. . . And everybody knows it's the greatest play of the age.

MARION DAVIES

in

"PAGE MISS GLORY"

Her first Cosmopolitan Production for Warners is already considered 'the best comedy of the season' by the *L. A. Herald-Express.* An 'amazing cast' of 12 stars includes Pat O'Brien and Dick Powell. Directed by Mervyn Leroy.

Never saw the papers so full of talk about a movie —it must be good!
Good? Louella Parsons said there's
laugh in every foot!

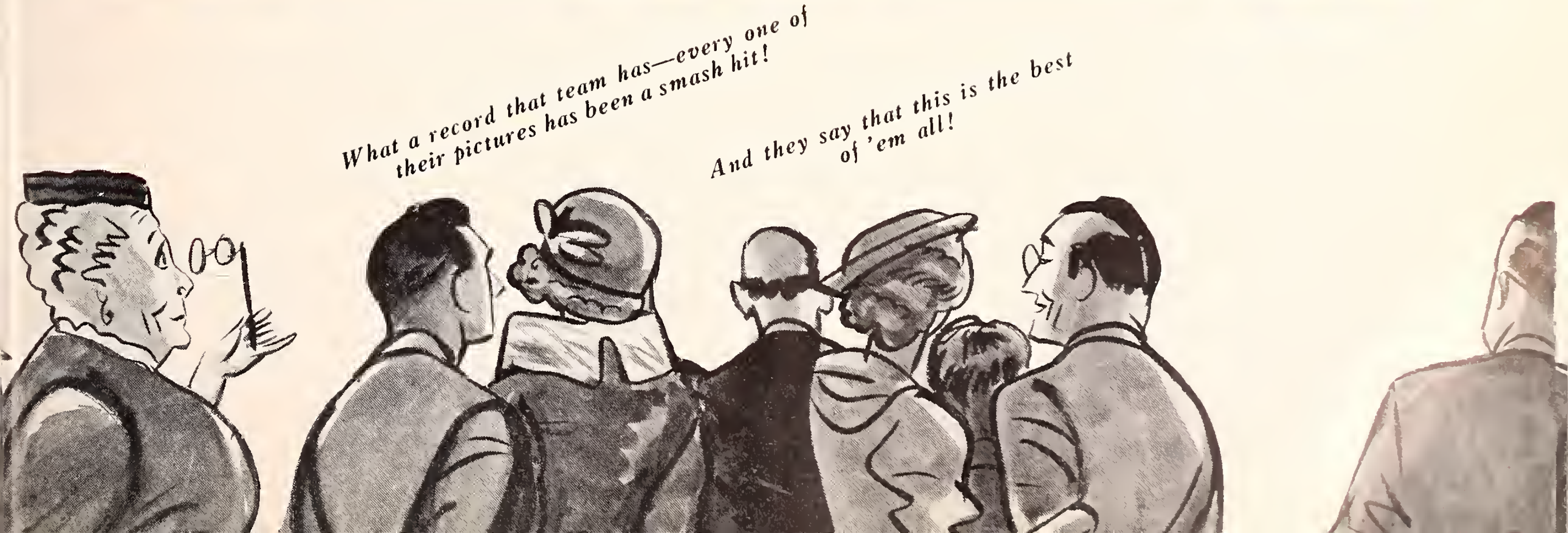
DICK RUBY

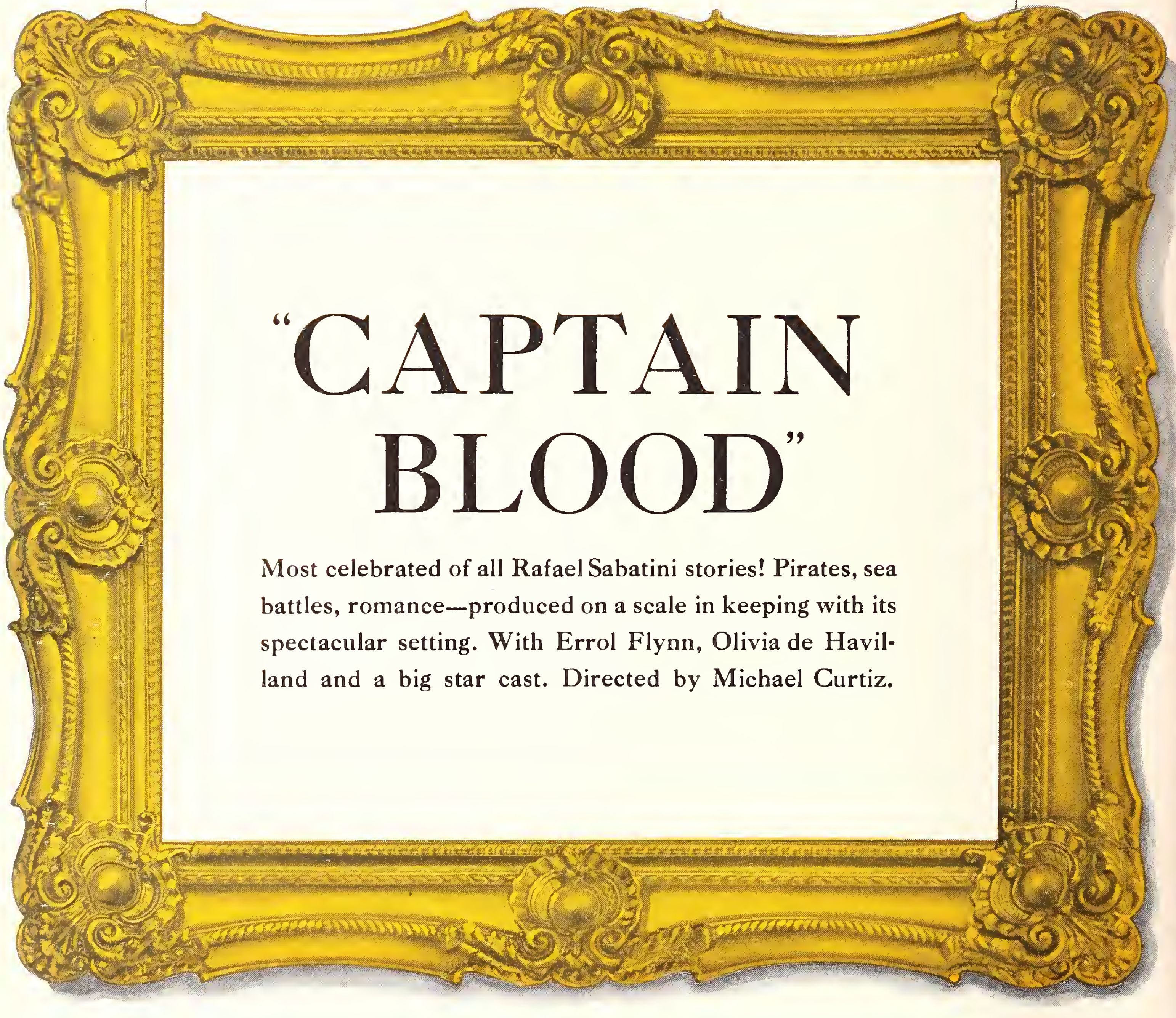
POWELL • KEELER

in

"SHIPMATES FOREVER"

America's singing sweethearts at Annapolis with marching Middies and martial music. It's the Navy's 'Flirtation Walk'! A Frank Borzage Production. A Cosmopolitan Production.

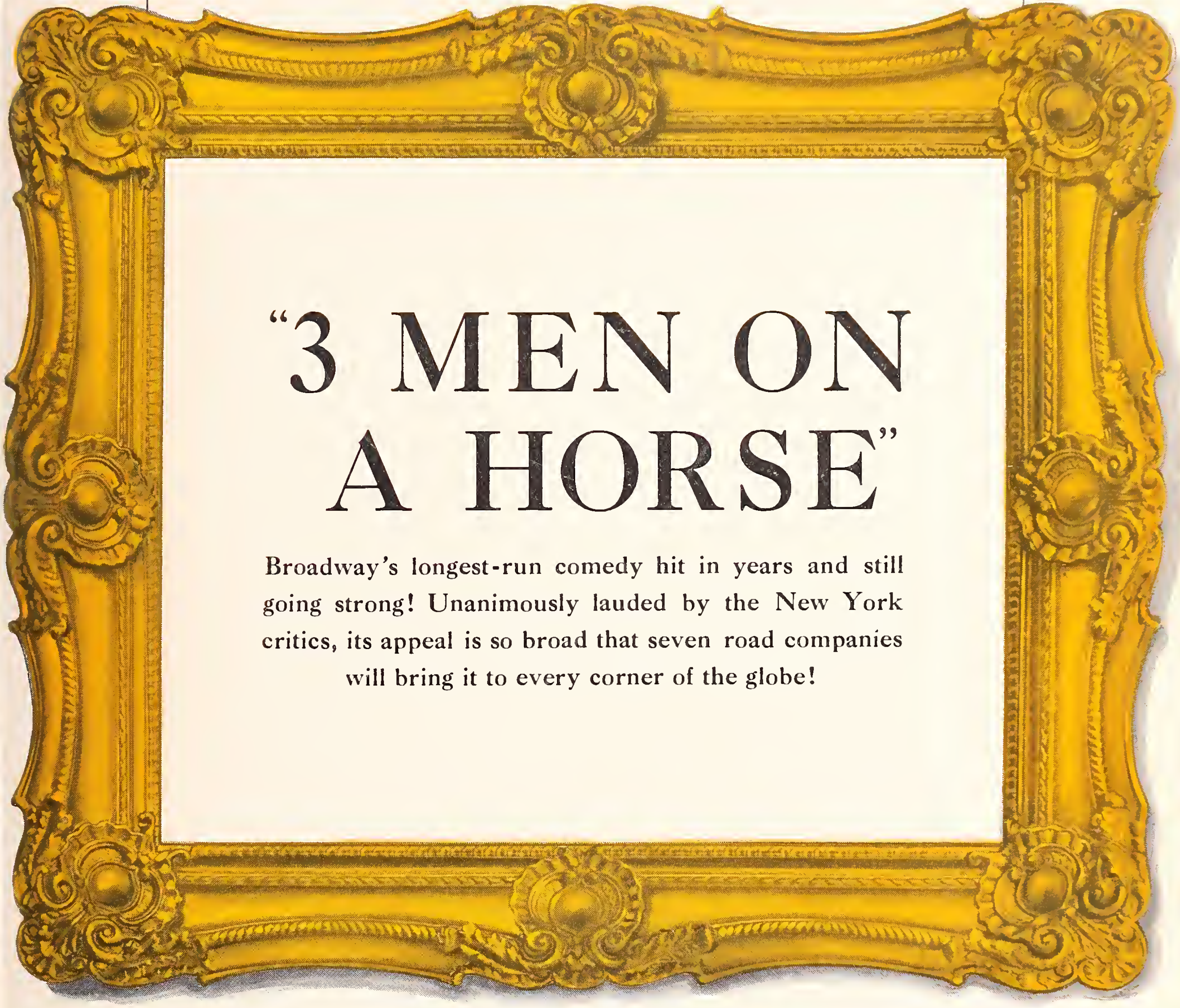

What a record that team has—every one of their pictures has been a smash hit!
And they say that this is the best of 'em all!



"CAPTAIN BLOOD"

Most celebrated of all Rafael Sabatini stories! Pirates, sea battles, romance—produced on a scale in keeping with its spectacular setting. With Errol Flynn, Olivia de Havilland and a big star cast. Directed by Michael Curtiz.

It's one of the most exciting books I've ever read! I can hardly wait to see it.
Talk about movies that are different—there never could be another like it.



"3 MEN ON A HORSE"

Broadway's longest-run comedy hit in years and still going strong! Unanimously lauded by the New York critics, its appeal is so broad that seven road companies will bring it to every corner of the globe!

They say you've got to know the mayor to get a ticket for it in New York.
Bet they could fill the movie houses with the people they've turned away since last January.

JAMES CAGNEY

in "THE

ADVENTURES OF ROBIN HOOD"

An immortal classic with the ideal role for fiery Jimmy Cagney! Guy Kibbee as Friar Tuck will head a tremendous all-star cast! One of the season's biggest productions!

Warners have Cagney in the 'smash' class— and that's where he's staying!
Yes, and he gets better in every picture! Remember 'G Men'?

"CHARGE OF THE LIGHT BRIGADE"

'Into the Valley of Death rode the 600'. . . Tennyson's heroic saga will be one of Warners' most brilliant contributions to the year's great entertainment offerings.

What an idea! Wonder why someone didn't think of it before?
It's one story the whole world has heard —and remembers!

JOE E. BROWN

in

"I'M IN THE LEGION"

A brand new setting and a brand new idea in Joe's shows for a grand follow-up to his sensational work in 'Bright Lights'.

LESLIE HOWARD

in "THE PETRIFIED FOREST"

His own long-run stage hit — *and*

"THE GREEN LIGHT"

The famous best-seller by the year's author find. A Cosmopolitan Prod'n.

"DICK" FORAN

"The Singing Cowboy"

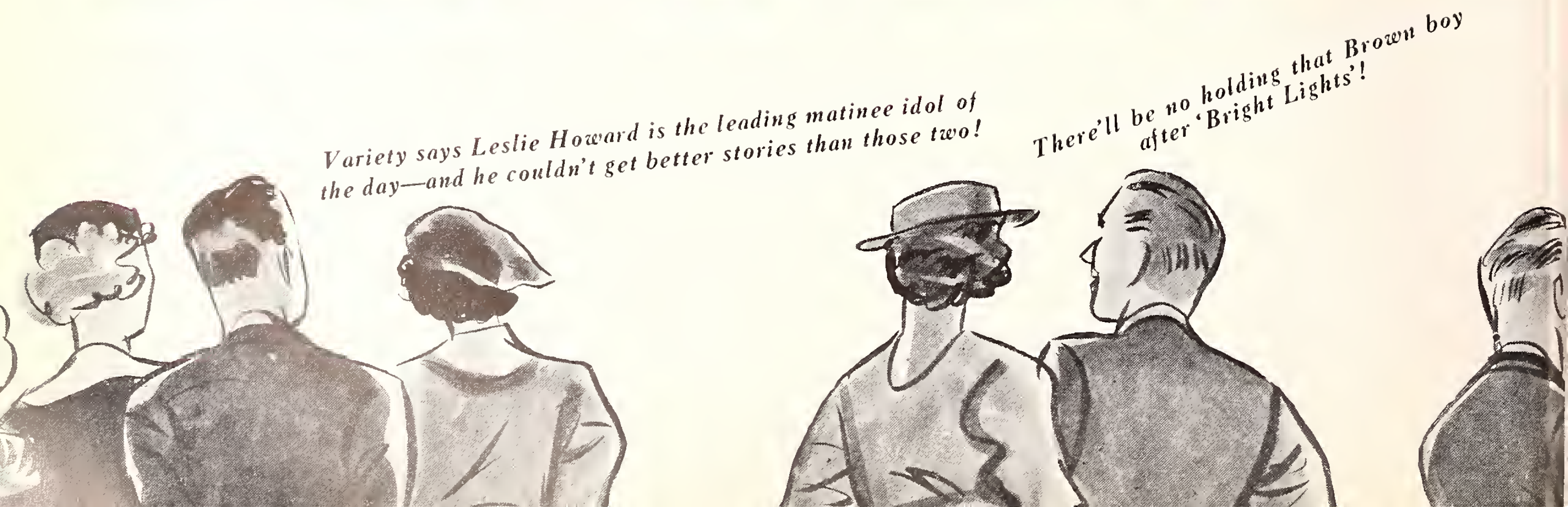
will be presented in a series of outdoor adventure stories backed by nationally plugged songs. Watch them cash in on the current vogue for western entertainment!

JAMES CAGNEY
PAT O'BRIEN

in the Broadway stage success

"CEILING ZERO"

Eight months of S. R. O. business made this one of Broadway's prizes! Chalk up another scoop for Warners!


Variety says Leslie Howard is the leading matinee idol of the day—and he couldn't get better stories than those two!
There'll be no holding that Brown boy after 'Bright Lights'!

"LAFITTE THE PIRATE"

Buried treasure and romantic Louisiana woven into a gripping action special to follow the certain success of 'Captain Blood'!

"OVER THE WALL"

by WARDEN LAWES

The sensational story of the life of Alabama Pitts snatched for the screen in the first hour of its publication!

"I LIVE FOR LOVE"

—Story of two popular stars with the private lives of goldfish. Introducing famous baritone Everett Marshall with DOLORES DEL RIO.

CLAUDETTE COLBERT

will make one of her greatest pictures for Warners this year! An outstanding property is now being selected as the perfect vehicle for this sensational star!

It's the grandest collection of pictures I've ever seen!
Look, Claudette Colbert is going to make one, too!

"STARS OVER BROADWAY" with PAT O'BRIEN

Bringing radio's James Melton and Jane Froman to pictures in the Cosmopolitan Magazine story.

KAY FRANCIS
in
"I FOUND STELLA PARRISH"

The story of the tragic disappearance of a great actress. Its tears, its heart-break, its emotional drama make it the perfect Francis vehicle.

RUDY VALLEE

will be starred in an important romance with music. A lavish cast and the studio's finest creative talent combine to add further to his ever-increasing following.

"SAN QUENTIN"

Sirens, searchlights, escaping convicts, martyred prison guards —a news-value theme timed to perfection for another story sensation!

Notice the important new talent? And there's lots more under contract!
Warners certainly can pick timely stories! That prison problem is right up to the minute!

PAUL MUNI

in

"DR. SOCRATES"

Muni as a gangsters' doctor. From the thrilling *Collier's* serial by 'Little Caesar's' author. Ann Dvorak and Barton MacLane are featured. Directed by William Dieterle.

JAMES CAGNEY

in

"THE FRISCO KID"

Jimmy as a Vigilante G-Man of the Barbary Coast! Margaret Lindsay is the girl. Lloyd Bacon is the director.

BETTE DAVIS

in

"SPECIAL AGENT"

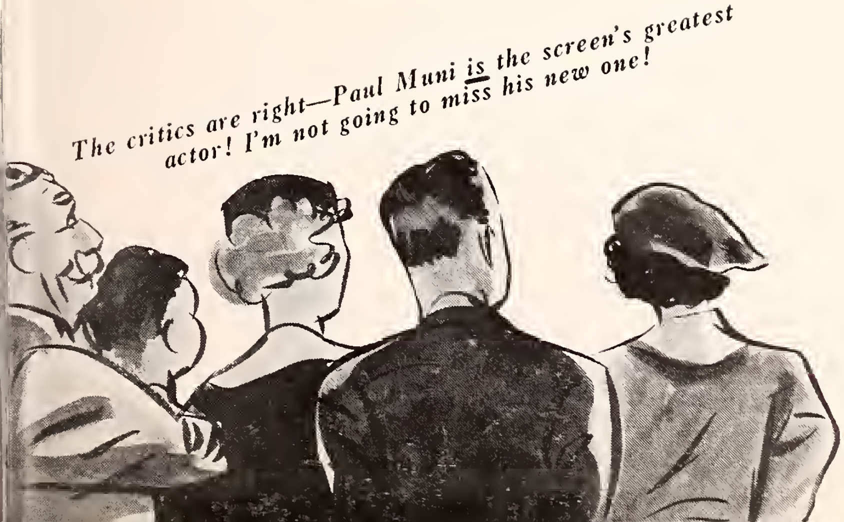
A Cosmopolitan Production
First T-Men story, with Geo. Brent, Ricardo Cortez, Jack LaRue—*And*

"G-WOMEN"

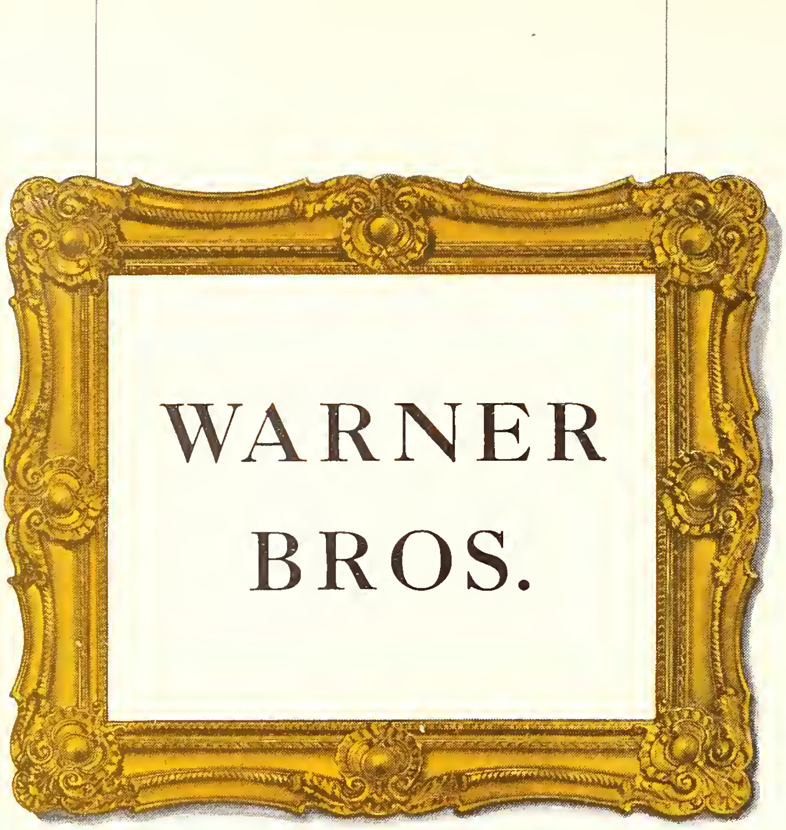
As thrilling as its title—big star cast.

AL JOLSON

will continue his phenomenal success in 'Wonder Bar' and 'Go Into Your Dance' with the most elaborate production he's ever made.


The critics are right—Paul Muni is the screen's greatest actor! I'm not going to miss his new one!

Al Jolson still gets my vote as King of all entertainers—radio, stage, or screen!



WARNER BROS. are particularly proud to announce the foregoing productions as part of their next season's program, not so much because of their obviously vast money-making potentialities, but more especially because we believe that many of them will endure as film classics of the future. ¶ The broad scope of their stories, their already remarkable records as literary properties, the importance of the stars who appear in them, and our elaborate plans for their production in the enlarged Warner Bros. studios, encourage us in this belief.

Post Script: Many of these pictures already are set for release or are in production.

2,000-FOOT REEL WOULD COST $1,350,000, MAJORS COMPLAIN

Universal Leads Opposition of Some Distributors to New Double-Size Reel Standard Proposed by Academy Council

Expense Cited in Opposition; Studios, Laboratories Not Affected; Only Minor Change, If Any, Required in Theatres

Hollywood's Academy of Motion Picture Arts and Sciences faces opposition by some distributors to its proposal that beginning January 1, 1936, all feature motion pictures be released on a standard 2,000-foot reel. Leading the counter forces is Universal Pictures, which estimates the cost of the changeover to that company at between $125,000 and $150,000—roughly $1,125,000 to $1,350,000 for the nine large distributors.

Whatever benefits would be derived from such a change would not, Universal believes, even amount to the interest on the investment.

Distributors would be forced to stand nearly all of the costs of the changeover, which would not apply to raw stock manufacturing, studio or laboratory procedure, and would require only the changing of a magazine on the theatre's projector. Warner Brothers and Paramount are known to have voiced approval of the plan, which, although completed by the Academy, has not been formally accepted. Sponsoring the proposals are the Hollywood studio technicians of the Academy's Research Council, who in their final recommendations to the companies, claim that approximately half of the number of reel end changeovers will be necessary.

The film editor assembling a feature production is now faced with the necessity for finding a satisfactory changeover approximately every 1,000 feet. With the 2,000-foot reel in use, the Research Council plans that the end of the first 1,000 feet will be made as a direct cut, for although the reel will be processed in its present 1,000 feet length, it will be spliced to the second 1,000 feet of the picture and the two will be projected as a unit in the theatre. It will thus only be necessary to find a projection changeover at the end of what now corresponds (with the presently used 1,000-foot reel) to reels 2, 4 and 6.

No Camera Technique Change

Basically, the Research Council would have features edited in the studios so that they will reach the theatre in the least number of reels, "and in no event should the total length of any reel be less than 1,700 feet." Raw stock will continue to be supplied in 1,000-foot lengths, so there will be no change in camera technique due to the adoption of the 2,000-foot reel.

No change in laboratory release printing procedure will be required. Laboratories will continue to process release prints in 1,000-foot lengths, and prints will be shipped from the laboratory to the exchanges in these lengths, in cans but not mounted on reels. The exchange will splice the appropriate 1,000-foot length rolls together, and mount the spliced print on 2,000-foot reels. Each reel of the print will, from this point on, in its inspection by the exchange, shipment to the theatre, projection in the theatre, remain in the 2,000-foot length mounted on a 2,000-foot reel.

It is privately admitted in technical circles that the proposal would have been defeated at the start had any attempt been made to apply it to camera and laboratory procedure, requiring as it would a tremendous outlay by the raw stock manufacturers and laboratories for the reconstruction of equipment to meet the new standard.

Expense Is Objection

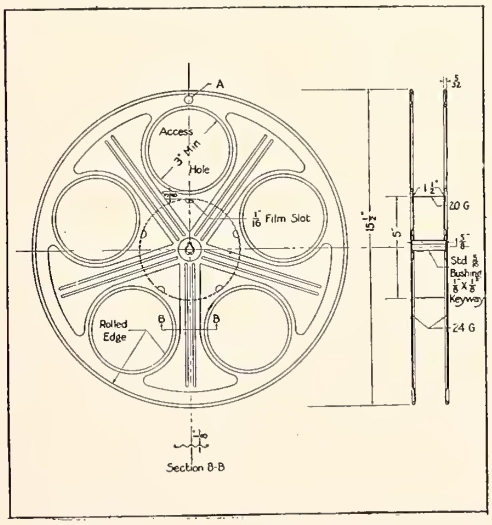
Typical of the distributor opposition, as expressed by Universal, centers on the expense which they claim will be incurred. All vaults throughout the country in the 500 and odd exchanges both of large and state right distributors will have to be altered to accommodate the larger reels. These distributors disagree with the Academy's estimate of $10 as the cost for altering each vault, claiming that the expense in this connection will be several hundred dollars per vault.

They also cite the cost of the extra operation of mounting the film on 2,000-foot reels, made necessary because the laboratories would no longer mount the film but would ship it to the branches rolled in cans.

Vault cans of stronger material than the present ones must be purchased because of the additional weight to a 2,000-foot reel, likewise stronger shipping cans would be required for the same reason. These are additional points of opposition noted by the distributors. The larger reels would require all new equipment anyway, but the distributors claim that the heavier material would make the containers considerably more expensive than those now in use for 1,000-foot reels.

The Academy denies that such would be the case, claiming that a primary limitation was set up that the 2,000-foot reel, if it were to be finally adopted, must be so designed that the weight and cost of the larger reel should not be more than double the cost of the 1,000-foot reel.

Tentative prices submitted by the manufacturers are said to indicate that the new reels may be purchased for somewhat less, in most cases, than double the price of the 1,000-foot reels, although a definite price, of course, depends mainly upon the quantity of reels purchased.



Sketch of the standard 2,000-foot release reel for 35 mm. moton picture film submitted to distributors for adoption beginning January 1, 1936, by the Research Council of the Academy of Motion Picture Arts and Sciences. It would become the standard size for all features, taking the place of the present 1,000-foot reel.

Prints will receive rougher handling in shipment because of this added weight, and shipping costs will be increased, Universal, as opposition leader, explains.

See Greater Film Wear

Where film measures 6,500 or 8,500 feet, it will mean that an additional reel—or the equivalent in weight—will have to be used and that this further increases the weight and cost of transportation.

In Universal's opinion, mounting film on 2,000-foot reels will result in more wear and tear on the film because of the extra pull not only in the projection machine, but in the rewinds in the exchange inspection department as well.

The Research Council admits that this would be the case if the present type of four-to-one geared rewind was continued in use. Therefore, they recommend that a new rewind having a gear ratio of two-and-three-quarters-to-one be purchased. This, they hold, will turn as easily with a 2,000-foot reel as the present four-to-one geared rewind turns with the 1,000-foot reel.

However, if the present rewinds are continued in use, they may be made to hold the 2,000-foot reel by the placement of a wooden block under the frame of the rewind in order to place the shaft sufficiently high above the table surface to permit the larger diameter reel to be mounted thereon. But, from the standpoint of efficiency of personnel engaged in film inspection and film handling, the Academy insists that the new ratio gear replace the old type.

"From this point on, however," the Academy claims, "the print will pass through all of the normal operations of inspection, shipment, projection, in the 2,000-foot length."

To this, too, the opposing forces are in disagreement. They fear that projectionists will refuse to run films on 2,000-foot reels because it might lessen the work of projectionists and, therefore, require fewer operators. This, however, is an exhibitor problem.

Opposing distributors further claim that it would be very awkward to make cuts on film mounted on 2,000-foot reels to comply with censorship requirements, when prints are shipped between various territories that have different censorship eliminations. They also believe that the additional weight that the inspectors will have to handle will in time affect them physically, thereby slowing down the procedure of exchange treatment.

Cite Film Leader Saving

Another reason advanced in opposition is that sometimes they lose a reel of film due to fire, usually in the theatre's projection booth. With 2,000-foot reels being used, it would not be one reel but two reels destroyed. Because print costs for film destroyed by fire in theatres is rarely retrieved by exchanges, replacements in these cases would, with the 2,000-foot print, be doubled.

The Research Council claims that there will be a saving in film leader, which is now cut off by the operator in the booth to join together the two present-type 1,000-foot reels. The distribu-

(Continued on following page)

OPPOSE 2,000-FOOT REEL

(*Continued from preceding page*)

tors admit that while there might be a saving, the low cost of leader would not result in enough of a saving in this connection to warrant the changeover.

There are numerous occasions when prints are returned to the exchange just in time to have them inspected before making another shipment to the next theatre account, and the distributors point out that it is now possible to take a seven or eight-reel feature and assign one reel to each of seven or eight inspectors, whereas under the new plan a six-reeler could be inspected by only three persons at the one time. This additional time, Universal declares, would probably cause a miss-out which on any wholesale basis would be costly to the company either in the hiring of special messengers to transport the film to the exhibitor or in making an adjustment for such miss-outs.

Probably of more importance than most of the objections is the feeling in distributor quarters that the change would encourage the formation of an inspectors' union, which even now is being attempted in several exchange centers. The employes, they believe, could be sold the idea that they should request more wages because of their handling the heavier reels.

Universal point out that the 2,000-foot reel was given a trial by that company some years ago, and claimed that it increased reprints to 500,000 feet a month. Returning to the 1,000-foot reel, their reprints returned to the previous prevailing average of 50,000 feet monthly.

"There will be no actual change in operation in the theatre," claims the Research Council's report, which added: "A very complete survey shows that all theatres in the United States, with a few isolated exceptions, are equipped to project 2,000-foot reels without any change or alteration of equipment. Investigation made recently indicates that a great majority of the theatres, not only in the United States, but throughout the world, 'double' their prints."

The opposing distributors charge that this is untrue, claiming that a number of theatres are not equipped to take 2,000-foot reels. The controversial point revolves around whether theatres have 2,000-foot magazines attached to their projectors. It has been known generally that virtually all large theatres have for years been "doubling" 1,000-foot prints on the larger magazine.

Doubling may be described as the practice of cutting the tail-end leader from reel one and the head-end leader from reel two, splicing the two together and mounting them on 2,000-foot reels kept at the theatre for the purpose. In a similar manner, reels three and four, reels five and six, et al, are spliced together and projected "doubled." Upon the completion of the picture's run at the theatre, the reels are cut apart, remounted on the 1,000-foot reels and sent back.

The Academy Council charges that the evil of this practice arises from the fact that with each "doubling" operation, two frames of film are cut away from each reel, eventually resulting in a considerable jump in the picture on the screens of subsequent run theatres and necessitating replacement of the reel end by the exchange.

"The elimination of the practice of doubling will not only result in an economy, but will greatly improve the technical excellence of the show in the theatre," said the Council.

The Research Council reported that its subcommittee has conducted an extensive survey of film distribution regulations, laws, rules, fire ordinances and the like, and has found that there are no regulations in the United States which will interfere with the shipment or exhibition of film on 2,000-foot reels.

In connection with the distribution of film in foreign countries, surveys made for the Research Council by the foreign office of the Motion Picture Producers and Distributors of America, Electrical Research Products and the International Projector Corporation indicate that the 2,000-foot reel will be acceptable for use in all of the foreign countries in which the large companies release pictures, with the exception of Spain, Argentine and Puerto Rico.

The 2,000-foot reel may be used without modification of equipment or change in legislation in all other countries.

In connection with sound-on-film prints, there will be no change in recording, dubbing or duping, or sound track printing procedures.

For Features Only

In connection with sound-on-disc prints (some of which are made by some of the distributors for foreign release, a few domestic accounts, and for miscellaneous releases), the matter has been considered individually and collectively by the head of each of the studio sound departments. "Opinion is unanimous," the Council reported, "that the problems arising from the adoption of a 2,000-foot reel from the standpoint of sound-on-disc releases are negligible, and that whatever small changes may be necessary in operating technique can be taken care of within each sound department as they arise."

It is the Academy's plan to make the 2,000-foot system applicable only to features. Short subjects and newsreels will continue to be released on the 1,000-foot reels until the supply of these reels and shipping cases is exhausted and all equipment is converted to the new standard.

The Research Council admits that an initial expenditure for sufficient new 2,000-foot reels and shipping cases will be necessary, but the expendable character of this item, they say, will permit the greater portion of the necessary expenditure to be charged over a period of time.

Distributor Committee Named

Furthermore, the Council reported to the distributors, the reel has been designed for maximum efficiency, at minimum expense.

"With the release of feature product on a 2,000-foot reel, the entire character of the reel problem as relating to the exchange is altered," continued the report. "There will be no necessity for the theatres to transfer the film from the shipping reel to a theatre reel unless such procedure is particularly desired by the projectionist or theatre management.

"During the consideration of the 2,000-foot reel, all reel manufacturers were consulted and specifications for the reel were submitted for comment and suggestion. In this manner, in addition to the knowledge and experience of those in the industry who cooperated in the project, the combined technical knowledge of the designers and engineers engaged in the manufacture of reels was utilized," the report said.

Large distributors, meeting last week at the offices in New York of the Motion Picture Producers and Distributors of America to discuss the advisability of a change to the 2,000-foot reel, named a committee to investigate the matter from an equipment standpoint. Arthur Dickinson, of the MPPDA, presided at the session of managers of exchange operaitons. A second session was held at the Hays office Tuesday, and another is set for September.

The committee includes: Charles Ryan, Warner; John Ojerholm, Paramount; J. S. McLeod, MGM; J. K. Burger, United Artists; J. P. Skelly, RKO. A general meeting on the changeover plan is scheduled for a later date.

Pathe Completes Reorganization; Stay Halts Action

With the formation of a new company, known as Pathe Film Corporation, Pathe Exchange late last week completed its plan of reorganization. The new company acquired the assets and assumed the obligations of the old company.

Upon completion of registration under the federal Securities and Exchange Act certificates for shares of stock of the new corporation and scrip will be delivered to stockholders of Pathe Exchange. The application for listing of the new common stock on the New York Stock Exchange already has been approved. Stockholders of the old company will be informed when and where to surrender their certificates in exchange for new ones, according to Pathe officials.

Pending an appeal before the New York appellate division, further procedure in the reorganization of Pathe was stayed Wednesday. The appeal was brought by Ben Hilbert, a stockholder, to prevent consummation of the reorganization on the grounds that the law authorizing the holdings of extraordinary meetings of stockholders, such as the one at which the Pathe reorganization plan was approved is unconstitutional.

The stay was granted to Mr. Hilbert by Judge Martin, presiding justice of the appellate division. Pathe attorneys have filed a counter motion to have it vacated.

The reorganization plan provides for the issuance of 30,000 shares of new $7 convertible preferred stock of no par value and 2,000,000 shares of new common stock of $1 par, of which 8,043 shares of preferred and 573,700 shares of common are now outstanding. Holders of old Pathe eight per cent preferred stock receive for each share one share of new preferred and five shares of new common stock. Holders of the old Class A preference stock receive for each share two shares of new common, and holders of each share of old common receive one-twentieth share of new common for each share of the old.

The new company is also authorized to issue collateral secured notes limited to the aggregate principal amount of $4,000,000 at any time outstanding.

Frank F. Kolbe is president of the new company, Robert W. Atkins is executive vice-president, Arthur B. Poole is vice-president and treasurer, and Thomas B. Loach is secretary and assistant treasurer

---

No Decision on Cleveland Single Feature Agreement

Nothing definite with reference to adoption of a general subsequent run policy for the city was accomplished at the last meeting of the Cleveland Motion Picture Exhibitors' Association. A final meeting is scheduled for an early date, at which the agreement providing for single feature playing of all films playing a downtown seven-day first run either will be adopted or finally abandoned. Ernest Schwartz, president of the association, is of the opinion the agreement will be adopted.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Paul Gerard Smith in Hollywood reports on the trial of a suit for damages filed by an actor whose anatomy had been picked on by a studio lion. One of the studio's executives testified that such an accident was absolutely impossible—the lion couldn't bite, because he was a tame lion, and, anyway, had no teeth. The lion was brought into the courtroom.

"Would you put your finger into his mouth?" the plaintiff's attorney asked the studio executive.

"Sure," responded the executive, confidently.

"Well do it," bellowed the attorney.

The executive did.

And the lion bit off his finger.

▽

Film folk like others in New Orleans are being entertained by the expose being conducted by the States newspaper in that city of the latest form of chisel to be brought under the glare of the spotlight of public attention.

The procedure of serving a midnight luncheon at funeral parlors is a city-wide custom. Hungry yaps scan the death notices in the newspapers each day and select the wake which has the greatest gastronomical possibilities. Just about the hour of the midnight lunch they manage to drop in to express their sympathy and go through the weeping routine with members of the bereaved family who never knew all the friends of the deceased and accept the phoneys as genuine grievers. Of course the fakes never depart until they have paid a lingering visit to the dining room. The free meals on the house are obtained at different mortuary on the following nights.

▽

The night "Dante's Inferno" opened at United Artists' Rivoli on Broadway, someone put in a false alarm which brought fire trucks shrieking to the theatre.

Evidently the alarm-puller took one glance at the lurid marquee display and thought Hell was afire.

▽

We are getting so we can stagger along and bear up under it right well without any mention of Sol Rosenblatt, voluntary codes, amateur nights and double bills.

▽

Here is another announcement of a Welsh radio program, sent over from London by Dick Willis: "Seithfed Eisteddfod Genedlaethol Urdd Gobaith Cymru, O Bafiliwyn yr Eisteddfod, Caerfyddin!"

▽

Robert Benchley, humorist, playwright, actor and raconteur, returns to the motion picture screen this week in Metro's "China Seas." When he reported on the MGM lot from New York to receive his assignment, the studio folk gasped when he sat down to unpack his bags, for out of them he produced:

One trained monkey.

A feather duster.

Ginger ale, three bottles.

One bowl of goldfish, assorted shades.

One tame ocelot to run errands and catch fish.

Two potted palms.

A wicker bird cage with a parrot that speaks 11 languages.

One pair of ear muffs.

One tropical helmet containing a small folding icebox.

Mr. Benchley said that he had heard too much about Hollywood not to come prepared for anything.

IF THE MOTION PICTURE talked about the newspapers the way the newspapers talk about the movies, we might see newsreels with passages like these:

The illustrious editor-in-chief of the Zenith Eagle, Mr. ...., currently heading an anti-vice campaign for Zenith county, got his start that got him the attention of the management when he was a police reporter, from Zenith's most famous scarlet lady of the last generation. They were young together.

●

Week-end guests at the Florida villa of Mrs. XYZ, wife of the famous publisher, are delighting their friends with stories of the ornate luxury and impressiveness of the appointments of the news establishment, from the gold plate of the dinner service to the watermarked paper in the bathrooms.

●

Advance examination of the next Sunday issue of the Steelopolis Eagle, previewed from a shipment to an upstate news vendor, finds the paper to be a complete bust. Indications are that it will be recalled for re-editing, but it seems improbable that even the skilled jugglers of the Eagle staff will be able to do much about it. The paper drags at both ends and the middle, and lacks punch at any point. All the product from this plant has been like that of late.

●

Circulation trucks, racing to outlying newsstands, killed two pedestrians, factory hands on the way to work, in the metropolitan area this week. Coroners' verdicts have called both deaths the result of inavoidable accidents.

●

In retaliation for what they deem the unconstructive attitude of screen commentators, the Publishers' Association of this division, has called a meeting for next week to decide on a proposal to withdraw all advertising from the theatre screens and to boycott the radio stations affiliated with movie interests.

●

Captain Whatever, editor of the Yorkberg Journal, is that way about Miss Goody-Two-Shoes, the junior leaguer who has just been made society editor of the Journal.

●

The famous novel, "The Life of Hophead Sam," which brought literary fame to Colonel So-and-So, the august editor of the great Post-Argus, of Coaltown, it develops, was written for him by Jim Barleycorn, an alcoholic but able hack, who also has supplied many of the ringing and wringing editorials bearing the signature of the Colonel. The existence of the hack-double has been cautiously concealed from the Coaltown public.

▽

Because "Dante's Inferno," a Twentieth Century-Fox Film, allegedly shows the amusement park industry in a bad light, depicting crooked gambling wheels and dangerous rides, amusement park owners are said to be going to seek an injunction to stop further showings of the film. What makes this a paragraph, however, is the fact that Palisades Amusement Park atop Fort Lee in New Jersey is leading the fight; that the Schenck brothers control Palisades Park, and Joseph M. Schenck is chairman of the board of Twentieth Century-Fox.

Time Magazine engages in a bit of skeleton rattling with the reminder to Jean Harlow that when "the foremost U. S. embodiment of sex appeal" first arrived in Hollywood from Kansas City with her mother, to further ambitions of a movie career, they adopted the philosophy of "in Hollywood it does not matter who you are but who you seem to be." Instead of an apartment for a bungalow, they lived in a house which had two floors. In it they gave parties to which they invited the people Jean met on the sets. Unlike other extras, Jean drove to work with her mother in their own car. This was a limousine, old but well-polished. At the wheel sat a smart driver whose trim clothes and foreign air helped confirm the impression that Jean was a rich society girl in pictures for a lark. Extras without carfare gaped as Jean and her mother entered the lot in their fine conveyance. They might have opened their mouths for another purpose if they had known the identity of the trim driver. He was Mr. Marino Bello, second husband of Jean's mother—her step-father.

▽

Lillian and Dorothy Gish returned the other day from a world tour with a story of what they inferred to be the ruthless power of a political dictator overriding ancient customs. Mustapha Kemal, the Turkish dictator, was attending a tea dance in an Istanbul hotel. The music was stopped on the strike of five o'clock at the call for prayer from the minaret of a nearby mosque.

The dictator, they said, asked why the music had stopped and when told the reason said: "I'll see that that doesn't happen again."

"The next day," continued Lillian, "the minaret was torn down. It had been standing for centuries. He does as he pleases."

▽

"There's no vaudeville today," bemoaned sometimes-funny-comedian George Jessel. "You either play a restaurant which serves a show and food, or you play at a gambling casino." To prove the point Georgie told how he was booked recently at a New Orleans gambling place. "I didn't hear from the fellow so I sent a wire asking about it. He wired back: 'Deal okay if dice is on.'" Jessel's ability as an actor depended on whether the authorities would permit a dice game.

▽

Read Kendall, Los Angeles Times *scrib, chuckles over the embarrassing predicament of pretty and shapely June Knight when she went out—very scantily clad—on the fire escape of her Beverly Hills apartment for a sun bath. A gust of wind blew closed and locked the door on her. Miss Knight's maid was out and there she was, too, for half an hour.*

▽

The game of baseball as played on jackasses that is now making inroads in eastern sports circles, was first mentioned along Broadway as long as two years ago by Walter Reichenbach, brother of the late Harry, noted exploiteer. Walter had seen it played on the coast and thought it a wow for hilarity. The fun, of course, is in trying to get the donkeys round the bases. Many a putout is effected when one "runner" rides to base only to find that the base is occupied by another player whose donkey refuses to move on.

▽

"Glamorous girls are easy to find and hard to get rid of," declares Samuel Goldwyn. Wonder where Anna Sten is these days?

ONLY A
LITTLE
WHILE
LONGER
TO
WAIT!

FRED ASTAIRE
GINGER ROGERS

"TOP HAT"

with
EDWARD EVERETT HORTON · HELEN BRODERICK · ERIK RHODES · ERIC BLORE · Directed by Mark Sandrich
A Pandro S. Berman Production

LYRICS AND MUSIC BY
IRVING BERLIN

RKO-RADIO
PICTURE

THE LAST WORD IN MUSICAL SHOWS

HELD OVER, RADIO
HELD OVER, PALACE

Doing Biggest Hepburn Business Since

LET THE NEW YORK CRITICS TELL

"BRILLIANT PICTURE"

"The series of fine, sensitive portraits of imaginative young women, which Katharine Hepburn has contributed to the screen with intuitive understanding, has been topped by her latest achievement . . . 'Alice Adams' is a brilliant picture presented with tender understanding . . . One of the most outstanding performances of the year . . . definitely places her in a list of candidates for any awards that Hollywood has to give."

—Kate Cameron, N. Y. Daily News

"HIGH ON HONOR ROLL"

"America's greatest actress, Katharine Hepburn, holds the Music Hall screen in an exquisite and what 'Alice Adams' herself might describe as a 'sadly happy' picture which, when the year's film total is totted, is certain to stand high on the honor roll. It is class for the masses . . . Hepburn requires no further claim to motion picture immortality than that she offers as 'Alice Adams' . . . It is an exceptional motion picture."

—Regina Crewe, N. Y. American

"HER FINEST WORK"

"Splendid screen version of 'Alice Adams' . . . An oddly exciting blend of tenderness, comedy and realistic despair . . . Hepburn's performance will rank with her finest work on the screen . . . The film is a triumph, too, for its director." *—Andre Sennwald, N. Y. Times*

"EXCELLENT DRAMA"

"The screen version of Booth Tarkington's best novel, 'Alice Adams' . . . is an excellent screen drama, genuinely notable for its fine details of life in the lesser urban centers of the Middle West."

—Richard Watts, Jr., N. Y. Herald-Tribune

"CORKING GOOD FILM"

"Rarely does a picture so capture the flavor, the subtleties as well as the essentials of a book as does this new feature at the Music Hall . . . 'Alice Adams' is a corking good film . . . poignant and funny at the same time . . . Music Hall echoed with such constant laughter that some of the lines couldn't be heard."*—Eileen Creelman, N.Y. Sun*

"FINEST OF SEASON"

"The film is so superbly played by Katharine Hepburn and her supporting cast that it emerges as the finest screen entertainment of the summer season . . . Miss Hepburn gives a performance that is superb . . . a performance that captures all the loneliness and heartache of the character . . . Fred Stone does a fine job . . . Good, too, are the others . . . and they make 'Alice Adams' a film worth seeing."

—William Boehnel, N. Y. World-Telegram

KATHARINE

DIRECTED BY
GEORGE STEVENS

A PANDRO S. BERMAN
PRODUCTION

RKO RADIO
PICTURE

CITY MUSIC HALL THEATRE, CHICAGO

"Little Women" Everywhere it Plays!

YOU WHY . . . .

"DESERVES SUPERLATIVES"

"Pin all the superlatives you want to on 'Alice Adams' . . . It deserves them . . . Katharine Hepburn gives one of the finest performances of her career."

—*N. Y. Evening Journal*

"SUPERB PERFORMANCE"

"Unalloyed delight . . . Miss Hepburn has never looked more stunning nor played with such distinction . . . It is a performance that is superb in every detail . . . In the screen version of Booth Tarkington's novel Miss Hepburn has found the kind of role for which her temperament and style are eminently suited."

—*Thornton Delehanty, N. Y. Post*

EPBURN

IN BOOTH TARKINGTON'S PULITZER PRIZE NOVEL

ALICE ADAMS

with FRED MacMURRAY • FRED STONE • EVELYN VENABLE

FOX-20th CENTURY DEAL APPROVED, BUT STILL AWAITS COURT ORDER

Depends on Court Decision on Suit Brought by Mrs. Fox to Prevent Merger; Meeting of the Stockholders Adjourned

The consummation of the merger of Fox Film Corporation with Twentieth Century Pictures, Inc., and the capital reorganization, both overwhelmingly approved by the Fox stockholders last Thursday, were still suspended in mid-air this week, with action hinging on the decision of the New York supreme court in the suit brought by Mrs. Eva Fox, wife of William Fox, and her All-Continent Corporation, to prevent the fusion.

The third postponement of the adjourned meeting of Fox Film stockholders occurred Tuesday when Justice Alonzo G. McLaughlin failed to make a ruling on Mrs. Fox's petition. She seeks a permanent injunction against the merger, as a stockholder, claiming Fox Film assets would be "wasted" and the coalition would not benefit the stockholders.

Dismissal of Mrs. Fox's petition would permit the Fox board to meet immediately and put the merger and reorganization into effect.

The court already has announced it does not feel it has a right to interfere with the merger unless the plaintiffs can show fraud.

Meanwhile it was learned that the suit of William Fox for $20,958,333 against Fox Film, Fox Theatres, General Theatres Equipment, Chase National Bank and Chase Securities Corporation, might not come to trial for several years, due to the overcrowded condition of the state supreme court's docket. Mr. Fox timed this action a few days before the stockholders were to meet to approve the merger and new plan. He alleges broken agreements.

Opponents of the plans to bring together Fox Film and Twentieth Century and to recapitalize, made a weak showing at the stockholders' meeting. It was confined to less than 2,000 shares of the more than 2,000,000 shares represented at the meeting.

Provisions of the merger agreement and reorganization, including increase in stock from 2,816,650 shares to 4,600,000, and the change in name of the company, were approved by a vote of 2,030,646 2-6 shares over an opposition of 1,945 4-6 shares. By a vote of 2,032,610 shares against 390, the stockholders granted to Sidney R. Kent, president of Fox, an option on 60,000 shares of common stock in blocks of 10,000 over a period of six years at a minimum of $10 a share.

Of the new Fox stock, 1,500,000 shares are to be classified as preferred and 3,100,000 as common. Twentieth Century receives in exchange for its assets 132,513 shares of preferred and 613,264¾ shares of common.

Seven-year contracts were voted to Mr. Kent, as president of the merged company, to Joseph M. Schenck as chairman of the board, and to Darryl Zanuck as vice-president in charge of production.

Edward B. Sobel, an attorney representing a stockholder, attacked the salaries provided for the officers—$2,500 a week and other considerations for Mr. Kent, $2,500 a week for Mr. Schenck and $5,000 weekly for Mr. Zanuck. Mr. Sobel described these compensations as "unfair" to the stockholders and argued that large salaries should not be paid until the new company and management produce "results."

Howard S. Guttmann, attorney for Alexander Gilbert, a small stockholder, claimed Twentieth Century had no assets to offer "except the services of Mr. Schenck and Mr. Zanuck."

What was described as one of the most outspoken replies yet delivered to critics of large salaries of corporation officials was made by Mr. Kent in answering all the objections and questions that had been raised.

"We earn it," said Mr. Kent to the stockholders who had questioned his compensation as well as the price paid to obtain the services of Mr. Schenck and Mr. Zanuck.

"This is a business of creation and imagination," he asserted. "The best company in the industry is Loew's, Inc.—because some years ago they bought Metro-Goldwyn-Mayer Corporation and the services of Louis B. Mayer, Irving Thalberg and J. Robert Rubin. Without those three men I wouldn't give ten cents for the stock. We pay stars $8,000 or $9,000 weekly and make money on them. Mr. Zanuck, who directs these stars and who creates stars, is worth $5,000 a week.

"The first step necessary when I took hold of this company three years ago was to save it," Mr. Kent said. "The second step is to make a good company out of it. When I took this company in April, 1932, it had $37,000,000 in past due debts. I could have written my own ticket."

Kent Cut Own Salary in Half

Mr. Kent said he voluntarily cut in half the compensation that was offered to him then. He finally accepted a salary of $133,000 for his first year, and drew only $66,000 of that, returning the rest to the company. His second year he drew $77,000, Mr. Kent continued, and he has not yet drawn what his contract entitled him to.

"I have no apology to make for the job I have done," he declared.

"We considered a lot of deals to build up the company, but most of the others involved taking over debts. We took Twentieth Century, first, because it had no dead studios we did not need, and because it had no distribution facilities. It had five or six stars and directing personnel that we needed.

"Joseph Schenck is the man who brought out the Talmadges—and Buster Keaton—and made money out of them, and then went to United Artists when it was in the red and put it in the black. Mr. Zanuck was for three years production manager for Warners and they paid him what we are paying him. In two years he has established the finest production record in the industry."

Taking up Twentieth Century's unamortized film negative assets being acquired by Fox—which has been under fire by small stockholders—Mr. Kent said that only one would show a loss as high as $75,000, and only one or two others would show a loss, and this would be less than $75,000.

He said the average return on Twentieth's films in the two years of its existence had been two and a half times their negative costs and he described this as "the best record in the industry." He said two times is an excellent average.

Suit of William Fox Alleging Broken Agreements May Not Come to Trial for Several Years in New York Court

"Their pictures had been especially good abroad and ours have not," continued Mr. Kent. "Janet Gaynor is weak outside this country. Twentieth's record in England is the best I have ever looked at."

Answering another objection, Mr. Kent went on: "Whoever says we have to put up $500,000 to pay Twentieth's obligations doesn't know what he is talking about. They can borrow all the money they want at rates just as cheap as we can get.

"This is the finest deal ever put together in the industry and I talk as a stockholder as well as president of the company, because I have many times more stock than all that has been spoken against the plan at this meeting and it was bought with my own money."

The compensation of Mr. Kent, Mr. Schenck and Mr. Zanuck totals about $550,000 annually, equal to nearly 50 cents a share on the new common stock.

New Company Name Called An Asset

Mr. Kent told the stockholders "it would be an asset to the company to send new product out under a new label." He revealed a change in the name had been contemplated for some time.

Joseph M. Schenck, defending Mr. Kent's stock purchase option, told the meeting that "Kent is the best distributor in the business," and that "my brother, Nicholas Schenck, Loew's-MGM wants him." Mr. Kent also intimated that a berth at Metro-Goldwyn-Mayer had been offered him.

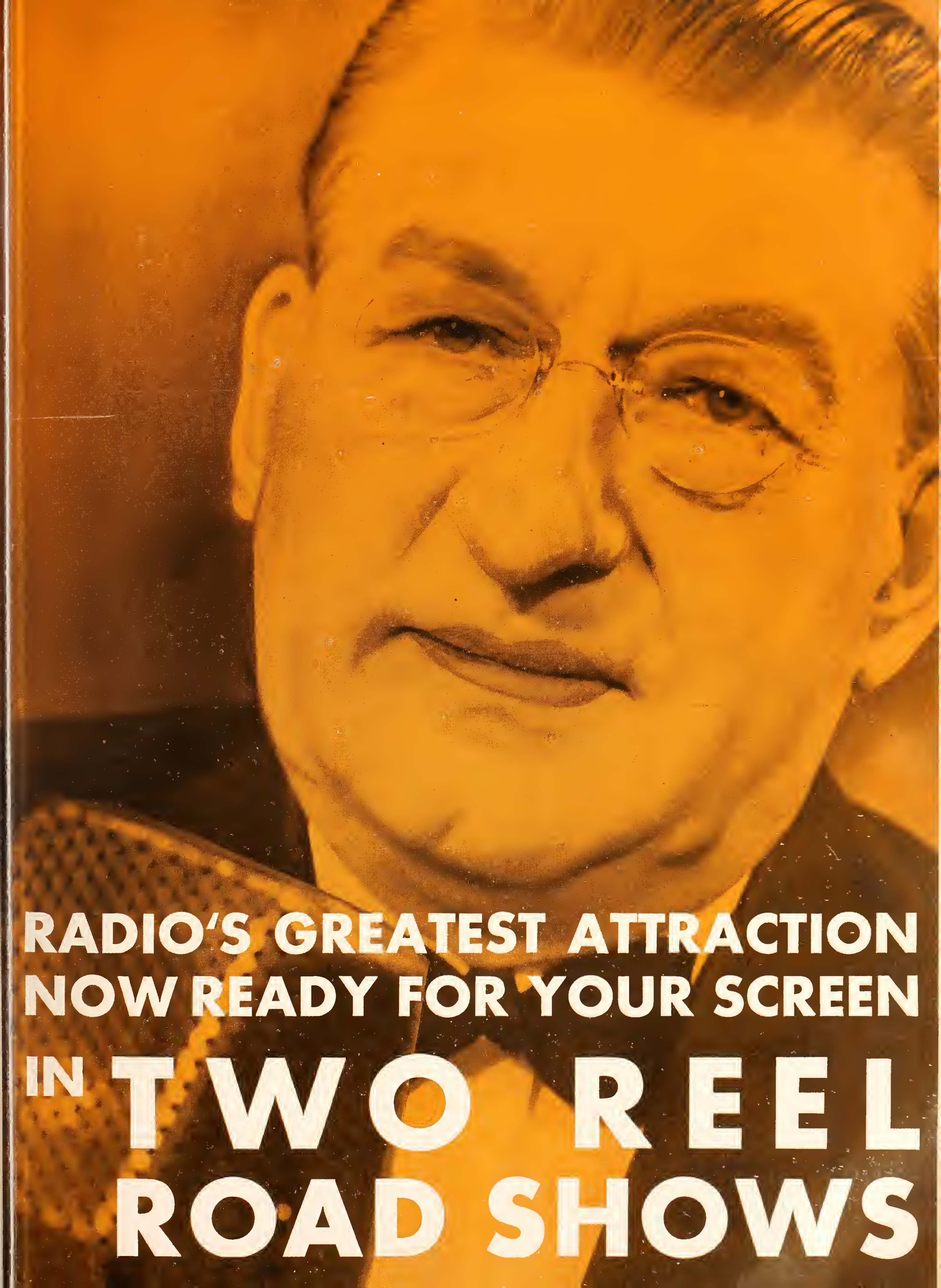
"United Artists receives 33 per cent of the gross of every picture it distributes," Mr. Schenck informed an inquiring stockholder. He said his salary had been paid by United Artists and that he received no salary as president of Twentieth Century.

The new board of directors will be elected in April, when the annual stockholders' meeting takes place.

A development of the week was resumption of examination before suit of William Fox, defendant in actions of Fox Film and Fox Theatres to determine what became of the proceeds of a $500,000 stock issue floated by the concerns while Fox was at their head. Examination was conducted by Elvin N. Edwards, referee, at the Hotel Claridge, Atlantic City, N. J., with reporters barred.

Joseph M. Schenck will head the reorganized Fox Metropolitan Playhouses in New York, it is provided in the reorganization plans, according to reports. RKO will have a 10 per cent interest in the new company, and Skouras Theatres and Randforce are due to receive 10-year leases as operators of the properties. Approval of various matters in connection with the final stages of reorganization and new leases and agreements, as well as authorization of new stock and debentures, is scheduled for hearing Thursday in federal court. Transfer of assets, probably late this month, to a new company will complete the reorganization.

Twentieth Century-Fox production abroad will be confined to England, said Mr. Schenck this week. Robert T. Kane, who will have charge of British production activities, sails shortly.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NOW READY FOR YOUR SCREEN
IN TWO REEL
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OF THE AIR..

MAJOR BOWES . . HIMSELF . . IN EVERY FILM!

The man they all want to see and hear . . . conducting the ceremonies . . . bringing to the screen the voice, personality and philosophy that has fascinated his radio millions!

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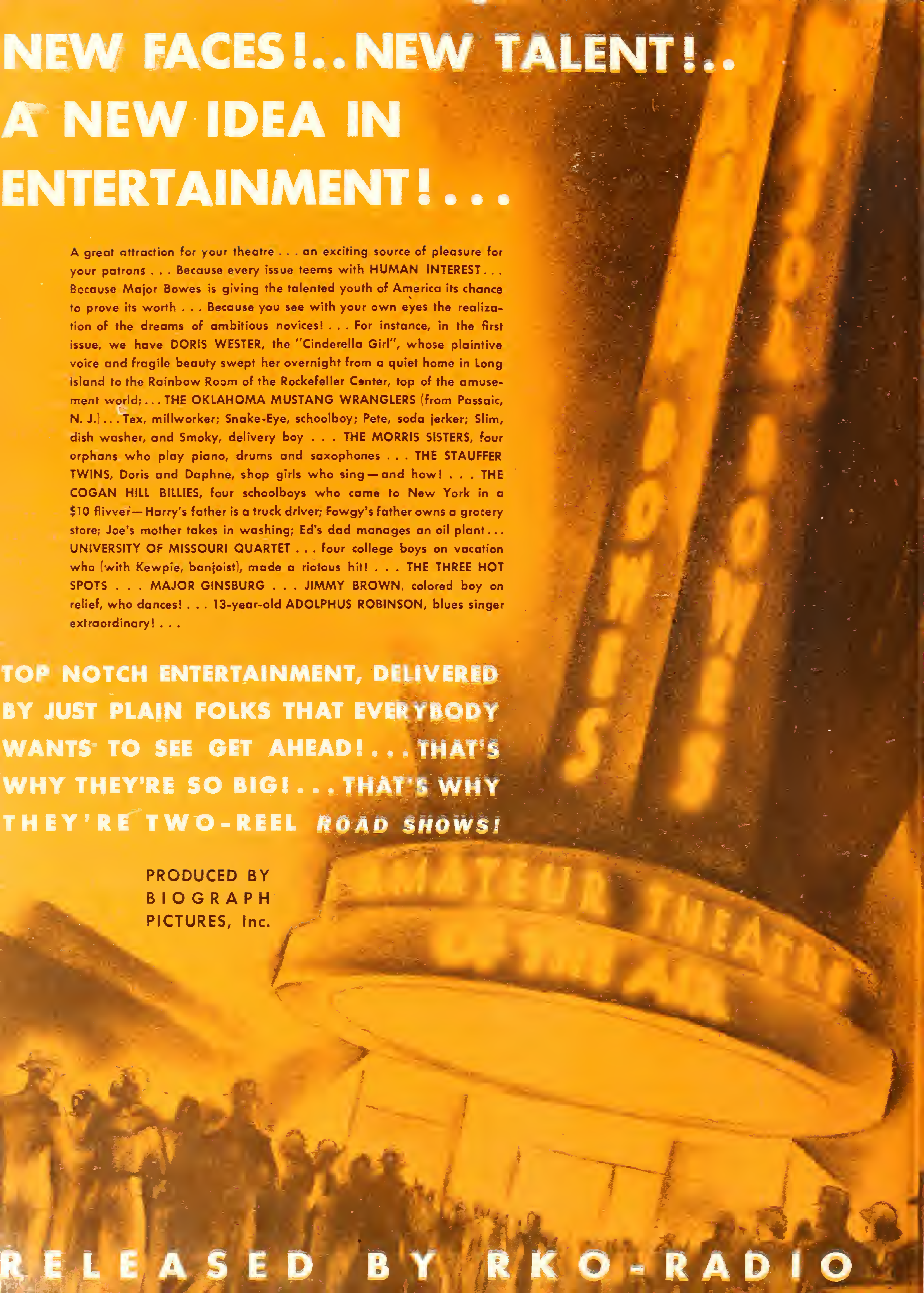
WITH A READY-MADE AUDIENCE OF MILLIONS . . . WAITING TO CROWD THE THEATRES OF AMERICA!

More people listen to Major Bowes' radio program than to any other attraction on the air! . . . Imagine it — more millions listening to **ONE SHOW** than could possibly crowd into **ALL** of America's 15,000 theatres! . . . This show has such a hold on the public that 50,000 phone calls come in every time it's on the air — not to mention the thousands of telegrams and letters voting for the favorite amateurs! . . . Governors, mayors, chambers of commerce, men and women in all walks of life, have enthusiastically endorsed this means of giving the world new talent . . . The mayor of Tulsa, Okla., declared a Major Bowes Week . . . Other mayors are doing likewise . . . Four road shows are now touring the country, playing to turnaway business in every town they hit (see any issue of Variety)! . . . Newspapers are devoting thousands upon thousands of lines of publicity to it! . . . It's sweeping the country as nothing else has ever done before! . . . **AND NOW THE CREAM OF THE AMATEURS ARE ON THE SCREEN IN A SERIES OF 2-REEL ATTRACTIONS OF ROAD SHOW CALIBRE — TO BRING PART OF THOSE EAGER MILLIONS RIGHT TO YOUR DOOR!** . . . Film Daily reports that at the preview of the first release in New Rochelle, N. Y., a typical suburban town, the police reserves had to be called to handle the crowds! . . . As this announcement goes to press the first release is booked to open at Keith's Memorial Theatre, Boston; Keith's Washington; Keith's, Providence, and a dozen other important key spots.

TREAT EVERY ISSUE OF THIS SERIES AS A FEATURE ATTRACTION . . . AND THEY'LL TREAT YOUR BOX-OFFICE IN THE SAME MANNER!


MAJOR BOWES
MAJOR BOWES
AMATEUR THEATRE OF THE AIR

NEW FACES!..NEW TALENT!.. A NEW IDEA IN ENTERTAINMENT!...

A great attraction for your theatre . . . an exciting source of pleasure for your patrons . . . Because every issue teems with HUMAN INTEREST . . . Because Major Bowes is giving the talented youth of America its chance to prove its worth . . . Because you see with your own eyes the realization of the dreams of ambitious novices! . . . For instance, in the first issue, we have DORIS WESTER, the "Cinderella Girl", whose plaintive voice and fragile beauty swept her overnight from a quiet home in Long Island to the Rainbow Room of the Rockefeller Center, top of the amusement world; . . . THE OKLAHOMA MUSTANG WRANGLERS (from Passaic, N. J.) . . . Tex, millworker; Snake-Eye, schoolboy; Pete, soda jerker; Slim, dish washer, and Smoky, delivery boy . . . THE MORRIS SISTERS, four orphans who play piano, drums and saxophones . . . THE STAUFFER TWINS, Doris and Daphne, shop girls who sing—and how! . . . THE COGAN HILL BILLIES, four schoolboys who came to New York in a $10 flivver—Harry's father is a truck driver; Fowgy's father owns a grocery store; Joe's mother takes in washing; Ed's dad manages an oil plant . . . UNIVERSITY OF MISSOURI QUARTET . . . four college boys on vacation who (with Kewpie, banjoist), made a riotous hit! . . . THE THREE HOT SPOTS . . . MAJOR GINSBURG . . . JIMMY BROWN, colored boy on relief, who dances! . . . 13-year-old ADOLPHUS ROBINSON, blues singer extraordinary! . . .

TOP NOTCH ENTERTAINMENT, DELIVERED BY JUST PLAIN FOLKS THAT EVERYBODY WANTS TO SEE GET AHEAD! . . . THAT'S WHY THEY'RE SO BIG! . . . THAT'S WHY THEY'RE TWO-REEL *ROAD SHOWS!*

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INDUSTRY MOURNS A GREAT STAR IN THE PASSING OF WILL ROGERS

Thousands of Theatres Darken Screens, Studios Stop Work, Exchanges Close as Public Gathers for Coast Services

The death of Will Rogers in the crack-up of Wiley Post's plane in the Alaska wastes near Point Barrow last Thursday ends the career of one of the best loved figures in the world of the motion picture.

One of the most consistently great box-office attractions, Rogers held a high place in the rating of stars.

The industry paid its tribute during the funeral services Thursday afternoon when over 12,000 theatres darkened their screens for two minutes. Production ceased in Hollywood, and each studio held its own services. The home offices of Fox Film Corporation and Fox, Universal and other exchanges closed at noon.

Private services were held at 2 P.M. in the Wee Kirk o' the Heather. Public services were held concurrently with the private services, or immediately thereafter, in a number of places, among them the Hollywood Bowl, where Rupert Hughes and Conrad Nagel were scheduled to pronounce eulogies.

Governor Frank F. Merriam of California, in a proclamation, asked that one minute of silence be observed throughout the State during this period.

At the Hollywood Bowl services plans were begun for the erection of a memorial to be financed by public subscription.

Interment later will be at Chelsea, Okla., in the Rogers family plot.

Government officials launched an inquiry into the crash. Studios are considering revising contracts of talent and executives to prohibit flying, as accidents are costly. Twentieth Century-Fox estimates the Rogers death is a potential loss of $5,000,000.

One of the ironies was that consummation of a new 10-picture contract with Rogers was announced by the company a few hours before the tragedy. "Steamboat Round the Bend," one of Rogers' last two films, will be released nationally September 6, and "In Old Kentucky" will be released December 6. Exhibitors this week were playing or re-playing all the Rogers pictures they could lay their hands on. Fox will not, however, re-release his old films for the time being.

Will Rogers' wide appeal won him the rating of No. 1 money making star of the 1933-34 season, in Motion Picture Herald's annual poll of independent exhibitors in the United States. In 1932-33 he placed second to the late Marie Dressler. He forged to top rank in two seasons, in 1931-32 having placed sixth. Rogers' film, "Judge Priest," was a box-office champion of 1934.

From cowboy days on an Oklahoma ranch to the status of one of the best known men in public life—such is the saga of William Penn Adair Rogers. Born in Oolagah, U. S. Indian Territory, now Oklahoma, on November 4, 1879, Rogers went to Willie Hassell School, Neosho, Mo., and Kemper Military Academy, Booneville, Mo. He early made a name for himself in traveling "wild west" shows, and came to New York in 1905 as one of the attractions at the Madison Square Garden horse show. Subsequently he appeared in vaudeville, and later in "Ziegfeld Follies." In 1919 he entered films, but in 1922 returned to the "Follies," remaining on Broadway until 1929 when the advent of talking pictures brought him back to Hollywood. His first hit picture was "They Had to See Paris," produced by Winfield Sheehan at Fox. He had been with the company since.

Rogers was part Cherokee Indian, and this was one of his proudest boasts. One of his most famous wisecracks was that his ancestors didn't come over on the Mayflower—"they were here to meet the boat!"

Of his opening night in the "Follies," he recollected: "I felt like a plugged nickel. I had no more chance among all those beautiful girls than a coon at a Klux corn roast. I was the fifth wheel on the buggy. But I hung around, hopin'."

His early ambition, he said, was "to grow up and be a man." He often wondered if he realized it.

When Rogers was appearing in a roping act on Hammerstein's Roof in New York, Jack Francis, friend of the cowboy-humorist, suggested to Florenz Ziegfeld that he take him for the "Follies." "What! That smelly fellow!" was the great glorifier's retort. But he caught the act, and the result was stardom.

Rogers' appearances on the Ziegfeld roof were informal. Once, when he felt he was not getting proper attention from Johnny Hoagland, young son of the baking powder king, he said, "Listen, Johnny, you're not listening to me, and I'm sure more important than that steak." With that, he flung his rope, neatly lassoed the fork which was lifting a juicy bit of dinner toward the open Hoagland mouth, and proceeded with the show.

In spite of the fact that kings and presidents awed him no more than did cloak-room boys, Rogers suffered mightily during his courtship. Finally, in an agony of speechlessness, he took to riding his bicycle up and down in front of his beloved's home. On the day when he managed to stand on his head on the handle bars, he felt that triumph was near. At least, he had done all he could do to make himself irresistible before the fascinating school teacher.

Her remark is on record: "I guess I'll have to marry that darn fool to keep him from breaking his neck."

War-torn Europe had a chance to chuckle in 1914 when Rogers, then in the "Midnight Follies," commented on Henry Ford's peace ship. "If he'll take these girls we got right here in this show and let 'em wear the same costumes and march 'em down between the trenches, believe me, the boys will be out of the trenches by Christmas."

Irvin S. Cobb recalled the time he made a bet with Rogers that he couldn't make President Coolidge smile. Rogers and the President were introduced. Rogers said: "I'm sorry, I didn't catch your name." Coolidge said: "I'm Calvin Coolidge," and laughed out loud.

The British were especially delighted by Rogers' jubilee broadcast to England last May in which he wisecracked: "We'd like to have the King and Queen come over here. If they can't come over, let us know if there is any chance of joining you-all on about the same terms as Canada."

Rogers had a favorite story to encourage other actors, back in the days when he was in vaudeville. It went like this: "When I first

WILL ROGERS

got a vaudeville job, I had four horses. I dropped one horse and got more money. Then I dropped another horse and got a raise. Finally, I dropped all the horses, and now I get more money with my rope than I did with four horses."

He spun jokes as he spun his rope. Once in the midst of wild applause during his act, he turned to the audience and said: "Yep. Spinnin' a rope's a lot o' fun—providin' your neck ain't in it."

Rogers' parents wanted him to be a clergyman, but he preferred horses. He was a reluctant student. "I studied McGuffey's fourth reader for ten years," he often remarked. To a theatre audience, he once observed: "I could have gone to West Point but I was too proud to speak to a Congressman."

He was an international figure, and was received by the great. When he strode into Mussolini's vast audience chamber, the Italian dictator rose to meet him. Mr. Rogers grinned. Mussolini grinned back. "Interview?" asked Il Duce. "No interview," Rogers assured him. "Hurray! Bravo! No interview!" cried Mussolini, and thereafter they had a fine time.

Shortly before he left on the ill-fated journey, he heard there was a shortage of office space on the Twentieth Century-Fox lot. He called up Darryl Zanuck and offered to rent him the pretentious bungalow dressing room Fox had built for him, but which he never occupied. He unlocked the door once, when President and Mrs. Coolidge were visiting. "They had to sit somewhere," Rogers explained.

According to legend, Rogers was launched on his career by two maiden aunts who sent him to a girls' seminary when he failed to show interest in "book larnin'" at a boys' academy.

Winfield Sheehan this week recalled that when he attempted to induce Rogers to make his first talking picture, "They Had to See Paris," the comedian was modestly reluctant. "Aw, Winnie, I'll prob'ly louse your picture all up," he protested.

BOX OFFICE CHAMPIONS FOR JULY

(1) LOVE ME FOREVER: Direction and story by Victor Schertzinger. Screen play by Jo Swerling and Sidney Buchman. Assistant director, Art Black. Cameraman, Joseph Walker. Sound engineer, Paul G. Neal. Film editors, Gene Milford, Viola Lawrence. Musical treatment, Louis Silvers. Operatic numbers conducted by Gastano Merola. Thematic music by Victor Schertzinger and Gus Kahn. Cast: Grace Moore, Leo Carrillo, Robert Allen, Spring Byington. Michael Bartlett, Louis Alberni, Douglass Dumbrille, Thurston Hall, Gavin Gordon, Nell Cook, Charles Moore, Charles McAvoy, Harry Barris, Maxine Lewis. Released June 27, 1935.

(2) BECKY SHARP: Produced by Pioneer Pictures. Directed by Rouben Mamoulian. In charge of production, Kenneth Macgowan. Color designs by Robert Edmund Jones. Screen play by Francis Edward Faragoh. Based on the play by Langdon Mitchell from Thackeray's novel. Photographed by Ray Rennehan. Technicolor director, Natalie Kalmus. Associate art director, W. B. Ihnen. Edited by Archie F. Marshek. Cast: Miriam Hopkins, Frances Dee, Cedric Hardwicke, Billie Burke, Alison Skipworth, Nigel Bruce. Released June 28, 1935.

(3) CURLY TOP: Produced by Winfield Sheehan. Directed by Irving Cummings. Screen play by Patterson McNutt and Arthur Beckhard. Music by Ray Henderson. Lyrics by Ted Koehler, Edward Heyman and Irving Caesar. Photography, John Seitz. Sound, Eugene Grossman. Film editor, Jack Murray. Dances, Jack Donohue. Art director, Jack Otterson. Gowns by Rene Hubert. Musical director, Oscar Bradley. Cast: Shirley Temple, John Boles, Rochelle Hudson, Jane Darwell, Rafaela Ottiano, Esther Dale, Etiene Girardot, Arthur Treacher, Maurice Murphy. Released July 26, 1935.

(3) ESCAPE ME NEVER: Produced by Herbert Wilcox for British & Dominions. From the play by Margaret Kennedy. Screen play by Margaret Kennedy and Carl Zuckmayer. Directed by Dr. Paul Czinner. Photographed by Georges Perinal and Sepp Allgeier. Music composed by William Walton. Cast: Elisabeth Bergner, Hugh Sinclair, Penelope Dudley Ward, Griffith Jones, Lyn Harding, Leon Quartermaine, Irene Vanbrugh, Rosalinde Fuller. Released June 27, 1935.

LOVE ME FOREVER Columbia

ESCAPE ME NEVER United Artists

(4) BROADWAY GONDOLIER: Directed by Lloyd Bacon. Screen play by Warren B. Duff and Sig Herzig. Story by Sig Herzig, E. Y. Harburg and Hans Kraly. Photography by George Barnes. Film editor, George Amy. Music and lyrics by Harry Warren and Al Dubin. Art director, Anton Grot. Gowns by Orry-Kelly. Musical director, Leo F. Forbstein. Cast: Dick Powell, Joan Blondell, Adolphe Menjou, Louise Fazenda, William Gargan, George Barbier, Grant Mitchell, Hobart Cavanaugh, Joseph Sauers, Rafael Storm, Bob Murphy, James Burke, Ted Fio Rito and his band. The Four Mills Bros. Released July 27, 1935.

(4) FRONT PAGE WOMAN: Directed by Michael Curtiz. From a story by Richard Macauley. Screen play by Roy Chanslor, Lillie Edward, Laird Doyle. Dialogue by Laird Doyle. Cameraman, Tony Gaudio. Art director, John Hughes. Assistant director, Sherry Shourds. Supervisor, Sam Bischoff. Dialogue director, Frank McDonald. Film editor, Terry Morse. Cast: Bette Davis, George Brent, June Martel, Dorothy Dare, Joseph Crehan, Joe King, Roscoe Karns, Winifred Shaw, J. Carroll Naish, Walter Walker, Grace Hale, Selmar Jackson, J. Farrell McDonald, Gordon Westcott, Addison Richards, Mike Morita, George Renavent, Huntley Gordon. Released July 20, 1935.

BECKY SHARP RKO Radio

CURLY TOP Fox

NO MORE LADIES M G M

THE RAVEN Universal

BROADWAY GONDOLIER Warner Bros.

FRONT PAGE WOMAN Warner Bros.

(4) NO MORE LADIES: Directed by Edward H. Griffith. Screen play by Donald Ogden Stewart and Horace Jackson. From the play by A. E. Thomas. Musical score by Edward Ward. Art director, Cedric Gibbons. Associates, Joseph Wright, Edwin B. Willis. Assistant director, Sandy Ross. Photographed by Oliver T. Marsh. Film editor, Frank E. Hull. Cast: Joan Crawford, Robert Montgomery, Charlie Ruggles, Franchot Tone, Edna May Oliver, Gail Patrick, Reginald Denny. Released June 14, 1935.

(4) THE RAVEN: Associate producer, David Diamond. Directed by Louis Friedlander. Story suggested by Edgar Allan Poe's "The Raven." Screen play by David Boehm. Sound supervision, Gilbert Kurland. Photographed by Charles Stumar. Film editor, Alfred Akst. Art director, Albert D'Agostino. Editorial supervision, Maurice Pivar. Cast: Karloff, Bela Lugosi, Irene Ware, Lester Matthews, Samuel Hinds, Inez Courtney, Ian Wolfe, Spencer Charters, Maidel Turner, Arthur Hoyt. Released July 22, 1935.

48 *count 'em* 48 BLAZING BEAUTIES—

Prize pippins of the 48 states . . . dancing, singing,

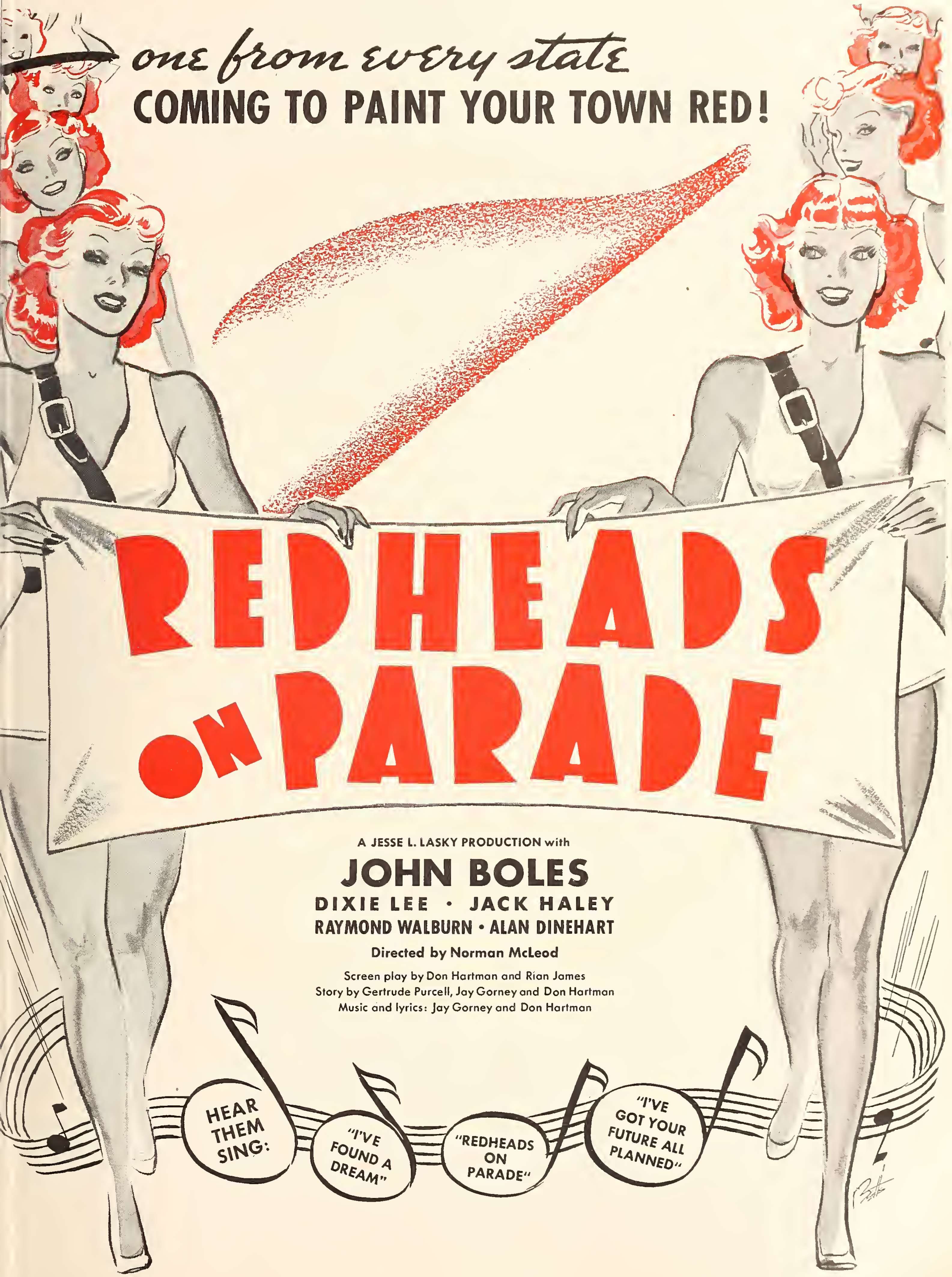
prancing . . . bringing you a whirly-girly, tuneful,

beauty-full jamboree of joy . . . and every

day of the run is a red-letter day

for showmen!

YOU HAVEN'T A SHOW WITHOUT **FOX**



one from every state

COMING TO PAINT YOUR TOWN RED!

REDHEADS ON PARADE

A JESSE L. LASKY PRODUCTION with

JOHN BOLES

DIXIE LEE • JACK HALEY

RAYMOND WALBURN • ALAN DINEHART

Directed by Norman McLeod

Screen play by Don Hartman and Rian James
Story by Gertrude Purcell, Jay Gorney and Don Hartman
Music and lyrics: Jay Gorney and Don Hartman

HEAR THEM SING: "I'VE FOUND A DREAM" "REDHEADS ON PARADE" "I'VE GOT YOUR FUTURE ALL PLANNED"

SIROVICH ASKS STUDY OF FILMS' MORALS, QUALITY AND PRACTICES

"Broadest Investigation Ever Conducted" Is Demanded by Congressman in a Renewal of His Attack on the Industry

Creation of a special federal committee of seven members of the House of Representatives to make "the broadest investigation of the motion picture industry ever undertaken" was urged last week by Congressman Sirovich of New York. Representative Sirovich has been heard from before in attacks on the industry.

Introducing an empowering resolution which would permit the committee to work during the recess of Congress and submit a report, with recommendations for legislation, at the opening of the next session in January, Representative Sirovich, who for several years has been seeking authority to investigate the industry, revealed that the committee would go into every phase of motion pictures—production, distribution, exhibition, financing, speculation, bankruptcy, reorganization.

The practices of the industry, he said, "present a complete situation whereby illegal control and restraint of trade in the motion and sonant-picture industry are allegedly practiced." Outlining charges which he said have been made against the industry, and which he would investigate, the Congressman, in the preamble of his resolution, declared: "It is asserted that alleged diversion of assets, alleged fraudulent issuance of securities, alleged illegal and harmful speculation in motion picture and sonant-picture-corporation securities by various persons, groups and organizations, has resulted in the impairment of the rights of stockholders, security holders, and creditors and to the value of the stocks, securities, and debts held by them.

"It is alleged that the litigation so inaugurated was conducted in such manner, and so planned, as to secure and to continue to secure the operation and control of many companies and corporations engaged in the production, distribution and exhibition of motion and sonant pictures in certain banking groups, banking houses, and their affiliates and associates, and such alleged actions and conduct are alleged to have caused grave and substantial impairment to the assets of companies and corporations engaged in the motion and sonant-picture industry and have worked great hardships to their respective stockholders, security holders and creditors and grave impairment to the securities issued by such corporations."

Further, he continued, "many church and religious organizations are making serious charges of immorality and lewdness in moving pictures, together with advertisement and glorification of crime, immorality and criminals, to the detriment of public morals."

Outlining the matters to be covered by the investigation, the resolution enumerated "all matters relating to the production, licensing, sale, distribution, financing, incorporation, commercial operations, banking, theatre leasing or ownership, realty, apparatus or methods appertaining to sound production, and all other related and interrelated combinations, affiliations and organizations of production, distribution, license, lease or sale, and presentation or exhibition of the product of and by organizations of all character engaged in or associated or affiliated or financially or commercially interested in the motion and sonant-pictures industry and of all matters and acts relating to or concerned with the issuance or sale or hypothecation of motion and sonant-picture-industry securities of all forms by such organizations directly or through agents or other means, or by banking or security-selling organizations or their associates or affiliates; to further investigate and study the effects of monopolistic control by any single group or combination of groups engaged in the production, distribution or exhibition of motion and sonant pictures or apparatus appertaining thereto; and the extent and character of all contracts, leases or licenses, and all transactions between the various companies and their subsidiaries, affiliates, associates and holding companies, and producers or distributors or exhibitors engaged in the sound-motion-picture industry."

Would Investigate Receiverships

Representative Sirovich would also have Congress investigate all receiverships, bankruptcies and reorganizations, together with "all leasing, building, buying and selling of motion-picture theatres, whether or not equipped with sound-producing and reproduction mechanism or means; all agreements and arrangements for sound recording and reproduction on motion-picture film and the exhibition of same; and all the sums of money paid by the various companies for services, methods, apparatus or systems through royalties or otherwise for use in connection with the production, distribution or exhibition of motion and sonant pictures; and all overt and covert agreements and arrangements with any persons, firms, groups or corporations for effecting and consummating loans or other financial transactions

This phase of the inquiry also would go into "the dissipation of the assets of the various companies in the payment of exorbitant and unmerited salaries and other forms of compensation, bonuses or other remuneration to executives, directors, stage managers and other officers and employes," and also "the corporate and financial history, and the capital structure and the relationship of such companies, and of their subsidiaries, affiliates, associates and holding companies, including the determination of whether or not such structure may enable them to evade taxation, or to conceal, pyramid or absorb profits, or to do any other act contrary to the public interest."

Nine Pages Required to List Phases of Motion Pictures Which His Committee Would Study as Congress Recesses

An important part of the investigation would be "to investigate the character of moving pictures as to their effect upon public morals; and to ascertain whether or not the companies have directly or indirectly, either through their subsidiaries, affiliates, officers, directors, attorneys or trade associations, sought through propaganda or the expenditure of money or the control of channels of publicity to influence or control public opinion, legislative or administrative action, or elections."

Representative Sirovich would also delve into "compensations paid to officials, players, writers, operators and others within and outside the motion, sonant-picture industry, with a view to the correction of any and all alleged abuses of credit, stockholders' rights and security holders' rights and to make a thorough and complete investigation of the receivership or bankruptcy or equity proceedings initiated in the courts of the United States of America by or against individuals, firms, companies, or corporations engaged in the motion and sonant-picture industry or any of its allied, associated or affiliated elements and of committees who have appeared in court proceedings or in any other manner have become connected therewith."

Four pages of "whereases" were required to outline conditions which the New York representative would probe as chairman of the group.

Members who waded through the nine-page resolution pointed out that Mr. Sirovich could call as witnesses every banker who ever made a loan to a producer, distributor or exhibitor, owners of the theatres rented to exhibitors, authors who have sold stories to producers, manufacturers and distributors of equipment, actors and union agents, as well as producers, distributors and exhibitors.

Because of its broad scope, the investigation is expected to be the subject of opposition if the House is asked to vote on it before the end of the session.

Investigations of motion picture receiverships and reorganizations have already been conducted, or are in progress.

Selznick Charges MGM With Loy Inaccuracies

Myron Selznick, Coast agent, this week charged MGM with "certain inaccuracies" of statement relative to the studio's difficulty with Myrna Loy. Published statements in connection with the case called for an explanation, Mr. Selznick said. Miss Loy's contract, he said, carries a 40-week per year work guarantee and that prior to her departure she was engaged daily in carrying out company instructions. However, her salary was suspended while she was en route to Europe.

Nicholas M. Schenck, president of MGM, issued the following statement with reference to the controversy. "Our Company has in no way violated the contract for the services of Miss Loy. On the contrary, each letter of it has been observed and all we ask is that Miss Loy fulfill her obligations. Miss Loy receives $1,500 weekly with gradual increases during the term of her employment. She has chosen to demand arbitrarily an immediate increase to $3,000 weekly. The company by all legal means will enforce and protect its rights under the contract."

Brandt to Head Buying Combine

Harry Brandt, independent circuit owner of New York, will probably be president of new Independent Theatre Circuit buying combine, at a reputed salary of $1,000 a week. Election is being delayed until the sponsors have actually received membership checks from 75 of the 80 owners who pledged themselves to participate. Checks have already been received from 60.

The proposed booking combine now in the process of development in Philadelphia was nearer formation following a meeting of independents on Tuesday at the Broadwood Hotel.

In Detroit, the long existent Cooperative Theatres buying combine reported its membership had increased to 64 independent theatres of a possible 155 now operating in that area.

Spectrum Increases Program of Westerns

Spectrum Pictures Corporation has announced an increase in its program of action westerns for 1935-1936. Under a new contract drawn up by H. William Fitelson, Spectrum's legal representative, Ray Kirkwood will produce the entire series.

Bill Cody has been re-signed for another series of six, in which his ten-year-old son, Bill, Jr., will co-star. They are "The Great Stampede," 'Fighting Blood," "The Death Trail," "Riders of Death Valley," "Lawless Frontier" and "Night Raiders." Bob Custer was also signed by Spectrum for six westerns.

Paramount Premieres On Two Productions

Paramount had two world premiere showings in New York this week, with Cecil B. DeMille's production of "The Crusades" started on its two-a-day extended run at the Astor on Wednesday evening and "Annapolis Farewell" on Thursday at the New York Paramount. The New York premiere of "Annapolis Farewell" was one of three on the film held on Thursday. The others were at the Earle Theatre in Washington and the Fox theatre in San Diego.

MGM Production Abroad Not Definite, Says Rubin

MGM has not yet definitely decided on its production plans abroad, according to J. Robert Rubin, vice-president and general counsel, who returned this week to New York after a six-weeks' vacation and business trip to Europe. Mr. Rubin said he had signed a number of contracts for literary works and musical compositions, but indicated he could not disclose any details. He did not sign any talent, he said.

Franklin to Make Own Film

Sidney Franklin, director, plans a picture to be filmed in the Canadian Rockies, for which he will be author, cameraman, director and producer, following the completion of "The Dark Angel," and the fulfillment of an assignment with another company, believed to be MGM.

FILMS, RADIO, HOTELS BEHIND ASCAP ATTACK

Combination of Music Users Is Charged with Harassing the Society in Order to Destroy It

The American Society of Composers, Authors and Publishers in New York is studying, with a view to retaliation, the possible effects on its future of what some believe to be a concerted attack in state courts and legislatures against its operations by combined motion picture, radio and hotel interests.

Victories already won by the users of copyrighted music of members of the ASCAP in Wisconsin, Washington, Louisiana and Georgia are already threatening the Society's very existence in those states, and ASCAP now faces the task of conducting a vigorous defense before the attack spreads to other parts.

Added to Louisiana's and Georgia's heavy tax enactments, directed against ASCAP, on organizations licensing public performers of copyrighted music, was last week's court injunction in the state of Washington preventing the society from continuing to do business there in its present form, and the new Wisconsin law providing for the licensing, taxation and control of such organizations.

The Washington court decision was one of the most severe blows, preventing the society from operating in its present form and forbidding it to interfere with exhibitors and others in the continued use of music of ASCAP members, while exhibitors are ordered not to pay any further royalties until the court decrees otherwise.

The immediate result this week was the appointment of Tracy Griffin, Seattle attorney, as temporary receiver for the Washington ASCAP branch, and a hearing was set for August 26.

ASCAP cannot enter into any further agreements for the licensing of its music in the state of Washington until it convinces the court that the required changes made in its structure and operations no longer violate the law against monopolizing the sale, use and publication of popular music, as was charged by the court in the decision handed down in favor of Attorney General G. W. Hamilton and motion picture, radio and hotel interests.

A test of the constitutionality of the Wisconsin law appears certain, likewise a test of the heavy tax levied against such organizations as ASCAP in Louisiana and Georgia. The Society, however, will take no immediate steps pending efforts of those states to collect the taxes or to enforce any provisions of the new laws.

Private opinion holds that the combined film-radio-hotel attack is responsible for Wisconsin's new regulatory law and the enjoinment in Washington, and that the combination threatens similar attacks on several other fronts.

ASCAP, aware of the active opposition, describes it as a campaign to "harass" the Society in order to exhaust it with the defending and contesting of court actions and stifling legislation, which statutes, the Society believes, are, as enacted to date, unconstitutional as a whole.

Burkan Blames "The Unholy Three"

Nathan Burkan, noted theatrical attorney and counsel at the head of ASCAP's defense forces, was quoted this week in the press as saying that the "unholy three" of films, radio and hotels, is seeking to destroy the Society and make music "piracy" a safe practice.

It was frankly declared at ASCAP headquarters in New York that, if the Wisconsin regulatory and tax law is enforced and left uncontested, similar legislation would undoubtedly be sought and obtained by anti-ASCAP forces in state legislatures.

Exhibitors in other states were reported to be engaged in a deep study of the Wisconsin law with a view to having similar legislation introduced in their commonwealths.

The new Wisconsin law, known as the Graas bill, and made effective with the affixing of Governor LaFollette's signature, provides that any music broker, except the original composer, who wishes to effect contracts for playing copyrighted music must obtain a state license, submit complete information about officials of the company, salaries, rates charged and fees paid, and must pay a five per cent tax on its national gross receipts for the preceding year.

The measure was said to have been sponsored directly by the Wisconsin Independent Theatre Owners Association. It passed both the House and Senate by large majorities.

The stringencies of the Washington state court decision, reported in MOTION PICTURE HERALD on August 17, page 21, are equaled only by the provisions set forth in Louisiana's law, which provides for payment of a $5,000 annual tax for each parish within the state in which a music licensing organization operates in selling copyrighted music rights. There are 60 parishes in Louisiana, and, therefore, ASCAP's annual tax bill would approximate $300,000. Against this is ASCAP's reputed gross income of $42,000 a year from the state.

Warner Theatre Heads To Meet in New York

Joseph Bernhard, Warner theatre head, will preside over a meeting of 12 Warner theatre zone managers from all parts of the country to be held in New York August 28, and lasting two or three days. Policies will be discussed.

In attendance will be: James Coston, Chicago and Milwaukee; Nat Wolf, Cleveland; I. J. Hoffman, New Haven; Don Jacocks, Newark; Moe Silver, Albany; Ted Schlanger, Philadelphia; Harry Kalmine, Pittsburgh; J. J. Payette, Washington; Harry Copelan, Atlantic City; Lou J. Halper, Hollywood; Howard Waugh, Memphis; B. F. Moore, St. Louis.

THE BUYERS KNOW!

The
CON

ROXY THEATRE, New York		
INTERSTATE TEXAS CONSOLIDATED THEATRES		*72 theatres*
DOLLE CIRCUIT	Indianapolis and Kentucky towns, including Louisville	*10 theatres*
MILTON FELD THEATRES	Indianapolis (*1st run*)	
CHAS. HAYMAN THEATRES	Buffalo and Niagara Falls	*3 theatres*
SCHULTE CIRCUIT	Detroit	*8 theatres*
J. REAL NETH CIRCUIT	Columbus, Ohio	*4 theatres*
ALLARD GRAVES CIRCUIT	New Hampshire and Vermont	*5 theatres*
LOEW'S METROPOLITAN CIRCUIT	New York	*58 theatres*
ROBB-ROWLEY CIRCUIT	Texas and Oklahoma	*69 theatres*
DUBINSKY CIRCUIT	Missouri and Kansas	*10 theatres*
TRI-STATE CIRCUIT	Des Moines, Cedar Rapids, Moline, Omaha and Sioux City	*26 theatres*
KEITH THEATRE	Baltimore	
U.V. YOUNG CIRCUIT	Indianapolis and Kentucky	*13 theatres*
P. M. LEWIS CIRCUIT	Atlantic City	*4 theatres*
SPRECKLES THEATRE	San Diego	

AND MORE AND MORE POURING I

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y

RACTS

THAT UNIVERSAL HAS THE LINE-UP!

PUBLIX GREAT STATES CIRCUIT
Illinois and Indiana *63 theatres*

DICKINSON CIRCUIT
Kansas and Missouri *26 theatres*

ESSANESS CIRCUIT
Chicago *28 theatres*

BLUMENFELD CIRCUIT
Berkeley, Sacramento and Oakland, California *9 theatres*

INTERSTATE CIRCUIT
Massachusetts and Connecticut *12 theatres*

HARRY & MILTON ARTHUR CIRCUITS
Los Angeles, San Francisco, Salt Lake City, St. Louis, Prescott, Ariz., Boulder, Nev., Long Beach, Calif. *15 theatres*

SCOTT CIRCUIT
Pennsylvania *7 theatres*

RKO METROPOLITAN CIRCUIT
N. Y. C. Districts *33 theatres*

ST. LOUIS AMUSEMENT CO.
22 theatres

CONSOLIDATED AMUSEMENT CO.
Hawaiian Islands

MAINE & NEW HAMPSHIRE CIRCUIT
Maine, New Hampshire, Vermont *23 theatres*

B & F CIRCUIT
Toronto, Canada *17 theatres*

SHARBY CIRCUIT
New Hampshire and Vermont *7 theatres*

S. BERGER CHAIN
Minneapolis *5 theatres*

J. J. PARKER THEATRES
Portland *3 theatres*

FROM EXHIBITORS WHO KNOW!

Fifty Friends at Sheehan Luncheon

[Picture on Page 10]

Admittedly free, for the first time in 25 years, of all business obligations, commitments and "starting dates," Winfield Sheehan sailed on the *S.S. Normandie* on Wednesday with his bride, Maria Jeritza, for a three or four months' holiday in Europe.

Reports of a Sheehan deal with Paramount were dismissed by the production executive with the reiteration of the announcement that he made when he retired from Fox:—"I have made no commitments to join any motion picture corporation," and he will not until his return from Europe.

Guest of honor at a luncheon attended by some 50 of his friends at the Lotos Club, 110 West 57th Street, on Tuesday, Mr. Sheehan said only that he would return to California and the motion picture industry after his vacation.

The affair was enlivened by Morton Downey's rendition of four songs to his own piano accompaniment. Charles Francis Coe, novelist, president of the Lotos Club, and former member of Mr. Sheehan's staff at the Fox studio, was the toastmaster. Among the other speakers and guests were Edward P. Mulrooney, former New York police commissioner and now chairman of the New York State Liquor Control Board; George M. Cohan; Nathan Burkan, lawyer; W. G. Van Schmus, managing director of the Music Hall; J. J. McCarthy, director of the MPPDA's Advertising Advisory Council; former Police Chief Inspector John O'Brien; Martin Green; John C. Flinn, of *Variety;* Morton Downey and Martin Quigley.

Others among Mr. Sheehan's friends who were on hand to wish him *bon voyage* included: Walter J. Moore, Ray Henderson, Maurice MacKenzie, Jack Connolly, E. M. Fay, Colvin Brown, Terry Ramsaye, Don Mersereau, Sid Silverman, P. S. Harrison, Eddie Dowling, Maurice Kann, Richard Bennett, James Hanley, O. O. McIntyre, George J. Atwell, A. Bernard Moloney, Walter C. Howie, John J. McElligott, Webster Todd, Dr. Menas Gregory, Leon Gordon, Patrick F. Scanlon, C. V. R. Thompson and the following members of the press: Andre Sennwald, *New York Times;* Richard Watts, Jr., *New York Herald-Tribune;* William Boehnel, *New York World-Telegram;* Thornton Delehanty, *New York Evening Post;* Howard Barnes of the drama department of the *New York Herald-Tribune.*

Coast MPPDA Bans "Maedchen"

The Hollywood office of The Motion Picture Producers and Distributors of America has banned the picture "Maedchen in Uniform" in the United States, according to a letter received by John Krimsky, who handles the film in this country in association with Gifford Cochran. The picture played in the United States three years ago and has been dubbed with English subtitles.

Joseph I. Breen in a letter to Mr. Krimsky said "the picture was in violation of the Production Code and unacceptable for public exhibition in theatres before mixed audiences." Mr. Krimsky said he would appeal to the board of directors of the MPPDA in New York.

Fairbanks To Produce Pictures in Tokio, Report

Douglas Fairbanks plans to take a group of actors and actresses from Hollywood to Tokio for production of Japanese films for export trade, according to an International News Service dispatch from Tokio. The dispatch said the films would be distributed by United Artists, and that Mr. Fairbanks would form an American-Japanese studio.

Court Tests for Preferred Date Law in 2 States

At least two pieces of new legislation that are adverse to the motion picture must stand a court test. Large distributors are priming for federal court fights against the new laws in both Ohio and Wisconsin prohibiting preferred playing time.

RKO's test of the law in Ohio will come in federal court in Cincinnati in October. In Milwaukee, Federal Judge F. A. Geiger issued temporary restraining orders prohibiting Wisconsin officials from enforcing the law there.

The test of the Wisconsin measure, (both would forbid distributors from prescribing play dates in their contracts with exhibitors), was started by Fox and MGM, Edward S. Mack acting as counsel for both. He argued that the new law was unconstitutional because it interfered with the rights of the distributors under the United States Copyright Act. He said he was preparing similar cases for the other large distributors.

Judge Geiger issued the restraining orders pending a hearing set for September 30th on a permanent injunction.

Other Legislative Activities

Distributors in Florida were protesting the state documentary stamp tax, claiming that film contracts are executed beyond the limits of the state and, therefore, are not subject to the tax, a ten-cent levy on each $100.

Illinois enacted its six-day working law, but some Illinois theatre men were wondering how it applied to their business. The law states that every person must have 24 consecutive hours free from their job. There is no problem to owners of large theatres, but those who operate in smaller towns, only at night, and seven nights weekly, are wondering how the statute will effect them.

Kansas exhibitors breathed easier when they heard that a special state legislative session may be avoided. A 10 per cent admission tax had been talked of as one means of raising revenue.

Massachusetts' legislature adjourned after the industry had succeeded in blocking an unusual number of measures adverse to motion pictures. However, before adjournment, Governor James Curley signed a bill for a 10 per cent surtax on all individual and corporation incomes.

Missouri owners will fight the plan of state revenue officials to charge them, and other merchants, too, for the "punch cards" by which Missouri proposes to collect the new one per cent sales tax, which becomes effective August 27.

Cut in Operators' Salaries Expected

A new basic wage scale being negotiated between operators' Local 360 and Loew and RKO in New York will, it is reported, provide for a reduction but that the cut will not approximate the 41 per cent reduction sought by the circuits.

A sliding scale, taking into consideration the capacity of the house, the run and admission price, is expected to be agreed upon. It was reported the agreement may provide for a maximum of $1.90 an hour for operators at the "A" houses. The present scale is $2.12½ an hour. A two-year contract is expected to result.

The contract also may provide a five-day week, and a minimum wage at any house of $1.25 an hour.

With talks of a merger between Local 306 and the Allied Operators apparently proving groundless, attorneys are understood to have plans drawn up for a fusion of Allied with Empire State, in opposition to Local 306. The two unions claim a combined membership of 900.

The deal is being held up temporarily by a court order preventing Empire State's coalition with any other union, but efforts are being made to have it dissolved.

Any atempt to bring about the union of Allied and Empire was denied, however, by a spokesman for the latter body. Instead, he said, a merging of Empire with Local 306 was more likely.

Cross-picketing continues in New York's theatre district, and 250 pickets, all members of Local 306, have been arrested. Chief targets are the Brandt houses, using Allied operators. Allied is retaliating by picketing Loew and Skouras theatres. Magistrate Brodsky warned that if there was any additional picketing in the Times Square sector he would impose severe sentences. On Wednesday, however, Times Square theatres were the centers of disturbances more severe than before, many pickets being beaten and a number of arrests being made.

From Chicago came word that Allied of Illinois is worried about the situation there, and George E. Browne, IATSE president, is expected there to discuss a new scale. The six-day law passed by the legislatures will work a hardship on exhibitors since extra men will have to be employed. New contracts are due September 1.

In St. Louis there is dissention in union ranks, and Robert Thompson, a member of the local, has been placed in charge by the IATSE, following suspension of the officers. Mayor Dickmann's arbitrators have worked out a peaceful settlement of the dispute involving the employment of white operators at colored houses. It recommended the colored operators join the local.

Matthews Named Head of Enterprise Optical Company

F. E. Matthews has been named president of the Enterprise Optical Manufacturing Company, makers of Motiograph projectors, succeeding O. F. Spahr, who has left the company. New directors are A. T. Spring, C. F. Springer and Mr. Matthews. Active management will be in charge of E. J. Weinke, in charge of production; W. H. Hirschfield, in charge of sales, and J. A. Neale, head of financing and auditing.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Special Agent

(Warner)

Drama

This is another version of the topical gangster-federal man theme, carrying the usual melodramatic, romantic contrast and only a modicum of comedy. By nature it is exciting, capitalizes on the usual suspense thread, condemning society's enemies to the "crime does not pay" tune and heroizing the defenders of law and order.

While the mechanics of the drama follow the familiar path, a rather new motivating idea is adopted. This time, rather than having the killing of a G-Man as the spark that fires the Department of Justice into activity, the government coldly sets out to get its man. The checking of falsified income tax reports, counterparted in actuality and many fiction stories, is the idea that sets the action going.

With Carston, the boss racketeer, in a role that somewhat parallels Al Capone, newspaper reporter Bradford, enjoying free and easy access to the underworld, falls in love with the gangster's secretary, Julie. When the government goes to work on Carston via the income tax route, Bradford comes into his own as a G-Man. Appealing to Julie's patriotism and love for him, he prevails upon her to let him make photostatic pictures of incriminating pages. Carston, arrested, considers the case a formula push over until he discovers that his supposedly loyal secretary will testify against him. The gangster minions kidnap her, then follows the expected chase and gun battle in which most of the mobsters are wiped out and the way cleared for Carston to spend a few years in a federal penitentiary.

Whatever demand there remains for the combination character picture dictates its showmanship treatment. Names of players appearing in conjunction with the title and vivid descriptions of the show's theme look to be the most available commercial angles.—McCarthy, Hollywood.

Produced and distributed by Warner Bros. A Cosmopolitan picture. Directed by William Keighley. Assistant director, Chuck Hansen. Photographed by Sid Hickox. Art director, Esdras Hartley. Musical director, Leo F. Forbstein. Screen play by Laird Doyle and Abem Finkel. Story idea by Martin Mooney. Film editor, Clarence Kouster. Running time, when seen in Hollywood, 75 minutes. Release date, September 14, 1935. General audience classification.

CAST

Julie Gardener	Bette Davis
Bill Bradford	George Brent
Carston	Ricardo Cortez
Andrews	Jack LaRue
District Attorney	Henry O'Neill
Armitage	Robert Strange
Chief of Police	Joseph Crehan
Durell	J. Carroll Naish
Rich	Joseph Sauers
Young	William Davidson
Head of Internal Rev. Dept	Robert Barrat
Secretary to District Attorney	Paul Guilfoyle
Wilson	Joseph King
U. S. District Attorney	Irving Pichel

Honours Easy

(Associated British Pictures)

Drama

Direction by Herbert Brenon and the appearance of Greta Nissen in a leading role are assets of this adaptation of a Roland Pertwee story. W. H. Berry, famous British stage comedian, makes a very small part one of the features of the film. The dramatic values are artificial, so that "strong" episodes appear forced, but the acting and finish of individual scenes is superior to that of a lot of British work.

William Barton, a prosperous art dealer in London, is obsessed with the desire to avenge an injury received many years before from Sir Henry Markham, then his employer. Markham's son Harry is now employed by Barton. A typist steals £500 in notes from the office safe and Barton hides his knowledge of her guilt in order to plant the theft on the boy. The fact that he is the only individual but Barton to know the safe combination, and other circumstantial evidence, point to the boy. Barton, staying with Markham for the weekend, allows it to be known that he has discharged Harry and more or less openly admits to Markham his intention of disgracing the boy publicly.

The father tries to establish an alibi by discovering all the details of his son's movements on the evening of the theft. There is a gap of an hour; Harry has actually spent it at a road-house with Barton's wife, though only for the purpose of breaking off an intrigue with her out of loyalty to his fiancée, Ann. The fact that the boy has been summoned for speeding enables the father to discover, through the police, that he went to the road-house. The landlord, summoned to Markham's house, lets the cat out of the bag by his recognition of Mrs. Barton as the lady guest.

Greta Nissen, Ivan Samson, Patric Knowles and Berry are the best of the cast.—Allan, London.

Produced by British International Pictures, Ltd. Distributed by Associated British Pictures, Ltd. From the story by Roland Pertwee. Scenario by Herbert Brenon and Norman Watson. Directed by Herbert Brenon. Photography, Bryan Langley. Running time, 60 minutes. "A" classification.

CAST

Ursula	Greta Nissen
Ann	Margaret Lockwood
Kate	Chili (Dorothy) Bouchier
Harry Markham	Patric Knowles
William Harton	Ivan Samson
Sir Henry Markham	Robert Rendel
Col. Bagnall	George Graves
Joe Budd	W. H. Berry

Top Hat

(Radio)

Musical

Previous pictures teaming Fred Astaire and Ginger Rogers from "Flying Down to Rio" to "The Gay Divorcee" having established a vogue for the pair, "Top Hat" consolidates that public interest and its relative entertainment-showmanship value to the maximum degree.

The picture is a sparkling concoction of dancing, singing and comedy romance set against pretentious backgrounds. It offers much to intrigue popular attention. Astaire's solo dancing is a treat; so are his numbers with Ginger Rogers. There are five songs for which Irving Berlin contributed the music and lyrics, including Astaire's solo, "Top Hat, White Tie and Tails;" his song-dance duet with Miss Rogers, "Cheek to Cheek," and the spectacular ensemble feature "Piccolino," perhaps destined to be the successor to "Carioca" and "The Continental."

Though the cast is small, it provides all that is necessary to carry the semi-farce comedy romance motivation which has the leads tossed into a mistaken identity love affair. There's no drama; that quality being present only to a minor degree in a little suspense that is given a continual comedy twist.

The picture moves with speed and charm. While it is evident from the identity of the stars that it is going to be a dance specialty musical comedy, the contrasting features are smartly woven into the story thread in a manner that convinces that they actually belong there and are not merely inserted as stopgaps. Travers comes to London to appear in Harwick's show. Practicing his dancing in his hotel room, he first annoys Dale Tremont, then meets her and they fall in love.

She gets the idea that Jerry is Harwick, husband of her pal, Madge. As Bates' comedy in situations with his master Hardwick add spice to the yarn, Dale runs away to Venice to avoid trouble with Madge, who is rather thrilled to think that her husband is having a fling. Jerry follows. He tries to continue his romance, but gets the cold shoulder until Dale, who is being trailed by Bates, thinks she marries the he-modiste Alberto whose motto is "a kiss for the ladies, a sword for the men." In the climax, following the "Piccolino," it is revealed that the marriage was not legitimate, having been performed by Bates; that Jerry and Hardwick are a couple of other fellows, much to Dale's delight.

Because of the prestige they have established, Astaire and Rogers, together with the production in its entirety, are the dominating interest creating and selling features. As the picture is continually clean, there being no semblance of any risque situations, it is one that can be offered to specialized and general audiences in the full confidence that it will amuse.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Produced by Pandro S. Berman. Directed by Mark Sandrich. Words and music by Irving Berlin. Screen play by Dwight Taylor and Allan Scott. Story by Dwight Taylor. Musical director, Max Steiner. Gowns by Bernard Newman. Photographed by David Abel. Photographic effects by Vernon Walker. Ensembles staged by Hermes Pan. Art director, Van Nest Polglase. Associate, Carroll Clark. Set dressing by Thomas Little. Recorded by Hugh McDowell, Jr. Music recorded by P. J. Faulkner, Jr. Sound cutter, George Marsh. Edited by William Hamilton. Running time, when seen in Hollywood, 102 minutes (to be cut). Release date, September 6, 1935. General audience classification.

CAST

Jerry Travers	Fred Astaire
Dale Tremont	Ginger Rogers
Horace Hardwick	Edward Everett Horton
Madge	Helen Broderick
Alberto	Erik Rhodes
Bates	Eric Blore

Way Down East

(20th-Fox)

Melodrama

"Way Down East" has long been considered the great American melodrama. Here, retaining all the intensity of its essential tender emotional appeal, it is endowed with all the advantages made possible by the scope of modern picture making art and understanding production technique. This condition almost automatically guaranteeing its entertainment worth is also indicative of its showmanship-exploitation availability.

A melodrama, but not melodramatic, the motivating story is heart-appealing in character.

(Continued on page 58)

Columbia is Proud to Present

Claudette

SHE MARRIED

THE SURPRISE SUCCESSOR TO

with MELVYN DOUGLAS *and* MICHAEL BARTLETT • *Screen play by Sid*

Colbert
in
HER BOSS

IT HAPPENED ONE NIGHT!"

chman • *a* GREGORY LA CAVA *Production* • A COLUMBIA PICTURE

It is sentimental and sympathy-stimulating, but not overdone. There isn't a trace of hokum in the entire production. The drama is honest and believable, gripping in its realism. The comedy is natural and human. The suspense and thrill marking its sensational anti-climax is terrifying yet fascinating. Many will remember "Way Down East" as a silent of more than a decade ago. It was a great success then. Spun out of 18 karat material in story value and personalities presented of proved worth, it is a solid gold entertainment-showmanship asset. There is every reason to anticipate, that sold energetically, it should create a more memorable impression today.

As fresh and new as 1935 production, direction, acting, writing and photographic talent can make it, the time of the story is a couple of generations ago; the locale a rural New England village and farm home. The atmosphere of the setting, occasion and character of its people captured with charm and vividness, it is the story of Anna Moore, her fear-tinged happiness in new found love, the heartbreak of her disillusionment as she is made the victim of cruel, vicious gossip, her near tragedy and final triumph.

The story is told by players living in its spirit. It presents Rochelle Hudson, flowering into stardom, as Anna, the girl whose happiness, sorrow and tragedy would win the affection of all who see her. Henry Fonda, the hero, working with the same subdued artistry, surpasses his performance in "Farmer Takes a Wife." Russell Simpson is the stern, religiously upright New Englander; Spring Byington is his motherly, understanding wife. Edward Trevor is Sanderson, the city slicker who took advantage of Anna's trusting, childlike love to betray her, who perishes in the spectacular ice crackup as David saves Anna. Margaret Hamilton is the gossiping menace. They accounting for the drama, comedy is provided by Slim Summerville, Andy Devine and Al Lydell.

To the worth of the story and showmanship value of names must be added the commercial importance of production assets as a means of intriguing public attention. They permit the exploitation of such incidents as the barn dance, quilting bee, skating and hayrick parties and the thrilling, sensational chase on the blizzard-swept breaking river ice.

A big picture, there are many ways in which the show may be sold. It seems, however, the best result may be obtained by advertising "Way Down East" as an event in modern motion picture presentation that everyone, old and young, owes it to himself to see.—McCarthy, Hollywood.

Produced and distributed by 20th Century-Fox. Produced by Winfield Sheehan. Directed by Henry King. Screen play by Howard Estabrook and William Hurlbut. From the play by Lottie Blair Parker. Photographed by Ernest Palmer. Sound, Joseph Aiken. Film editor, Robert Bischoff. Art director, William Darling. Gowns, William Lambert. Musical director, Oscar Bradley. Running time, when seen in Hollywood, 84 minutes. Release date not yet set. General audience classification.

CAST

Anna Moore	Rochelle Hudson
David Bartlett	Henry Fonda
Constable Seth Holcomb	Slim Summerville
Lennox Sanderson	Edward Trevor
Martha Perkins	Margaret Hamilton
Hi Holler	Andy Devine
Squire Bartlett	Russell Simpson
Mrs. Bartlett	Spring Byington
Kate	Astrid Allwyn
Cordelia Peabody	Sarah Hadon
Hank Woolwine	Al Lydell
Mr. Peabody	Harry C. Bradley
"Doc" Wiggin	Clem Bevans
Mrs. Poole	Vera Lewis
Musicians	Seymour and Corncob
Abner	Phil La Toska
Amos	William Benedict

The Gay Deception

(20th-Fox)

Comedy Romance

There are lots of surprises in this picture. It is of the class in personalities, story idea and supporting production values that may well bring real activity at the box office. First it presents Francis Lederer and Frances Dee in two surprising and charming characterizations. Both, save Lederer's appearance in "Romance in Manhattan," have previously been presented in dramatic roles. This time they are comedians, furnishing a brand of entertainment that apparently is their forte. Here Lederer is the heart-throb that women from 16 to 66 may go wild over. Miss Dee is the charmer who should similarly intrigue the men.

The story is a light, sparkling comedy romance, woven of the stuff that is the day dream of every girl. The title completely explains it, a gay deception, peeping into the secret heart of a lass bound on a grand adventure. In theme it is not exactly new, but the manner in which it is handled here with a continual concentration on elements that have often demonstrated their box office-entertainment worth, it is highly refreshing.

A harassed stenographer, Mirabel wins $5,000 in a lottery. Disregarding sound advice, she goes to New York to live like a millionairess as long as the money lasts. She lands in a swank hotel. There Sandro, a real prince, working incognito as a bell boy, takes her in charge. Their experiences together in a series of exciting incidents always provocative of laughter, Mirabel is duped into buying tickets for a grand ball welcoming the prince on the pretext that she will be with a party of socialites who will have him under their wing. Heartbroken when she discovers that she's just the victim of a slick salesmanship, she confides her sorrow to Sandro.

He revealing his true identity, which in view of all he has done before doesn't make any too much of an impression on the girl, decides that he, the star of the event shall be her escort. He takes her, even though he has to steal a complete evening outfit, and when the situation is so contrived that Sandro is revealed as a fakir and slammed into jail, Mirabel's sorrow is tragic. But there's a happy ending. Sandro is finally recognized as a true prince and there's no doubt that the ex-stenographer will be his princess.

With plenty to sell in the way of story, personality and production values, the most necessary consideration is to realize that they are there. A campaign that assures patrons that "The Gay Deception" will be a happy event for them is directly in line. Advertising, publicity and exploitation, there being a whole host of ideas on which to base the last angle, calculated to arouse the maximum amount of interest for initial performances, may be found effective.—McCarthy, Hollywood.

Produced and distributed by 20th Century-Fox. A Jesse L. Lasky production. Directed by William Wyler. Original screen play by Stephen Avery and Don Hartman. Photographed by Joseph Valentine. Sound, S. C. Chapman. Film editor, Robert L. Simpson. Art director, Max Parker. Gowns, William Lambert. Musical direction, Louis DeFrancesco. Running time, when seen in Hollywood, 75 minutes. Release date, August 30, 1935. General audience classification.

CAST

Sandro	Francis Lederer
Mirabel	Frances Dee
Miss Channing	Benita Hume
Lord Clewe	Alan Mobray
Consul-General	Lennox Pawle
Lucille	Adele St. Maur
Spellek	Akim Tamiroff
Ernest	Louis Alberni
Gettel	Lionel Stander
Mr. Squires	Ferdinand Gottschalk
Mr. Spitzer	Richard Carle
Peg DeForrest	Lenita Lane
Joan Dennison	Barbara Fritchie
Bell Captain	Paul Hurst
Adolph	Robert Greig

Here Comes Cookie

(Paramount)

Comedy

This is the kind of comedy that should bring the fun fans to the box office. It is ridiculous nonsense in dialogue, action and situation from start to finish. It is based on an insane idea and is played to accentuate the showmanship and entertainment value of laugh-a-minute amusement. If fun is what the patrons are looking for, this show is one that can be presented to them with full confidence that they will be entertained.

Hilarity is the keynote and sole objective. The idea of the story which serves as a peg on which to hang all the foolishness, is superfunny in its own right. Wealthy Harrison Allen, fearing that his daughter, Gracie, is going to marry a man he doesn't like, and who, thereby, stands a chance of inheriting his fortune, wills it to his eccentric offspring for a two-month period confident that she'll have no difficulty getting rid of a good part of it. Neither he nor anyone else can even vaguely anticipate how she'll do it. Reading in a paper that a lot of actors are destitute, she round up a group of at-liberty vaudeville acts and in a way that is serious to her but funny to everyone else conceives the idea of producing a show at a $20 top that will go a long way towards breaking her father because she thinks nobody will pay that price no matter how grand or horrible the show might be. Burns, supposed to be her father's manager, is put in the dog house, Allen is left destitute and the mad collection of acts careen their merry way making ready for the show. In the end, as monkey acts, trick bicycle riders, knife throwers, sharpshooters, tumblers, club swingers, jugglers, a one-man band and pirate singers do their stuff, the old man arrives home in a daze after having been left penniless, to be further amazed that Hollywood producers have gone wild over Gracie.

Something which should satisfy the appetite of the most avid comedy devotees, the film, with the names of Burns and Allen as first clue to what to expect, should be circused in such a manner that its content is understood fully by the prospective patrons.—McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by William LeBaron. Directed by Norman McLeon. Original by Sam Mintz and Don Hartman. Screen play by Don Hartman. Music and lyrics by Richard Whiting and Leo Robin. Photographed by Gilbert Warrenton. Running time, when seen in Hollywood, 65 minutes. Release date, August 30, 1935. General audience classification.

CAST

George Burns	George Burns
Gracie Allen	Gracie Allen
Harrison Allen	George Barbier
Phyllis Allen	Betty Furness
Botts	Andrew Tombes
Jack	Jack Powell
Ramon del Ramos	Rafael Storm
Broken-Nose Reilly	James Burke
Mr. Dingledorp	Lee Kohlmar
Mrs. Dingledorp	Milla Davenport
Stuffy	Harry Holman
Clyde	Frank Darien
Wilbur	Jack Duffy
Lloyd	Del Henderson
Milkman	Duke York
1st Drunk	Arthur Housman
2nd Drunk	Jack Henderson
Policeman	Edward Gargan
Taxi Driver	Eddie Dunn
Sam	Richard Carle

Vaudeville Acts

Cal Norris and Monkey.
Jester and Mole—Bicycle Act.
Jack Cavanaugh and Partner—Knife Throwing Act.
Six Olympics—Acrobatic tumblers.
Seymour and Corncob—Rube Comedy Act and Musicians.
Moro and Yaconelli—Comedy Italian Act and Musicians.
Johnson and Dove—Comedy Indian Club Jugglers.
Big Boy Williams—One Man Band.
Pascale Perry and Partner—Shooting Act.
Six Candreve Brothers—Trumpeteer Act.
The Buccaneers—Eight Singers.

The March of Time

(RKO)

Excellent

This, the fifth issue of the "March of Time" and first under RKO distribution, is excellently done. The photography and the buildup material is of the highest order. In three episodes, all of current news interest, it shows first the United States Army in time of mobilization, engaged in war maneuvers this month at Pine Camp, N. Y., the largest operation since the World War. The second episode presents Father Coughlin in various stages of his career from the time when, as a young priest, he was starting a new parish at Royal Oak, Mich., through his rise to radio fame and millions of followers to the present point of his career, the forming of the National Union for Social Justice. In France, the third episode indicates the turbulent political situation that has culminated in the creation of a new force, the Croix de Feu (Crosses of Fire), which is pledged to combat communism and corrupt politics, and which is said to be 400,000 strong.—Running time, 20 minutes.

Mexican Company Plans Villa Film

by JAMES LOCKHART
Mexico City Correspondent

The hard driven life and sanguinary exploits of the late General Francisco (Pancho) Villa, guerrila warfare chieftain who sat for only a few minutes in the presidential chair, have welded themselves into dearly beloved sagas in Mexico. There is now more interest than ever in Pancho and his doings, although twenty eventful years have passed since his violent death. Metro cashed in to a very considerable extent on this interest with its "Viva Villa," a picture which rewarded them handsomely in Mexico.

Mexican producers have been quick to sense the opportunities of increased interest in Villa. Several of them, including one production written, directed and produced by Felipe Mier, former Warner Mexico City manager, have done pretty well with Villa pictures. But the most pretentious of all these made-in-Mexico Pancho pictures is in the offing. The big picture is "Vamonos Con Pancho Villa" ("Let's Go With Pancho Villa"), based upon the novel of the same name written by a Mexican newspaper man who was a personal friend of the late guerrila chieftain. The picture will be put into production in September on the very ground that Villa reddened with blood and fire by the Compañia Cinematografica Latino Americana, S. A., moving spirit of which is Alberto Ricardo Pani, son of Engineer Alberto J. Pani, former minister of finance and one of Mexico's ranking capitalists. The direction will be by Fernando de Fuentes, former manager of Paramount's display cinema in Mexico City, who has several native productions to his credit.

The picture is to have an English version. Mr. de Fuentes has gone to Hollywood to select a cast and make other arrangements for the production in English in Mexico. It is proposed to exhibit this version widely throughout the English-speaking world. Depicting the authentic Villa, though soft-pedaling his most gory exploits, will be the spirit of both versions. Work on the English version is scheduled to start in October.

Five other Spanish-language features and twelve shorts are to be made by this enterprise during its 1935-36 season. Company headquarters are in Mexico City.

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The strike of attaches for more pay and less work that closed six large Mexico City neighborhood cinemas, threatened to involve four other like houses and a first-run cinema, and cost the exhibitors around $30,000 in lost business during the shutdown of about a month, has been settled with the signing of agreements with the exhibitors that allow a slight wage raise and some minor concessions. This agreement, it is expected, will prevent strikes of cinema employees in the capital for at least two years.

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The National Institute of the Cinematographic Industry, now in formation, will be granted 2,000,000 pesos by the Ministry of National Economy to aid in making native films. The Institute also will obtain national and international distribution of the product and act as censor.

EQUITY APPEALS FOR FILMS' COOPERATION

Association Bulletin Declares Screen Is "Not Equipped" to Develop Talent at Present

The assertion that the motion picture industry "is not equipped" to develop players and directors and writers, "and under the present setup it probably never will be," is made by Actors' Equity Association in its latest plea to the film and radio for "cooperation—not competition" with the stage of the drama.

Equity, in its position as a dues-collecting actors' union, has assumed the role of teacher to educate both screen and radio that the stage is their basic source of talent material and any competitive influence which they exert over the stage only limits that source.

"From their very first inception motion pictures and radio broadcasting interests, alike, appear to have regarded the legitimate theatre solely as a competitor which was to be eliminated where possible and vigorously opposed at every other point," Equity complains.

"There are, undoubtedly, a certain number of persons who prefer the legitimate theatre, with all its faults, to any other form of entertainment now available. Perhaps if there were no more theatre left they would unanimously turn to and be satisfied with motion pictures or radio broadcasting. It is more likely that they would create some sort of a theatre for themselves to fill the void thus made.

Calls Stage Training Best

"But," continues Equity, "the legitimate theatre is of much greater value to motion pictures and to radio than these patrons might be, even if they were much more numerous than they are and even if their allegiance could be captured merely by disposing of the legitimate theatre.

"For in spite of long continued and extraordinarily earnest efforts to develop their own sources both radio and the motion pictures still find their best actors, writers and directors are those whose original training was received in the legitimate theatre.

"It is quite probable," Equity believes, "that the leaders of those industries never really stopped to consider this problem. As they needed raw material both in men and stories they reached out and took them where they found them. It may have seemed only a coincidence, it may have been a matter entirely without remark that those men who were in the theatre, that the best material for their purposes was there, too.

"What would it profit them if they could entirely dispose of the theatre if they found that by so doing they had deprived themselves of their best training school and proving ground," asks Equity. "Purely from the standpoint of their own selfish interests they would have dealt themselves a terribly punishing blow and one from which they would be long recovering."

Sees Legitimate Permanent

Equity does not believe that either the motion picture or the radio, or anyone else, will ever dispose of the legitimate theatre. Equity, it was said, "has encountered, in its long career, sterner and more ruthless enemies than they and, though changed and changing still and even if considerably restricted in scope and influence, it has survived those enmities and will survive this competition. For neither these rivals nor any others have quite satisfied the hunger of people to participate in the action passing before their eyes as the legitimate theatre does, nor can their auditors ever succeed, as the theatre's do, in identifying themselves with the characters of the play."

"But it is not enough that the overlords of radio and motion pictures should realize that they should not actively oppose the legitimate theatre," Equity continues. "They should feel that they actually have a stake in the legitimate theatre and that, far from competing with it, they ought to cooperate with it.

"They ought to encourage their players to return occasionally to the legitimate theatre and find them better actors for that return. They ought to see that cities throughout the country from which the motion picture interests have vigorously and too often successfully excluded touring productions and stock companies in the past few years should be opened again to the legitimate theatre. In the long run their properties will be benefitted by the variety of entertainment offered.

"In short, they should search for points at which they might strengthen and assist the legitimate theatre instead of attempting to inflict further damage at those points.

"The motion pictures have no minor leagues for their talent to correspond to stock companies or touring companies. They have to depend on some other institution (the legitimate theatre), to do the sorting out and the preliminary instruction. When these players and directors and writers are developed, motion pictures with their greater wealth can step in and take them over. But the industry is not equipped to develop them itself and under the present setup it probably never will be.

"Nor has radio, in spite of its host of little stations and amateur tryouts, ever succeeded in building up a sufficient flow of acceptable material. For much of its outstanding talent it, too, has looked unconsciously to the theatre.

"The situation has developed largely, if not entirely, because the leaders of these industries have been too busy building them up and running them to consider where their basic interests lay. If they would stop now for that consideration they would find that their interests lie in the direction of cooperating with the theatre—not competition," concluded Equity.

Shine's Expansion Plan Confirmed by Lazara

Louis Lazara, Ohio zone manager for Shine Enterprises, has confirmed the report that the circuit is expanding generally in Ohio. He is looking for theatres in all parts of the state. Recent additions are the Forum. Norwalk, and houses in Bucyrus, Van Wert and Wooster. The Vine, at Mt. Vernon has been enlarged.

Arpad Szemere in New York

Arpad Szemere, representing several foreign distributors, is in New York to look over the independent field for product and to arrange for distribution of European films in this country. Roman Rebush of Kinematrade and Empire Film Distributors will represent him in America.

BRITISH PRODUCERS HIT CHILD AGE LAW

Officials of Baird Television Institute Control of Sale of Shares Outside Country

by BRUCE ALLAN
London Correspondent

Because the Young Persons Act, 1933, prohibits the commercial employment of children under 12 years of age, British producers see a danger of Hollywood carrying off any juveniles of Shirley Temple calibre who may be discovered in these islands.

Recently three British production companies have been fined for employing under-age children. In the latest case the City Film Corporation had to pay 10/– ($2) on each of four charges at Penge Police Court, arising out of the shooting of crowd scenes including young children for "Sharps and Flats". The smallness of the penalty (the maximum is £5 ($25) is evidence that the offense was a technical one; it was proved that the children had been well cared for by special guardians.

Urging a revision of the law, producers point out the injustice of allowing young children, under suitable safeguards, to appear on the stage or before the radio microphone and barring them from the film studio. The Act, they say, was intended to prevent the exploitation of child labor in factories and the Home Office is classing film studios as factories because no one remembered the necessity of exempting them. Before the Act was passed children were used under special conditions and there were no complaints.

Conferences Being Held

Production chiefs like Walter Mycroft of B.I.P. and Harold Boxall of Gaumont-British see a possible necessity of eliminating child interest from all scripts and a danger that Hollywood will monopolize an appealing type of film and the talent needed for it.

To remedy the matter, conferences are in progress between the Film Group of the Federation of British Industries, leading film executives and representatives of Trades Unions including studio labor, and Mr. Neville Kearney of the F.B.I. is drafting an amending Bill for introduction in the House of Commons in the Fall.

▽

Special precautions to control the sale of shares in Baird Television, Ltd., to parties outside the British Isles were announced in a circular from the directors published in London last week.

The official statement is that "no transfer of shares in this company purporting to be signed or executed out of Great Britain will be accepted for registration or certification unless the signature or execution of such transfer is attested either by a British Consul or Vice Consul or by a Notary Public."

In further comment the directors directly refer to the necessity of controlling transfers executed in the United States. It is asserted that there has been a considerable purchase of Baird shares in the United States and that some of these transfers have been in irregular or incomplete form.

Against this reading is the fact that a majority holding in Baird is, according to general belief, firmly held by Mr. Isidore Ostrer, personally or for Gaumont-British. The latter, by the amendment to its constitution accomplished by Col. A. C. Bromhead during his chairmanship, cannot legally pass out of British control.

▽

Reunion Expands Plans

Reunion Films, Ltd., which made a reputation here by its discovery of outstanding Continental pictures, and which handled "Masquerade in Vienna," is to expand as a separate unit instead of merging itself with the Captain Dixey Company, Anglo-American Renters, Ltd., as was originally planned.

New capital has been raised and J. W. Gossage, C. B. Morgan, F. W. Shepherd and Peter Witt are now directors. British production as well as further purchases in the Continental market are planned by the enlarged Reunion, of which the leading figures have been Victor Creer and Peter Witt.

▽

Dawes Back with Fox

R. Sutton Dawes, for many years general sales manager of Fox Film Co., Ltd., has returned to that position, which he vacated to develop exhibiting interests. Recently Dawes-Beard theatres in London were transferred to A.B.C. and Mr. Dawes has now no holding in that field. His return to Fox fills a gap created by the absence of Charles H. Phillipp on sick leave, on the conclusion of which he will return to the Fox organization.

▽

Boot-Rank Studio Floated

Charles Boot of the big building firm of Henry Boot and Sons, and Joseph Rank of British National Films, Ltd., are named as first directors of Pinewood Studios, Ltd., registered as a private company with a capital of £150,000 in 50,000 each of "A," "B" and "C" shares of £1 value, for the purpose of erecting studios at Ivar Hall, Buckinghamshire. Details of the Pinewood studio scheme have already been published in the HERALD. Charles Boot, who recently revealed that Mr. Rank and he were also interested in the finance of Technicolor in England, is at present in America with the intention of investigating equipment at Hollywood.

▽

P.D.C. Has Production Unit

P.D.C., Ltd., recently revived as a renting organization with Simon Rowson associated in its direction with Reginald Smith, has moved to Wardour street from the premises at Great Newport street which it has occupied practically continuously from the time of their vacation by the old Goldwyn Company, of which Mr. Smith was secretary. Concurrently P.D.C. announces the formation of an allied production organization, New Ideal Pictures, Ltd., which will start immediately on a five-picture program in the Hammersmith studios formed by Mr. Smith. This title revives a name famous in the history of British production; the original Ideal Company, with Simon and Harry Rowson as its leading spirits, maintained continuity of production from before the War until the formation of the Gaumont-British Corporation, with which it was merged, the name being retained until quite recently.

▽

Famous Showman Dies

W. G. Greenfield, recognized for many years as one of the outstanding showmen in the British film field, died recently. Making his reputation at the Scala, Leeds, Mr. Greenfield opened the Paramount, Manchester, and controlled it until his death.

▽

Wilcox Sets Plans

Herbert Wilcox has arranged his program for the first year of the independent unit permitted him under his new five-year deal with British and Dominions, to be called Herbert Wilcox Productions, Ltd. General Distributors, Ltd., C. M. Woolf's new company, will handle release. Each film is to cost £75,000. The first will be "Street Singer," with Arthur Tracy and Anna Neagle. The second will be "The Blue Lagoon," to be made in Honolulu in Technicolor. A third will be a musical, with Tullio Carminati probably playing opposite Miss Neagle. Mr. Wilcox plans to direct two each year himself, supervise all of his independent product and continue supervision of the B. & D. product.

Federal Stage Academy Plan Not Expected to Get Far

Construction on one of the Potomac River islands at Washington of a group of theatres to be known as the Federal Academy of Arts of the Stage, the cost of several million dollars to be borne by the Public Works Administration, has been proposed to sympathy-lacking PWA officials.

As a spur to acceptance of the plan, Administration officials were informed that Congress would pass legislation authorizing the use of the island, necessary because it lies in Federal territory.

While officials refused to comment on the desirability of the plan, saying it would go through the usual procedure of examination given all proposals for the use of PWA relief funds, there were indications that the scheme would not get far.

In the first place, Washington has had its full share of works funds, expended in the construction of necessary departmental buildings. But, more important, there is fear that the country would not look with approval upon the construction of theatres in Washington, while the states are clamoring for money for needed improvements and unemployment relief. Politically, it is said, it would be an ill-advised move. Furthermore, there appears to be no real need for such a project.

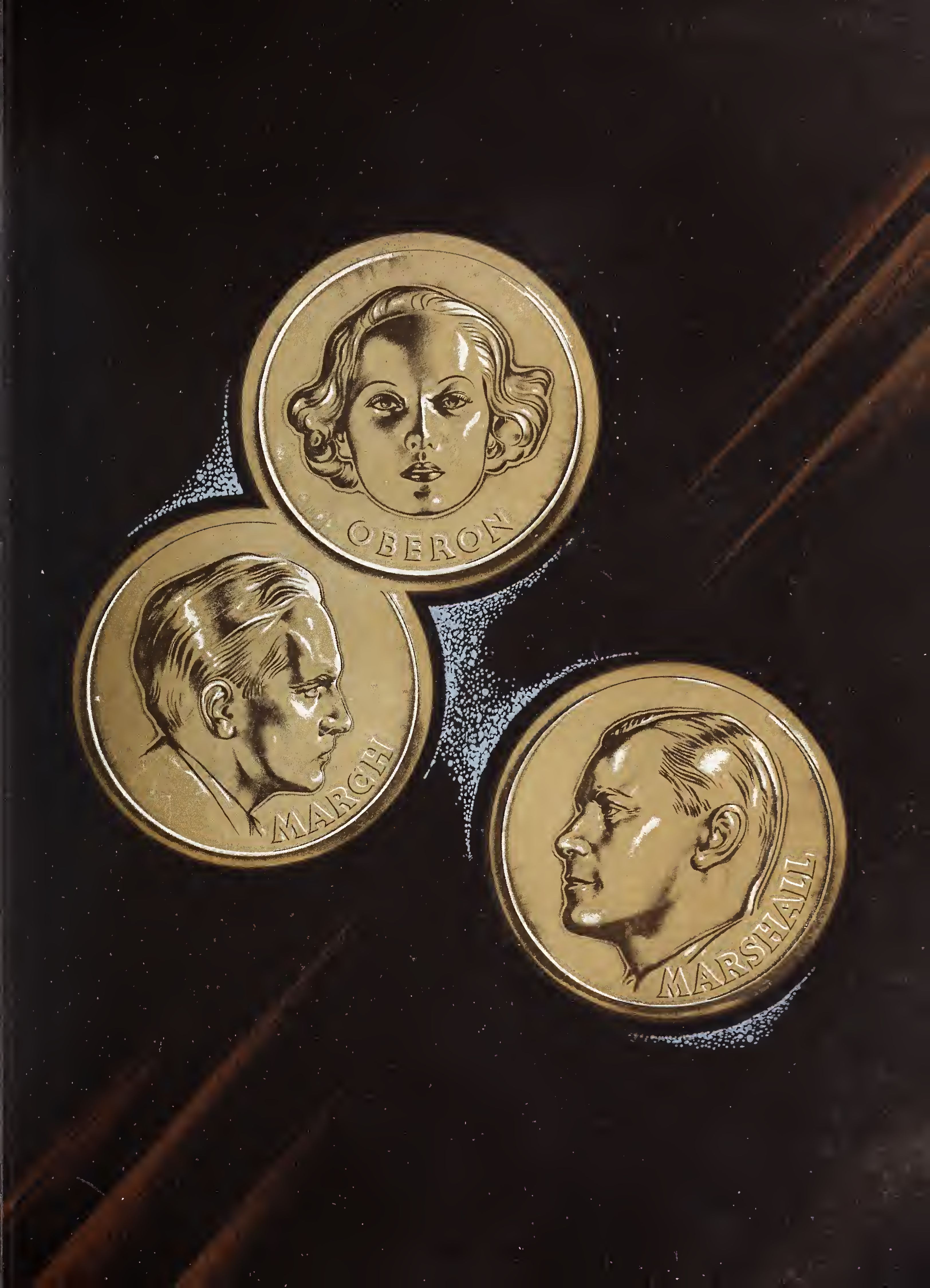
Helen Hayes Refuses Co-starring Screen Role

Helen Hayes recently turned down an offer of $85,000 from Paramount to co-star with Ann Harding in a film version of the Pulitzer Prize play, "The Old Maid," she disclosed at Suffern, N. Y., where she is rehearsing for the George Bernard Shaw play, "Ceasar and Cleopatra," to play at the County theatre, a remodeled dairy barn.

Her decision, said Miss Hayes, came after four days of discussion with Arthur Hornblow of Paramount, who had come to Suffern to negotiate the deal. Miss Hayes stressed the point that she is adhering to the vow she made some time ago not to return to the screen. She is under contract to MGM, but the agreement provides that she shall not do film work as long as it interferes with her stage playing. She will appear in a play on Broadway in the fall.

James Schorgl Dies

James Schorgl, United Artists salesman in Kansas City, died there as a result of peritonitis following an operation for appendicitis.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FROM THE PLAY BY GUY BOLTON • DIRECTED BY SIDNEY FRANKLIN

Released thru **UNITED ARTISTS**

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended August 17, 1935, from 91 theatres in 17 major cities of the country reached $823,080, a decrease of $101,350 from the total of the preceding week, ended August 10, 1935, when 99 theatres in 18 major cities aggregated $924,430.

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Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1934.) (Dates are 1935 unless otherwise specified.)**	
Boston								
Boston	3,246	25c-50c	"Manhattan Moon" (Univ.) and "Triumph of Sherlock Holmes" (Olympic)	6,000	"Rendezvous at Midnight" (Univ.) and "Hard Rock Harrigan" (Fox)	5,000	High 4-27 "Transient Lady" Low 8-3 "A Dog of Flanders" and "What Price Crime"	31,000 4,000
Fenway	1,382	30c-50c	"Dante's Inferno" (Fox)	5,000	"Smart Girl" (Para.) and "Silk Hat Kid" (Fox)	4,500	High 1-6-34 "Lady Killer" and "Girl Without a Room" Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	12,000 2,500
Keith's Memorial	2,907	25c-65c	"Jalna" (Radio) (6 days)	5,500	"Thirty-Nine Steps" (GB Pictures)	11,000	High 3-23 "Roberta" Low 8-17 "Jalna" (6 days)	30,000 5,500
Loew's State	3,537	25c-55c	"Smilin' Through" (MGM) and "After the Dance" (Col.)	8,000	"Woman Wanted" (MGM) and "The Black Room" (Col.) (25c-65c)	10,000	High 4-7-34 "Riptide" Low 7-6 "Sanders of the River" and "Unknown Woman"	22,000 7,500
Metropolitan	4,332	35c-65c	"Every Night at Eight" (Para.)	24,000	"Curly Top" (Fox) (25c-65c)	24,000	High 4-6 "Private Worlds" Low 7-20 "Men Without Names"	41,000 14,000
Paramount	1,793	25c-50c	"Dante's Inferno" (Fox)	8,000	"Smart Girl" (Para.) and "Silk Hat Kid" (Fox)	7,000	High 1-6-34 "Lady Killer" and "Girl Without a Room" Low 7-20 "Don't bet on Blondes" and "Ladies Crave Excitement"	12,000 4,000
Buffalo								
Buffalo	3,500	30c-50c	"The Farmer Takes a Wife" (Fox)	12,500	"The Irish in Us" (F. N.)	12,300	High 1-6-34 "Design for Living" Low 12-19-34 "Music in the Air"	26,000 5,000
Century	3,000	25c	"Pursuit" (MGM) and "Ladies Crave Excitement" (Mascot)	5,100	"The Murder Man" (MGM) and "Smart Girl" (Para.)	4,900	High 5-11 "Mark of the Vampire" and "Gigolette" Low 8-3 "Mad Love" and "A Dog of Flanders"	8,200 3,800
Great Lakes	3,000	25c-40c	"Every Night at Eight" (Para.)	7,000	"Woman Wanted" (MGM) and "Welcome Home" (Fox)	7,200	High 9-29-34 "Belle of the Nineties" Low 12-22-34 "Gentlemen Are Born" and "Marie Galante"	18,800 3,800
Hippodrome	2,100	30c-50c	"We're in the Money" (W.B.)	5,500	"Curly Top" (Fox)	9,100	High 5-19-34 "The House of Rothschild" Low 8-3 "Shanghai"	18,000 4,000
Lafayette	3,300	25c	"Lady Tubbs" (Univ.) and "The Raven" (Univ.)	5,500	"The Hoosier Schoolmaster" (Monogram) and "Headline Woman" (Mascot)	4,400	High 3-10-34 "It Happened One Night" and "Before Midnight" Low 7-27 "Notorious Gentleman" and "Strange Wives"	16,700 4,100
Chicago								
Apollo	1,400	25c-50c	"Shanghai" (Para.)	5,300	"Escapade" (MGM)	5,200	High 9-8-34 "The Cat's Paw" Low 6-22 "High School Girl"	16,000 4,000
Chicago	4,000	25c-68c	"Broadway Gondolier" (W.B.)	36,500	"Shanghai" (Para.)	41,600	High 8-11-34 "She Loves Me Not" Low 5-26-34 "Thirty Day Princess"	66,000 19,000
Garrick	900	25c-40c	"The Man on the Flying Trapeze" (Para.	7,700	"Front Page Woman" (W. B.)	7,100	High 7-27 "No More Ladies" Low 5-4 "One New York Night"	9,000 3,000
Oriental	3,940	25c-40c	"Alibi Ike" (W.B.)	15,100	"The Glass Key" (Para.)	16,400	High 1-5 "Big Hearted Herbert" Low 6-16-34 "Registered Nurse"	25,000 12,000
Palace	2,509	25c-50c	"Lady Tubbs" (Univ.)	20,000	"Java Head" (First Division)	11,500	High 3-30 "Roberta" Low 12-1-34 "Kentucky Kernels"	30,000 8,000
Roosevelt	1,591	25c-50c	"Dante's Inferno" (Fox) (9 days)	12,600	"Love Me Forever" (Col.) (5 days-2nd week)	5,100	High 1-5 "Forsaking All Others" Low 8-18-34 "Paris Interlude"	27,000 6,000
State-Lake	2,776	20c-35c	"In Spite of Danger" (Col.)	13,200	"Break of Hearts" (Radio)	12,500	High 9-8-34 "The Most Precious Thing in Life" Low 7-20 "Alias Mary Dow"	19,000 8,000
United Artists	1,700	30c-50c	"Call of the Wild" (U.A.) (3 days - 3rd week) "The Farmer Takes a Wife" (Fox) (4 days)	3,400 8,600	"The Call of the Wild" (U. A.) (2nd week)	13,400	High 5-5-34 "House of Rothschild" Low 4-13 "Vanessa: Her Love Story"	30,000 10,000
Cleveland								
Allen	3,300	30c-42c	"The Irish in Us" (F.N.)	5,750	"After the Dance" (Col.) (3 days) "Going Highhrow" (W. B.) (4 days)	950 1,800	High 6-8 "Let 'Em Have It" Low 12-15-34 "Silver Streak"	7,250 1,400
Hippodrome	3,800	30c-42c	"Curly Top" (Fox)	17,500	"The Irish in Us" F. N.)	12,000	High 3-16 "Roberta" Low 3-17-34 "Journal of a Crime"	23,000 2,900
RKO Palace	3,100	30c-60c	"She" (Radio)	13,500	"Old Man Rhythm" (Radio)	16,500	High 4-6 "Transient Lady" Low 5-19-34 "Where Sinners Meet"	39,000 4,000
State	3,400	30c-42c	"The Man on the Flying Trapeze" (Para.)	11,500	"The Scoundrel" (Para.)	8,000	High 1-12 "Forsaking All Others" Low 12-29-34 "Private Life of Don Juan"	28,000 3,500
Stillman	1,900	25c-35c	"Woman Wanted" (MGM)	3,500	"One New York Night" (MGM)	3,500	High 9-15-34 "Chained" Low 1-12 "Our Daily Bread"	10,000 2,000
Denver								
Aladdin	1,500	25c-60c	"Front Page Woman" (W.B.)	2,200	"Lady Tubbs" (Univ.)	1,500	High 5-5-34 "House of Rothschild" Low 6-22 "Nell Gwyn" and "My Heart Is Calling" (6 days)	9,000 600
Broadway	1,500	25c-40c	"Love Me Forever" (Col.)	1,200	"Curly Top" (Fox)	1,200	....	....
Denham	1,500	25c-40c	"The Keeper of the Bees" (Mono.)	4,000	"Every Night at Eight" (Para.)	4,000	High 9-29-34 "Belle of the Nineties" Low 4-7-34 "She Made Her Bed"	16,500 800
Denver	2,500	25c-50c	"Call of the Wild" (U.A.)	8,000	"Broadway Gondolier" (W. B.)	5,000	High 1-13-34 "Roman Scandals" Low 7-20 "Escapade"	17,500 4,000
Orpheum	2,600	25c-40c	"Old Man Rhythm" (Radio)	8,500	"Calm Yourself" (MGM)	6,000	High 2-17-34 "Hi Nellie" Low 12-29-34 "Hat, Coat and Glove"	19,500 1,000
Paramount	2,000	25c-40c	"Ginger" (Fox)	3,000	"The Florentine Dagger" (W.B.) and "Mary Jane's Pa" (F. N.)	3,000	High 5-11 "Bride of Frankenstein" Low 6-9-34 "Uncertain Lady"	7,000 400

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934.) (Dates are 1935 unless otherwise specified.)	
Hollywood								
Chinese	2,500	30c-55c	"The Farmer Takes a Wife" (Fox) and "Murder Man" (MGM) (6 days)	10,200	"The Call of the Wild" (U.A.) and "Silk Hat Kid" (Fox) (6 days-2nd week)	9,900	High 4-14-34 "House of Rothschild" Low 12-29-34 "Music in the Air"	25,171 4,292
Pantages	3,000	25c-40c	"Valley of Fear" (British) and "The Old Homestead" (Liberty)	2,800	"Westward Ho" (Republic) and "Alias Bulldog Drummond" (GB Pictures)	3,000	High 12-8-34 "Imitation of Life" Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	12,200 1,500
W. B. Hollywood	3,000	25c-40c	"The Irish in Us" (F. N.) (6 days)	11,600	"Broadway Gondolier" (W. B.) (6 days)	14,400	High 9-8-34 "Dames" Low 4-13 "Laddie"	25,000 5,700
Indianapolis								
Apollo	1,100	25c-40c	"Broadway Gondolier" (W. B.)	4,500	"Curly Top" (Fox) (2nd week)	5,000	High 4-13 "Life Begins at 40" Low 5-4-34 "Thunder in the East"	7,500 1,600
Circle	2,800	25c-40c	"Smart Girl" (Para.)	8,500	"The Man on the Flying Trapeze" (Para.)	4,000	High "Smart Girl" Low 1-19 "The President Vanishes" and "Enter Madame"	8,500 2,000
Lyric	2,000	25c-40c	"The Irish In Us" (F. N.)	8,000	"Silk Hat Kid" (Fox)	6,000	High 4-6 "Traveling Saleslady" Low 7-28-34 "Half a Sinner" and "Embarrassing Moments"	11,000 2,000
Palace	3,000	25c-40c	"Murder Man" (MGM) and "After the Dance" (Col.)	4,000	"Sanders of the River" (U. A.) and "Air Hawks" (Col.)	5,000	High 6-22 "Age of Indiscretion" Low 4-6 "Casino Murder Case"	12,500 2,750
Kansas City								
Mainstreet	3,100	25c-40c	"The Arizonian" (Radio)	14,000	"The Irish in Us" (F. N.)	8,100	High 6-23-34 "Glamour" Low 1-12 "I Sell Anything"	23,000 2,000
Midland	4,000	15c-40c	"Smilin' Through" (MGM)	7,100	"The Murder Man" (MGM)	6,000	High 4-7-34 "Riptide" Low 12-22-34 "Private Life of Don Juan"	21,400 4,000
Newman	1,800	25c-40c	"Shanghai" (Para.)	8,000	"Broadway Gondolier" (W. B.)	11,000	High 9-29-34 "Belle of the Nineties" Low 4-13 "Rocky Mountain Mystery"	14,000 3,500
Tower	2,200	25c-35c	"After the Dance" (Col.) (25c)	7,400	"Going Highbrow" (W. B.)	8,250	High 1-12 "Broadway Bill" Low 5-5-34 "Let's Fall in Love"	14,000 4,000
Uptown	2,000	25c-40c	"Dante's Inferno" (Fox)	5,300	"Curly Top" (Fox) (2nd week)	3,900	High 10-27-34 "Judge Priest" Low 1-27-34 "Good Bye Again"	9,200 1,700
Los Angeles								
Filmarte	800	40c-50c	"Ariane" (Foreign)	1,900	"Java Head" (First Division)	1,000	High 4-14-34 "Moon Over Morocco" Low 6-30-34 "Island of Doom"	7,600 160
Four Star	900	30c-55c	"Dante's Inferno" (Fox)	4,830	"The Scoundrel" (Para.) (6 days-3rd week)	5,300	High 5-18 "Les Miserables" Low 12-15-34 "Have A Heart"	7,800 2,500
Hillstreet	2,700	25c-40c	"The Irish in Us" (F. N.) (6 days)	12,000	"Broadway Gondolier" (W. B.) (6 days)	12,880	High 3-16 "Roberta" Low 1-27-34 "Let's Fall in Love"	16,000 1,800
Loew's State	2,500	30c-55c	"The Farmer Takes a Wife" (Fox) and "Murder Man" (MGM)	10,900	"The Call of the Wild" (U.A.) and "Silk Hat Kid" (Fox) (6 days-2nd week)	12,800	High 4-7-34 "Riptide" Low 12-29-34 "Music in the Air"	28,500 4,206
Paramount	3,596	30c-55c	"Every Night at Eight" (Para.)	17,500	"Paris in Spring" (Para.)	32,000	High 8-10 "Paris In Spring" Low 6-22 "People Will Talk"	32,000 12,500
W. B. Downtown	3,400	25c-40c	"Broadway Gondolier" (W. B.) 6 days)	7,300	"Old Man Rhythm" (Radio) and "Chasing Yesterday" (Radio) (6 days)	7,400	High 9-8-34 "Dames" Low 12-29-34 "White Lies" and "The Last Wilderness"	20,000 4,900
Minneapolis								
Century	1,650	25c-40c	"Curly Top" (Fox)	5,000	"The Man on the Flying Trapeze" (Para.)	4,500	High 10-20-34 "Barretts of Wimpole Street" Low 8-3 "Paris in Spring"	6,500 4,000
Lyric	1,238	20c-25c	"Don't Bet on Blondes" (W. B.) (5 days) "Sanders of the River" (U. A.) (2 days)	800 400	"Charlie Chan in Egypt" (Fox)	2,000	High 8-10 "Charlie Chan in Egypt" Low 1-27-34 "Jimmy and Sally	2,000 500
RKO Orpheum	2,900	25c-40c	"The Irish in Us" (F. N.)	5,500	"Girl from Tenth Avenue" (F. N.)	5,500	High 7-20 "Love Me Forever" Low 8-25-34 "The Lady Is Willing"	7,000 2,700
State	2,300	25c-40c	"Broadway Gondolier" (W. B.)	6,000	"The Call of the Wild" (U.A.) (2nd week)	5,500	High 8-18-34 "She Loves Me Not" Low 5-4 "Private Worlds"	7,000 5,000
Time	300	20c-25c	"The Awakening of Jim Burke" (Col.)	1,600	"The Raven" (Univ.) (2nd week)	1,500	High 10-20-34 "Girl of the Limberlost" Low 12-8-34 "Cimarron"	3,500 1,000
World	400	25c-55c	"Escape Me Never" (U. A.) (6th week)	3,000	"Escape Me Never" (U. A.) (5th week)	3,000	High 6-8 "Thunder in the East" Low 3-23 "Narcotic"	5,000 2,000
Montreal								
Capitol	2,547	25c-60c	"Shanghai" (Para.) and "Paris in Spring" (Para.)	7,500	"Murder in the Fleet" (MGM) and "Calm Yourself" (MGM)	8,000	High 2-24-34 "Queen Christina" Low 12-22-34 "Great Expectations" and "Wake Up and Dream"	13,500 3,500
Palace	2,600	25c-65c	"She" (Radio) and "Going Highbrow" (W.B.)	8,000	"Becky Sharp" (Radio) (2nd week)	7,500	High 4-27 "Roberta" Low 7-21-34 "Shoot the Works" and "Friday the 13th"	15,000 6,000
Princess	2,272	30c-65c	"Evensong" (GB) and "Fighting Stock" (British)	6,000	"The Call of the Wild" (U.A.) and "Swell Head" (Col.) (2nd week)	5,000	High 1-5 "Kid Millions" and "Fugitive Lady" Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life"	10,500 4,500
New York								
Capitol	4,700	35c-$1.65	"China Seas" (MGM) (25c-85c)	49,000	"The Man on the Flying Trapeze" (Para.)	47,000	High 10-6-34 "Barretts of Wimpole Street" Low 12-29-34 "The Band Plays On"	65,860 4,500
Paramount	3,700	35c-99c	"Accent on Youth" (Para.)	22,500	"Every Night at Eight" (Para.)	19,500	High 8-25-34 "Cleopatra" Low 8-11-34 "Elmer and Elsie"	72,000 10,500
Rivoli	2,200	40c-99c	"Dante's Inferno" (Fox) (2nd week)	7,500	"Dante's Inferno" (Fox) (1st week)	19,500	High 4-27 "Les Miserables" Low 4-11 "Brewster's Millions"	60,115 13,400

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934). (Dates are 1935 unless otherwise specified.)	
New York (Continued)								
RKO Music Hall	5,945	35c-$1.65	"The Farmer Takes a Wife" (Fox)	68,500	"Curly Top" (Fox)	77,000	High 1-15 "The Little Minister" Low 1-19 "Evergreen"	110,000 52,000
Roxy	6,200	25c-55c	"Orchids to You" (Fox)	29,000	"Mad Love" (MGM)	24,850	High 12-1-34 "Imitation of Life" Low 6-30-34 "Affairs of a Gentleman"	44,000 13,700
Strand	3,000	25c-55c	"The Irish in Us" (F. N.) (2nd week)	12,000	"The Irish in Us" (F. N.) (1st week)	22,500	High 5-11 "The G Men" Low 1-20-34 "Easy to Love"	60,138 9,271
Oklahoma City								
Capitol	1,200	10c-41c	"Smart Girl" (Para.)	1,800	"The Man on the Flying Trapeze" (Para.)	2,600	High 1-6-34 "Going Hollywood" Low 9-8-34 "You Belong to Me"	4,100 800
Criterion	1,700	10c-55c	"The Murder Man" (MGM)	5,500	"Love Me Forever" (Col.)	4,000	High 1-27-34 "Dinner at Eight" Low 7-27 "She" (5 days)	9,000 2,500
Liberty	1,500	10c-36c	"The Arizonian" (Radio) (4 days) "The Firebird" (W. B.) (3 days)	2,000 400	"Mad Love" (MGM) (4 days) "Silk Hat Kid" (Fox) (3 days)	2,700 800	High 4-6 "While the Patient Slept" and "We're Rich Again" Low 3-23 "The Winning Ticket"	4,100 400
Midwest	1,500	10c-56c	"The Irish in Us" (F. N.)	4,000	"Curly Top" (Fox) (8 days)	7,000	High 9-29-34 "Bright Eyes" Low 5-26-34 "Merry Wives of Reno"	9,540 2,000
Warner	1,900	20c-75c	"Lady Tubbs" (Univ.)	5,000	....		High 1-5 "Forsaking All Others" Low 3-9 "The Good Fairy"	13,000 2,800
Omaha								
Brandeis	1,200	25c-40c	"The Irish in Us" (W.B.) and "Unknown Woman" (Col.) (9 days)	7,250	"The Nitwits" (Radio) and "The Black Room" (Col.)	4,200	High 1-12 "The Little Minister" Low 2-16 "Babbitt" and "Murder in the Clouds"	9,100 3,000
Omaha	2,200	25c-40c	"Call of the Wild" (U.A.) and "Brewster's Millions" (U.A.)	8,950	"Front Page Woman" (W. B.) and "Private Life of Don Juan" (U. A.)	4,500	....	....
Orpheum	3,000	25c-40c	"Every Night at Eight" (Para.) and "Mystery of Edwin Drood" (Univ.)	7,350	"Broadway Gondolier" (W. B.) and "Florentine Dagger" (W. B.)	7,500	High 3-10-34 "Easy to Love" Low 12-29-34 "Babes in Toyland" and "Home on the Range"	17,250 5,000
Philadelphia								
Arcadia	600	25c-50c	"Shanghai" (Para.) (8 days)	2,400	"Ruggles of Red Gap" (6 days-revival)	1,800	High 1-6-34 "Duck Soup" Low 1-27-34 "Women in His Life"	6,500 400
Boyd	2,400	40c-55c	"Jalna" (Radio) (5 days)	6,000	"She" (Radio) (6 days)	7,000	High 1-6-34 "Little Women" Low 8-17 "Jalna" (5 days)	30,000 6,000
Earle	2,000	25c-50c	"We're in the Money" (W.B.) (6 days)	13,500	"Smart Girl" (Para.) (6 days)	12,000	High 4-7-34 "Harold Teen" Low 7-27 "Lady Tubbs"	40,000 11,000
Fox	3,000	40c-65c	"Curly Top" (Fox) (6 days - 2nd week)	11,000	"Curly Top" (Fox) (6 days-1st week)	25,000	High 12-29-34 "Bright Eyes" Low 7-28-34 "She Was a Lady"	28,500 7,000
Karlton	1,000	25c-40c	"She" (Radio) (6 days)	2,100	"Broadway Gondolier" (W. B.) (6 days)	2,900	High 11-3-34 "One Night of Love" Low 8-17 "She"	8,500 2,100
Keith's	2,000	30c-50c	"The Irish in Us" (F. N.) (6 days)	2,600	"Love Me Forever" (Col.) (4 days) "Welcome Home" (Fox) (2 days)	2,000 400	High 3-3-34 "Carolina" Low 1-5 "Sweet Adeline"	8,000 1,500
Stanley	3,700	40c-55c	"Every Night at Eight" (Para.)	8,000	"The Irish in Us" (F. N.) (6 days)	11,500	High 1-5 "Broadway Bill" Low 12-29-34 "Behold My Wife"	22,000 7,500
Stanton	1,700	30c-50c	"Woman Wanted" (MGM) (6 days)	5,100	"The Black Room" (Col.) (6 days)	5,000	High 3-31-34 "The Lost Patrol" Low 1-5 "Man Who Reclaimed His Head"	9,000 2,000
Portland, Ore.								
Blue Mouse	700	15c-25c	"Life Begins at Forty" (Fox)	2,700	"Cardinal Richelieu" (U. A.)	1,700	....	....
Broadway	1,912	25c-40c	"Mad Love" (MGM) and "She Gets Her Man" (Univ.)	5,000	"The Irish in Us" (F. N.) (2nd week)	5,000	High 4-7-34 "Wonder Bar" Low 7-14-34 "The Circus Clown" and "I Give My Love"	13,000 3,900
Mayfair	1,700	25c-40c	"The Irish in Us" (W.B.)	3,000	"The Scoundrel" (Para.) and "Unknown Woman" (Col.)	3,000	High 8-10 "The Scoundrel" and "Unknown Woman" Low 1-19 "Behold My Wife" and "Defense Rests"	4,000 1,600
Orpheum	1,700	25c-40c	"Broadway Gondolier" (W.B.)	8,000	"Becky Sharp" (Radio) (2nd week)	5,000	High 8-17 "Broadway Gondolier" Low 11-10-34 "Wednesday's Child"	8,000 3,500
Paramount	3,008	25c-40c	"The Farmer Takes a Wife" and "The Man on the Flying Trapeze" (Para.)	6,000	"Curly Top" (Fox) (2nd week)	7,000	High 3-24-34 "David Harum" and "Once to Every Woman" Low 6-30-34 "Now I'll Tell" and "Springtime for Henry"	12,000 4,000
United Artists	945	25c-40c	"China Seas" (MGM)	7,000	"Sanders of the River" (U. A.)	5,000	High 4-28-34 "House of Rothschild" Low 8-4-34 "Paris Interlude"	9,800 3,700
Seattle								
Blue Mouse	950	25c-55c	"The Call of the Wild" (U.A.) (2nd week)	3,550	"The Call of the Wild" (U.A.) (1st week)	4,150	High 2-17-34 "Roman Scandals" Low 7-7-34 "Tomorrow's Children"	7,500 2,550
Fifth Avenue	2,500	25c-55c	"The Farmer Takes a Wife" (Fox)	4,800	"Curly Top" (Fox) (2nd week)	5,400	High 4-14-34 "Riptide" Low 3-24-34 "Fashions of 1934"	12,750 3,500
Liberty	1,800	15c-50c	"Love Me Forever" (Col.) (4th week)	3,650	"Love Me Forever" (Col.) (3rd week)	4,250	High 7-27 "Love Me Forever" Low 4-13 "White Lies" and "Happy Landing"	7,150 2,700
Music Box	950	25c-55c	"Becky Sharp" (Radio) (3rd week)	3,200	"Becky Sharp" (Radio) (2nd week)	3,800	High 4-14-34 "Spitfire" Low 1-26 "Man Who Reclaimed His Head"	6,500 2,850
Orpheum	2,450	25c-55c	"Broadway Gondolier" (W.B.)	6,750	"Front Page Woman" (W. B.) (25c-50c)	8,300	High 7-27 "Call of the Wild" Low 4-21-34 "Two Alone" and "I Believed in You"	9,800 3,750
Paramount	3,050	25c-40c	"The Man on the Flying Trapeze" (Para.) and "Murder Man" (MGM)	5,200	"College Scandal" (Para.) and "Silk Hat Kid" (Fox)	4,200	High 3-23 "Shadow of Doubt" Low 12-8-34 "Peck's Bad Boy" and "Menace"	8,700 3,300

THE HOLLYWOOD SCENE

QUESTION OF SCREEN CREDITS IS UP AGAIN
LABOR PROBLEMS CONFRONTING PRODUCERS
RCA INVESTIGATING ERPI STUDIO CONTRACTS
11 FEATURES COMPLETED, SEVEN STARTED

by VICTOR M. SHAPIRO

Hollywood Correspondent

SCREEN credits raised their hydra-heads in Hollywood last week. Alleged statements from exhibitors that the paying customers are not interested in reading a long line of screen credits inspired some studio chiefs to discuss unofficially the radical proposition of eliminating the names of assistant directors, film editors, sound men, photographers, set designers and dressmakers from all release prints.

One of the executives is said to have declared that showmen and the public would welcome the cutting of technical credits, as they as seller and buyer are interested in entertainment, and that alone. They agreed that the name of the picture, the author and director are elements the public still want to know. Another executive said the move, if consummated, would save the industry approximately $125,000 a year on a basis of 500 films released.

Financial Saving Detailed

The official who advanced the money-saving idea said that an average of 50 feet of film, at a cost of 2 cents per foot for raw stock, developing and printing, was needed to list craftsmen's credits. Two hundred prints per picture would save $200, plus a charge of about $50 for art work and labor in preparing titles, making a total of $250 per picture for art work, stock, developing and printing of screen credit footage. By simple arithmetic he revealed a saving of $125,000 for 500 pictures, adding, "if and when this procedure becomes operative."

Gordon Mitchell, executive secretary of the Academy of Motion Picture Arts and Sciences, when asked about the contemplated move, flatly denied that such a meeting or such a discussion had taken place at the Academy or at any of its gatherings.

Lupton Wilkinson was just as emphatic in his denial for the Hays organization, stating that no meeting has been held—informal or otherwise—under the auspices of the Producers' Association, where such a matter has been discussed.

Technicians, when informed of what was in the wind, took exception to the idea that the public is not interested in their work. A leading spokesman said: "The entire dress industry follows the screen career of every dressmaker in Hollywood. Amateur photographers throughout the world keep abreast of the latest photographic developments through films and know all about cameramen and their work. Interior decorators, home builders, have an intimate knowledge of the workings of the set builders in Hollywood. They know them by name. They know their work."

Labor Problems Appear

Labor problems have again entered the Hollywood production scheme and this time to all outward aspects they point to a definite split between producers and organized labor that is fast assuming threatening proportions.

Although no demands had been made by the N.A.A.E. and had not yet been discussed by the organization, due to the swift action of the studios, the group has now decided even more swiftly to carry the fight to Washington and obtain a permanent enjoinder against future studio action of this calibre. The Wagner bill naturally concerns both factions vitally.

According to a wellknown coast legal head, however, in the first place, all Washington appeals must wait until the labor boards are appointed. There is a possibility that an appeal at this time may speed up the machinery for an emergency appointment of a board. Secondly, if the dismissed employees are upheld, film companies must pay all back salaries dating from the time of dismissal. Thirdly, any company forbidding employees from joining such an organization would immediately be enjoined from continuance of such an order and would be ordered to rescind, that is pre-supposing the employees are upheld.

The legal authority added that this would all be predicated on the fact that the Wagner Bill didn't become unconstitutional prior to the appointment of a board and rendering of a decision. Otherwise any order would become null and void as in the case of the late NRA.

It is understood that in the case of the N.A.A.E. the organization immediately will make a direct appeal to Washington through the local federal machinery, which points to a possible early settlement of studio labor problems. Local observers, however, are speculating as to whether it will be necessary for N.A.A.E. to affiliate with a national labor organization before becoming a potent factor.

Fanfare is Gone

Pictures are presented to the public in Hollywood these days without fanfare or ceremony. Gone are the days when Hollywood donned its best ermines in honor of new films. Some time ago it was quietly decided by film heads that the display of wealth coincidental with a formal film premiere was inadvisable when relief enrollment was growing daily, and when the once sedate and awe-stricken crowds began to display a temptation to heave other things besides wise-cracks.

Today, the legitimate theatre, gradually feeling its somewhat enfeebled way back to the limelight, is the only place where formal openings are to be found. Dinner coats are to be seen in numbers when Henry Duffy opens a new show at his El Capitan theatre. Even the little Spotlight theatre, seating some 250, was filled with brightly bedecked film celebrities for the initial bow of a new play, "Common Flesh."

News Flashes

Myron Selznick, representing his client, Myrna Loy, issued a statement clarifying her action in signing a contract with Ben Hecht and Charles MacArthur and charging MGM with certain inaccurate statements in regard to her contractual obligations to that studio. . . . The Technicians' Branch nominating committee of the Academy have made their selections of prospective officers of the coming year, which will be voted upon by the Academy at an early date. . . . RCA heads are investigating contracts between Erpi and the major studios on the assumption that Erpi sound recording contracts have certain restrictions which shut out possible RCA negotiations. . . . News of the tragic death of Will Rogers shocked Hollywood to its foundations. . . . Pat Casey planed out for the east mainly to stop over in Washing to study the Wagner Bill, it is learned.

Seven Films Start, 11 Finished

A relaxing of the new production speed under which Hollywood has labored for the past two months is noted this week. As the shooting of 11 pictures was completed, only seven were started. Both the finished and new work is generally distributed over several studios.

With three pictures transferred to cutting rooms, Paramount tops the list of those completing pictures. Included in the trio is "Peter Ibbetson." Gary Cooper, Ann Harding and John Halliday will be seen in the leading roles, supported by Ida Lupino, Douglas Dumbrille, Virginia Weidler and Dickie Moore. Henry Hathaway directed. Also off the stages is "So Red the Rose." Directed by King Vidor, the cast numbers Margaret Sullavan, Walter Connolly, Randolph Scott, Elizabeth Patterson. Janet Beecher, Harry Ellerbe. Third picture, "The Last Outpost," features Cary Grant, Claude Rains and Gertrude Michael with Kathleen Burke, Colin Tapley and Billy Bevan in support. Charles Barton directed.

MGM completed two pictures. The first, "The Bishop Misbehaves," will present Edmund Gwenn, Maureen O'Sullivan, Dudley Digges, Reginald Owen, Lucille Watson, Norman Foster. E. A. Dupont directed. With Mala, the star of "Eskimo" and Lotus Long the only listed personalities, "Mala," a South Sea Island picture, was also finished as far as actual shooting is concerned. Richard Thorpe directed.

Two were finished at 20-Fox. In "Ball of Fire" Alice Faye, Ray Walker, Bebe Daniels, Rosina Lawrence, Michell and Durant will be seen. George Marshall directed. "Beauty's Daughter" also was finished. Cast for this is Claire Trevor, Ben Lyon, Ralph Bellamy, Jane Darwell, Warren Hymer and George Irving. Allan Dwan directed.

Republic finished work on "Two Black Sheep." Otto Kruger and Martha Sleeper head the cast which includes Minna Gombell, Cora Sue Collines, Ferdinand Munier. Arthur Lubin directed.

At Universal "Alone Together" was checked off the active program. Directed by Kurt Neumann, the cast includes Zasu Pitts, Hugh O'Connell, Walter Catlett, Inez Courtney.

Radio's contribution to completed work is "Rainmakers" (tentative title). Wheeler and Woolsey are starred, supported by Dorothy Lee, Berton Churchill. Fred Guilol directed.

New production includes several interesting pictures, with both Warner starters undoubtedly in that class. "Enemy of Man" will star Paul Muni as Anita Louise and Henry O'Neill head the supporting cast. William Dieterle is directing. Also underway is "Stars over Broadway," a musical featuring Pat O'Brien, James Melton, Jane Froman, Jean Muir, and Frank McHugh. William Keighley is directing.

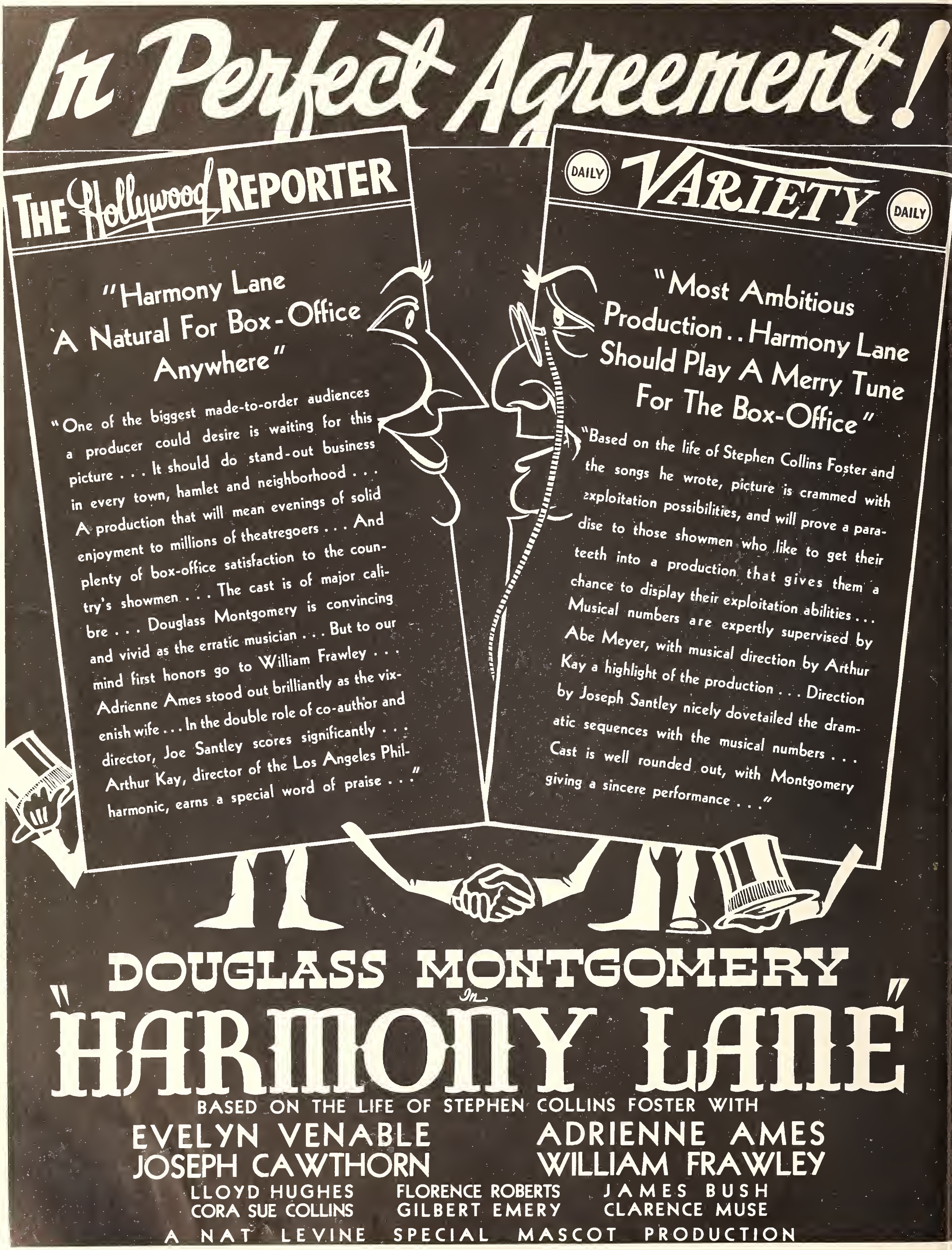
In location at Grafton, Mass., MGM started work on "Ah, Wilderness." Cast includes Wallace Beery, Lionel Barrymore, Cecelia Parker, Eric Linden, Aline MacMahon and Helen Flint. Clarence Brown is directing.

Paramount started "Collegiate." Under Ralph Murphy's direction, cast will include Joe Penner, Jack Oakie, Lynne Overman, Betty Grable, Peggy Joyce, Ned Sparks, Larry Crabbe and the song writing team, Gordon and Revel.

"Waterfront Lady" started at Mascot. Cast lists Ann Rutherford, Frank Albertson, Barbar Pepper, Charles Wilson. Joseph Santley is directing.

Twentieth Century-Fox started "Thanks A Million," in which Dick Powell is starred, supported by Fred Allen, Patsy Kelly, Ann Dvorak, Rubinoff, Paul Whiteman, Phil Baker and the Radio Rogues. Roy Del Ruth is directing.

Last of the new pictures is Radio's "Sylvia Scarlet." Katherine Hepburn is featured with Cary Grant, Edmund Gwenn, Natalie Paley and Mrs. Pat Campbell in the cast.



In Perfect Agreement!

THE Hollywood REPORTER

"Harmony Lane A Natural For Box-Office Anywhere"

"One of the biggest made-to-order audiences a producer could desire is waiting for this picture . . . It should do stand-out business in every town, hamlet and neighborhood . . . A production that will mean evenings of solid enjoyment to millions of theatregoers . . . And plenty of box-office satisfaction to the country's showmen . . . The cast is of major calibre . . . Douglass Montgomery is convincing and vivid as the erratic musician . . . But to our mind first honors go to William Frawley . . . Adrienne Ames stood out brilliantly as the vixenish wife . . . In the double role of co-author and director, Joe Santley scores significantly . . . Arthur Kay, director of the Los Angeles Philharmonic, earns a special word of praise . . ."

DAILY VARIETY DAILY

"Most Ambitious Production . . Harmony Lane Should Play A Merry Tune For The Box-Office"

"Based on the life of Stephen Collins Foster and the songs he wrote, picture is crammed with exploitation possibilities, and will prove a paradise to those showmen who like to get their teeth into a production that gives them a chance to display their exploitation abilities . . . Musical numbers are expertly supervised by Abe Meyer, with musical direction by Arthur Kay a highlight of the production . . . Direction by Joseph Santley nicely dovetailed the dramatic sequences with the musical numbers . . . Cast is well rounded out, with Montgomery giving a sincere performance . . ."

DOUGLASS MONTGOMERY

In

"HARMONY LANE"

BASED ON THE LIFE OF STEPHEN COLLINS FOSTER WITH

EVELYN VENABLE ADRIENNE AMES
JOSEPH CAWTHORN WILLIAM FRAWLEY
LLOYD HUGHES FLORENCE ROBERTS JAMES BUSH
CORA SUE COLLINS GILBERT EMERY CLARENCE MUSE

A NAT LEVINE SPECIAL MASCOT PRODUCTION

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

First National

BABBITT: Aline MacMahon, Guy Kibbee—Nothing to rave about. No business for us. Nobody had much to say. Just a night's entertainment, if there isn't anything else doing. We must have real draws to keep people theatre minded.—Harland Rankin, Plaza Theatre Tilbury, Ontario, Canada. General patronage.

BLACK FURY: Paul Muni, Karen Morley—Stark tense drama of the coal fields and from the business that the picture did not draw I think it was too brutal for the public to like it. There is a limit to which realism should go and this I think overreached it. It had no comedy relief whatsoever. Too bad, for Muni was great in "Bordertown."—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MARY JANE'S PA: Guy Kibbee, Aline MacMahon—Not the best nor the worst from this team. But they have ceased to be box-office for us and consequently this picture did not pull nor did it please generally. Aline MacMahon deserves better roles than this. Running time, 71 minutes. Played August 4-6.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Fox

BLACK SHEEP: Edmund Lowe, Claire Trevor—Fine programmer. Plenty of humor. Fair at the box-office.—Ike Hables, Reel Joy Theatre, King City, Cal. Country patronage.

DOUBTING THOMAS: Will Rogers—Rogers seems to be suffering from overproduction. His pictures are good but four a year seems to be too many for the general public. He hits certain people other stars can't touch but the general theatregoer finds too much similarity to keep coming. Played August 4-6.—Ike Hables, Reel Joy Theatre, King City, Cal. Country patronage.

LIFE BEGINS AT 40: Will Rogers—This is best Will Rogers' picture we have played which drew well at box-office. Running time, 79 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

OUR LITTLE GIRL: Shirley Temple—Receipts way off on Temple in respect to her other performances, but still a winner. It is my guess that Shirley is going the way of all child stars.—Ike Hables, Reel Joy Theatre, King City, Cal. Country patronage.

SPRING TONIC: Lew Ayres, Claire Trevor—This one sure surprised us. We went in looking for a good comedy only to find a good cast wasted on this silly incoherent picture called a comedy by its producers. It's really a shame to waste such characters as Lew Ayres and Claire Trevor on pictures like these. However, they did very well considering what they had to work with. Mitchell and Durant furnish the only laughs. Played July 21-22.—Chas. Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

$10 RAISE: Edward Everett Horton—Entertaining light comedy. Nothing big but a good comedy that will please most of them. Went over good here. Played July 28-29.—Chas. Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

UNDER THE PAMPAS MOON: Warner Baxter, Ketti Gallian—Went over fine here. Well liked by most of the patrons. This is the kind of a role Baxter should play. The story is good. Some beautiful scenery, some comedy, a horse race and romance. Don't think you can go wrong on this one. A swell dance number by Veloz and Yolanda. Played July 19-20.—Chas. Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

UNDER THE PAMPAS MOON: Warner Baxter, Ketti-Gallian—Fox just does not seem able to cast Baxter in a picture that will click. This had all the chances to put him back into the roles that made him, but they pick up the thinnest material and expect him to put the picture over. Lack of punch in the story was what was wrong with "Pampas Moon."—A. E. Hancock, Columbia Theatre, Columbia, Ind. General patronage.

Majestic

CHARMING DECEIVER, THE: Constance Cummings—We bought this film about six months ago and soon after we heard that it was terrible. Consequently we kept delaying the date until recently when we played it on a double bill with the reissue "The Front Page." While the picture is produced more in the American manner than many previous imports it is still below our average and can best be left unplayed. The photography is poor and the sound is very bad. The acting is fine and the film has several clever touches but not enough to atone for that terrible British humor. The principal comedy line which is overworked by a very droll looking fellow is "Hot dog, always having fun." Fair audience response.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

NIGHT ALARM: Bruce Cabot, Judith Allen—Just an unoriginal run-of-the-mill program picture that got by on a double bill with a revival of "Daddy Long Legs." J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

UNKNOWN BLONDE: Edward Arnold, Dorothy Revier—I cannot recommend this for a general patronage as the story is a little too bold. This picture appears to have been produced with an eye toward the houses playing films of a sensational nature as there are several suggestive scenes rather crudely presented. The acting of Edward Arnold is splendid but it cannot offset the picture's impossibly trite ending. Audience response only fair. Sound and photography excellent.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

Mayfair

OIL RAIDER, THE: Buster Crabbe, Gloria Shea—Months ago we saw a Mayfair picture which was so bad that we vowed we would never again sit through another of that company's productions. Good audience comments regarding this film prompted us to abandon our prejudices and see it, and we are glad we did for it is surprisingly good, considering its production source. It has some interesting shots of a drilling oil well, several hand-to-hand battles, and a runaway car. It is a good Saturday picture for situations where the patronage is not too discriminating. We played it on a double bill with a western and had a nice business.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

MGM

DAVID COPPERFIELD: Madge Evans, W. C. Fields, Frank Lawton, Freddie Bartholomew, Lionel Barrymore, Edna May Oliver—I have yet to play a special picture and get returns. This picture was certainly a disappointment. We did extra poor business. Maybe it was the heat. Our town doesn't seem to be very enthusiastic when we show big pictures. "Lives of a Bengal Lancer" was our only box-office friend up to date. This picture was good and well produced, but will never pay off the mortgage with these pictures.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ESCAPADE: William Powell, Luise Rainer—Entertaining romance with music. Powell in a role unsuited to his talents and the center of interest is on Luise Rainer, a newcomer. She has a distinctive personality, which is most effective in the lighter scenes. Properly cast, she should be a welcome addition to pictures. Clever bit of sound work in presenting the voice of the immortal Caruso in operatic sequences. Pulled only fairly well. Audience reaction split. Running time, 89 minutes. Played August 7-8.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

NO MORE LADIES: Joan Crawford, Robert Montgomery, Franchot Tone—Sophisticated comedy of the idle rich. Nothing new in the story, but makes the most of every situation and the dialogue is clever. Pleased generally but did not pull as per expectations. Running time, 82 minutes. Played July 28-30.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

VAGABOND LADY: Robert Young, Evelyn Venable—Just a fair program picture with another of Metro's fair haired collar ad men in the lead. Much talk and some little action at the end that saved it from mediocrity. "Vagabond Lady" does not refer to a woman. It is a boat that the story is built around.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

VAGABOND LADY: Robert Young, Evelyn Venable—Gave more satisfaction to our patrons than a lot of so-called specials. A program offering, but well done and with laughable results. Running time, 75 minutes. Played July 27.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Monogram

HOOSIER SCHOOLMASTER, THE: Norman Foster, Charlotte Henry—A good picture of Civil War days, with a capable cast. Went over good here and did pretty good business. Played July 14-15.—Chas. Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

Paramount

GLASS KEY, THE: George Raft—Fine programmer that pleased generally. Box office average.—Ike Hables, Reel Joy Theatre, King City, Cal. Country patronage.

McFADDEN'S FLATS: Walter C. Kelly, Andy Clyde, Richard Cromwell, Jane Darwell, Betty Furness—Program offering that pleased fairly well and drew to the same degree. Running time, 65 minutes. Played August 2-3.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Regal

LOST CITY, THE: William Boyd, Claudia Dell—If you knew what I know now you would never buy a chapter-play like this one. We showed the first four chapters and discovered this was the worst piece of hokum ever to be presented on the screen, so we bought the feature and cancelled the remaining eight chapters and put an end to our misery.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

RKO Radio

HOORAY FOR LOVE: Ann Sothern, Gene Raymond—This is the kind of booey that keeps them away. Opened to good business first night due to large billboard display and dies hard for a four days run. Some very good spots in it but is another of those kind where you sit through a lot back stage stuff believing all the time you will finally see the show but when they get ready to put it on everyone connected with it is so tired out that they just kid you by ending the thing with a lot of flashes.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

INFORMER, THE: Victor McLaglen—Opinion varied on this one. Not the 100% pleaser that Liberty states. Business rotten considering McLaglen's fine performance.—Ike Hables, Reel Joy Theatre, King City, Cal. Country patronage.

LITTLE MINISTER, THE: Katharine Hepburn, John Beal—Hepburn's best picture. Gives your show prestige and seems to be one special that builds up the second night.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WOMAN IN THE DARK: Fay Wray, Ralph Bellamy—Very good program picture that drew good business on Friday-Saturday. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

United Artists

TRANSATLANTIC MERRY-GO-ROUND: Gene Raymond, Nancy Carroll, Jack Benny—Very good picture that did fair at box-office. Running time, 74 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CALL OF THE WILD: Clark Gable, Loretta Young, Jack Oakie—I have just seen this at a midnight preview where it played before a large audience which was pleased with the picture. It is well produced and has strong mass appeal for there is certainly nothing highbrow about it. Just how well this follows the book I can't say as I neglected to read it. There is much beautiful scenery and sufficient comedy and action to put the picture over, but (for business reasons) I wish Loretta Young had stayed with Clark Gable whom she loved instead of returning to her husband. Personally, I feel that several of the scenes were overdrawn and the picture could be improved by judicious cutting.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

WEDDING NIGHT, THE: Gary Cooper, Anna Sten—A very good program picture but did poor business at box-office. Running time, 90 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Universal

ALIAS MARY DOW: Sally Eilers, Ray Milland—We showed this as a surprise preview with good results. Program picture lacking in star names, which would make it difficult to advertise on a regular run. Running time, 66 minutes. Played August 3.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WEREWOLF OF LONDON: Henry Hull, Warner Oland—Very interesting to patrons who go in for "spine-tinglers." Had it been the first of this type picture it might have frightened the children, and timid women might have walked out, but it seemed very tame and many were heard to remark that "it is not so bad as I expected." Played July 22-23.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

WEREWOLF OF LONDON: Henry Hull, Warner Oland—Well produced offering of the horror type, which pleased and pulled very satisfactorily. Unique, if improbable story, which holds the interest and while the spine-tingling situations are present, they are not so enervating as to scare patrons out of the theatre. Good advertising angles to work on. Running time, 76 minutes. Played July 26-27.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Warner Bros.

ALIBI IKE: Joe E. Brown—Fine picture for Joe E. Brown fans that will surprise at the box-office.—Ike Hables, Reel Joy Theatre, King City, Cal. Country patronage.

ALIBI IKE: Joe E. Brown—The best of this star's pictures in a long time. Our patrons turned out for this and went away satisfied and you can't ask more of any picture. Lots of laughs in the typical Brown style. Should satisfy in most any situation, where this star is liked. Running time, 72 minutes. Played July 31-August 1.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

BROADWAY GONDOLIER: Dick Powell, Joan Blondell—A hit. If you thought "Twenty Million Sweethearts" was a honey you should see this and be really enthused. It has marvelous comedy, humable songs, and a swell story. It has a fast pace that is maintained throughout the entire film and a grand cast. And don't neglect to put Louise Fazenda back in the Mazdas for she makes a real comeback. Perfect audience response.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

STRANDED: Kay Francis, George Brent—Francis' weakest to date. Just program with less than average draw.—Ike Hables, Reel Joy Theatre, King City, Cal. Country patronage.

Short Features

Celebrity

SUMMERTIME: Comicolor Cartoon—Pretty good. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MGM

GOOFY MOVIES: No. 8—A waste of film and a waste of time running it.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GRANDFATHER'S CLOCK: Musical Revues—Not so good. A hodgc-podge of parodies on old familiar song tunes, mystery, chorus girls and what have you, with the result, the patrons don't know what it is all about and don't care. Running time, 17 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

REDUCING CREME: Willie Whopper—Just about as poor as they make them. Seems Mickey Mouse and Popeye spoils them.—Harland Rankin, Plaza Theatre, Tillbury, Ontario, Canada. General patronage.

WASH-EE IRON-EE: Our Gang—Spanky is almost as much of a favorite with our patrons as Shirley Temple. This one is better than the average of these comedies. Running time, 18 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RKO Radio

MERRY KITTENS, THE: Rainbow Parade Cartoon—Good color cartoon comedy. Enjoyed very much by little folks. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

United Artists

FLYING MOUSE, THE: Silly Symphony—Very good little cartoon. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Universal

FATHER KNOWS BEST: Sterling Holloway—Clicked in a big way with the patrons. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

TWO LITTLE LAMBS: Oswald Cartoon—An only fair cartoon. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Warner Vitaphone

OUT OF ORDER: Big V Comedy—Silly, slapstick. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SHOW KIDS: Broadway Brevity—Color variety show with youngsters doing their stuff. Well presented, and well liked by the patrons. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Serials

Universal

ROARING WEST: Buck Jones—We have played four chapters so far and it is just a very ordinary serial. It seems as if patrons don't care much for this type of serial.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Rosenau to Represent Shirley Temple in Suit

Sidney Rosenau, appointed by Supreme Court Justice Edgar J. Lauer, will represent Shirley Temple in her $100,000 suit against Lenora Doll Company of New York, charging that the concern manufactured and sold dolls advertised as resembling her, without authority from her or her parents.

Another plaintiff is Ideal Novelty and Toy Company, also of New York, which manufactures similar dolls with the authorization of the Temples. Shirley's parents had sought to be named guardians for the suit.

H. C. Brown Opens Office

Howard C. Brown, formerly associated with Educational and with Tiffany in the production of short subjects, is opening offices in Hollywood to represent the Central Film Casting Agency of Sydney, Australia. He will deal with stories, stars and directors for Australian quota pictures.

TERRITORIES OPEN!
A National Premium Organization Has Several Territories Open for Live-Wire Experienced Theatre Men.
Write, Giving Full Particulars, to:
C. H. GOODWIN, SALES MANAGER
QUALITY PREM. DIST., 1305 Vine St., Phila.

Republic Arranges Tie-Up With National Advertisers

A pre-selling campaign on Charles Farrell and Charlotte Henry in "Forbidden Heaven," first feature from Republic, has been arranged by Edward Finney, director of advertising and publicity, in a series of tie-ups with national advertisers through magazine advertising, window and counter displays and chain store exploitation.

Bost Toothpaste will place in drug stores 160,000 window cards and streamers. Virginia Dare Dresses have turned out a window card for their clients. Geraldine Hat Company presents Charlotte Henry in three berets and an autographed photograph of the star will go on every box delivered to their customers. She is also shown on window cards.

Lever Brothers, manufacturers of Lux, have issued a streamer for stores and windows. Oppenheim and Baruch have created a set of Charlotte Henry lace collars and cuffs and issued a window card. Lettie Lee, dress designer of Hollywood, has a tie-up with dresses she created.

Through Postal Telegraph, Mr. Finney has arranged for distribution of "Forbidden Heaven" heralds by messenger boys during local playdates, and also for the display of a jumbo telegram in Postal Telegraph office windows.

George W. Luft, manufacturer of Tangee Products, will use a one- and two-column advertisement in magazines with a total circulation of 6,050,132. Screen Book Magazine is conducting a Charlotte Henry contest. There are also local tie-ups arranged for banks, radio broadcasts, contests, and other exploitation.

Paramount Names Mae West Winners

First place in Paramount's $1,500 award for the best combined advertising, publicity and exploitation campaigns on Mae West's "Goin' to Town" went last week to Walter J. Norris of the Regent theatre at Grand Rapids, Mich. Second winner was Al Sindlinger, Appleton theatre, Appleton, Wis., and third was Lou Brown of Loew's Palace at Washington.

Fourth and fifth awards went to S. S. Solomon, Regent theatre, Newark, and C. B. Taylor, Shea's Buffalo. Sixth, seventh, eighth, ninth and tenth were E. M. Hart, Oxford theatre, Plainfield, N. J.; C. D. Schreiber, RKO Palace, Columbus, Ohio; Will J. Conner, Music Box, Tacoma; W. W. Grist, Jr., Paramount theatre, Charlottesville, Va.; and T. A. Read, Paramount theatre, Atlanta, Ga.

Ebele at 20th Century-Fox

Ed Ebele, formerly production manager for Twentieth Century Pictures, has been appointed production manager for Twentieth Century-Fox by J. J. Gain, studio manager. Ebele succeeds Charles Woolstenhulme, who will work on special assignments under Ebele.

Sauter Planning Six Shorts

James E. Sauter, New York broker, is planning to make six short subjects with radio and stage talent, in Hollywood. In New York he plans stage presentation of Gertrude Bork's "Four Fathers" and John Archer Carter's "Death at the Microphone."

J. C. JENKINS--HIS COLYUM

Le Mars, Iowa

Dear Herald:

This town is in the northwestern part of Iowa and the northwestern part of Iowa is, without a doubt, the richest farming country in the United States or Texas. It would be worthwhile for the "Brain Trust" and other folks who were interested in plowing up corn, killing five million pigs and paying farmers to let a part of their land lie idle, to come out here and have a look at this country.

Settled by "Remittance Men"

The country around Le Mars was originally settled by "Remittance Men," who came over here from England with the intention of farming the country, and we are told that they brought a lot of Englishmen with them who had never farmed and they came here to do the farming while the remittance men played golf, operated a "derby," and had their club where they could go and have their drinks and otherwise act like real English gentlemen should act. We are told that the trouble with the colony was that they didn't know the difference between plow handles and golf handles, and, as a result, the venture was a huge failure.

This country since has been taken over very largely by American farmers who know how to farm, and as a result this country is about the garden spot of the world. However, here is where the "Farmer's Holiday" folks got their dander up that time and came very near hanging a judge, and otherwise conducted themselves just like good, law-abiding citizens ought not to have conducted themselves.

We met Gordon Davidson, who is the manager of the Royal and one other theatre, and he extended the courtesy of the house to us, for which we feel deeply grateful. If you are looking for a nice country, come to northwest Iowa. If you want to grow grape fruit, go down to the Rio Grande valley, and when you get down there, if you want to meet some real fellows, call on Bob Smith, who runs the theatre at Mission, and "Shine" Mason, at McAllen, and any of the boys down there, and they will show you a royal time. But we were talking about northwest Iowa.

We had a delightful visit with Mr. and Mrs. Watt, who operate the theatre at Sac City, and Sac City is located right in the heart of the country "where the tall corn grows," and Mr. Watt has a very lovely theatre, and when he don't do business there will be no use for the others to try.

▽

Manager and Woodworker

If you should visit northwestern Iowa and not meet Mr. and Mrs. W. A. Johannesen, who operate the Wonderland theatre, at Paulena, you might as well consider your visit a failure, unless you simply want to see a nice country. We never expect to meet any better folks; in fact we don't want to. Mr. Johannesen is quite a woodworker, besides being a theatre manager, and he puts in his spare time making nice things for his wife. When we were in the Rio Grande valley last winter we went down on the bank of the river and dug out a root of an ebony tree, and we also got some muskit (spell that anyway you want to), and we are going to send some of it to Mr. Johannesen to work into somthing nice for his wife. Iowa has a whole lot of nice folks, just like Missouri and part of Indiana.

Sibley is only just a little ways from the Minnesota line and not very far from the South Dakota line, and Mr. O. G. Lehman operates the Royal theatre, so now you know what makes Minnesota and South Dakota such great states. When they want to see a good show they hitch up Fan and Jerry and drive down to Sibley.

▽

Good Entertainment

At Rock Rapids we met W. H. Falkins, who, with his Lyon theatre, is largely responsible for Rock Rapids being what it is to northwest Iowa. Our guess is the citizenry of Rock Rapids don't have to go away to see a good show, and our guess is also that northwest Iowa don't have to look any farther than Rock Rapids to find good entertainment. It's a pleasure to meet such folks as Mr. Falkins.

▽

Say folks, don't ever come over to this country without you stop at Rock Valley and meet William Bogart, who operates the Orpheum theatre. There is a boy you ought to know. He reminds us a whole lot of a fellow we used to know down in Indiana who never saw the inside of a penitentiary and never stole a watermelon in his life, except that he don't look like him nor talk like him but he wears the same size shoes. He took us to his home and we met Mrs. Bogart, who, by the way, was a college classmate of our friend Mrs. Cecil Stratton of Grand Island, Nebraska. We had a lovely visit with them (and something else with ice in it, too). Doggone that Bill Bogart, he skinned us several times playing golf down at Omaha but he knows how to operate a theatre and pick the nice ones, too. He's also a great HERALD fan.

▽

Honest Advertising

A. L. Banks thinks that Akron is about the right place to operate a theatre because it is a good town and is not much more than good walking distance from South Dakota, although he says he would feel more at home in a larger place. He has made his Empress theatre one of the bright spots of the town and his customers have stopped inquiring what he is playing, they know that it will be a good show anyhow. That's where honest advertising counts. Get the respect and goodwill of your patrons and you are going to get their money at the box office every time. That's the Banks policy.

In a cafe last night we imagined that we could eat something, and before gum-chewing Gertie came over to take our order she turned on the radio and the jazz orchestra members were taking turns squawking and a crooner started singing "Please say you love me or I'll die," and we were going to eat a piece of huckleberry pie but we changed our mind and ordered limburger cheese and onions.

▽

We had dinner over at Dr. Sanders' house at Sanborn the last time we were there and we hadn't forgotten. So we drove over this time, but not at dinner-time, and Doc had gone down to Sheldon to play golf and we didn't get to see him, but Mrs. Sanders said they didn't want to be without the HERALD so she told us to send it to them for two more years. You may not know it, but they operate one of the most popular playhouses in the northwest and you may not know this, also, that Mrs. Sanders knows how to put up a dinner, too. Just ask Carl Nedley, who sells films out of Omaha.

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Railroads and Theatres

E. Recknagel at Fonda, Iowa, doesn't only run the theatre there, but he tells the engineers on the Illinois Central when to go and when to stop, and they better mind him, too. He runs the railroad in Fonda when he isn't running the theatre, and between them he is kept pretty busy.

▽

Marcus has reasons to be proud of her theatre and reasons also to be proud of the manager, for he is doing everything he can to give the community the best there is in entertainment, for that's the kind of a guy E. V. Delaney, the manager, is. E. V. is strong for the HERALD, and that makes us pretty strong for E. V.

▽

Over at Rolfe we met W. M. Obrecht of the Ritz theatre. We were over there one time and played golf with him and Mr. Boma, who operates the Rialto at Pocahontas, and those two guys didn't have a bit of mercy on us, they both took delight in seeing just how hard they could beat us.

This time we went up to the home and met Mrs. Obrecht, and had a delightful visit with her and her husband. They are mighty swell people, have a swell theatre in a swell town and live in as swell a home as anybody (who has good sense) wants to live in. Gee whiz, we wonder if we will ever see them again.

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Please don't forget that "The HERALD Covers the Field Like an April Shower."

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Says General Color Use Would Cost 25 Millions

The motion picture industry "will have to expend $25,000,000 before color is universally used on the screen," said Edward Small, vice-president of Reliance Pictures in Hollywood, in denying that Reliance would film "The Last of the Mohicans" in the three-tone Technicolor process.

Mr. Small then went on to explain that while a point near perfection has been reached, every producer would have to swing to color on all pictures, every theatre would have to show color and nothing else, before the public will realize an appreciation. He said such an educational program would cost the sum quoted.

Martin Quigley Twentieth Anniversary Edition of Motion Picture Herald in September.

In New York, London and Hollywood, in places large and small, all over the world, interest is converging on the parade of personalities and pictures that will pass in review in the Martin Quigley 20th Anniversary Edition of Motion Picture Herald in September. The talent and pictures that will be then exhibited not only to the industry in America but to the whole world of films will mark the flower of showmanship in picture making and picture advertising, designating simultaneously the end of a remarkable period in industry history and the beginning of another that already has the tempo and rhythm of greatness.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 279.—(A) What precaution should be observed in handling and storing photo cells? (B) Do you feel it to be a part of the projectionist's duty to maintain proper volume level in the theatre auditorium? (C) What do you regard as the best arrangement to insure correct volume level at all times? It is a heavy task to handle the mass of answers. It will be facilitated if you will place the question number and your name at the very top center of the first page.

Answer to Question No. 273

Bluebook School Question No. 273 was: (A) If an exciter lamp fails to light, is it necessarily an indication that the lamp is burned out? (B) What precautions should be observed in clamping an exciter lamp into the type of socket using a knurled screw? (C) Why is it advisable to operate an exciter lamp slightly below its rated current value? What effect will operation at higher than rated value have on the lamp? .(D) Describe, briefly, the principle of operation of a photo cell.

The engineers say: "(A) Should the lamp fail to light and examination shows the filament to be intact, the trouble can usually be traced to poor contact between the lamp base and the socket. Be certain both are clean and the electrical contact between them firmly made. (B) The knurled screw should be tightened with the fingers only. Never use a plyer, as by so doing there is danger of cracking the lamp base. (C) By operating the lamp slightly under its rating its useful life is very much increased. Operation at a very small increase over rated current value will reduce the lamp life considerably. (C) A photo cell is a device which varies in electrical resistance in proportion to the amount of light falling upon its active element. The cell consists of two elements, namely a cathode (usually in the form of a curved plate) on which is a coating of caesium, and an anode. Both the cathode and anode are enclosed in a glass envelope or 'bulb' from which all air is exhausted. The cathode connects to the negative and the anode to the positive side of the same d.c. voltage supply."

Again there is not room for publication of names, but I may say the list is approximately the same as usual. I assure you the list of those answering correctly will very soon be resumed. There were 78 creditable answers to this question.

(A) W. W. Gilreath says: "There are several reasons why an exciter lamp might fail to light. (1) Lamp terminals not making proper electrical contact with socket or base. (2) E.m.f. supplying potential to lamp circuit dead. (3) Most sound heads have a rheostat in series with filament of exciter lamp, which might be burned out or open circuited at one of its terminals. (4) An 'open' in exciter lamp circuit either in the sound head or between sound head and e.m.f. source. (5) It is entirely possible that a short might develop across the lamp terminals, the same having such low resistance that the current would be shunted around the lamp to such an extent that it would not light up, though under such a condition there would be some current through its filament."

This was the answer of hundreds, though some named other possibilities, for example, a faulty rectifier, blown fuse.

(B) A. E. Sprafke answers: "In some types of equipment all exciter lamp adjustments are locked by means of knurled screws. It is best to test these each day to make sure they are tight and the lamp held securely in correct position. However, it also is very important that too much pressure not be exerted in tightening these screws, lest damage be done."

(C) John J. Wyman says: "It is good practice to operate exciter lamps slightly below rated current level for the reason that the life of the filament is thus lengthened considerably. However, it is not advisable to overdo this, since it means running the amplifier with the gain or volume control at too high a level, causing possible distortion. This would be necessary because of the weak light from the lamp. Conversely if exciters be run above their rated current level their useful life is shortened, and burned-out filaments may result, possibly in the middle of a show. Also the amplifier gain possibly would be decreased so much that in some types of equipment reproduction would suffer. By this I mean, of course, that if you run the exciters below or above normal, compensation must be had through the amplifier gain control."

(D) I am puzzled. There are so many surprisingly excellent answers to this one. Several high-up sound engineers have expressed pleasurable surprise at the excellence of many of the answers published! I have decided to use the reply of W. W. Gilreath, Austin, Texas, as perhaps the best suited to publication. He says: "The photo cell is a two-element vacuum tube, these elements being a cathode and an anode, the former termed the 'plate.' The cathode supplies a source of electrons. The anode is held at a positive potential with respect to the cathode in order that it may attract the electrons, and thus make the tube conductive.

"The cathode is a coating of material or substances that are sensitive to light. That is to say, light falling upon the cathode coating will cause it to emit electrons, and the positively charged anode attracts these negatively charged electrons, thus setting up what constitutes a flow of current from cathode to plate.

"Now the velocity of the emitted electrons, is directly proportional to the frequency of the incident light, and the number of electrons emitted is proportional to the amplitude of the light, therefore the character and magnitude of the current formed is dependent upon both the number of electrons and their velocity.

"From all this it follows that if light waves of varying frequency and/or of varying amplitude (amount) are caused to impinge upon the cathode of a photo cell, the current formed by its action will be an exact duplicate or reproduction of the varying light frequency and amplitude. This is the situation as it exists in the photo cell circuit of the sound head of a motion picture projector. The light falling upon the photo cell cathode varying continuously in exact accordance with what is recorded upon the film sound track."

Feeling not altogether certain as to the technical correctness of part of Brother Gailbreath's answer I submitted it to one of our very best sound experts who said:

"With reference to the next to last paragraph of Mr. W. W. Gilreath's answer, though literally it is correct, he has, unnecessarily, I think, complicated his explanation by introducing the quantum theory of photo-electricity. The matter might be made more simple by avoiding the question of electronic velocity. Let us look at it this way: The more light of any given color mixture, the more electrons will be emitted. As explained, practically all the emission is drawn or attracted to the anode. Therefore when the sound track is of such nature that lots of light passes through it, a comparatively large plate current results. When the variable density sound track is dense or the variable area track narrow, the light reaching the photo cell is reduced and the plate current of course drops. In this manner the current is made to follow exactly the photographic impressions recorded on the sound track."

BLUEBOOK DELAY

Some explanation is due those who have ordered the new bluebook. There has been a regrettable delay in release. However I can assure you positively that things now are moving at top speed and that September 15 should see books in the mail. The error was making the publication announcement so early. However, cheer up. You will, I am very certain, find the new book well worth the long wait.

F. H. RICHARDSON

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WHAT'S SHOWMANSHIP?

If according to Webster, a showman is one who aids in exhibiting a show then showmanship should mean the modus operandi used by the showman in "aiding" such exhibition. And if this definition is to be translated into terms of motion picture exhibition then showmanship should apply only to those "aids" that definitely bring in extra grosses.

And if this be true then there is no such phrase as bad showmanship. If a manager puts over a stunt or campaign that does not click or if he uses poor box office judgment in executing his ideas, the failure may ofttimes be laid to lack of showmanship. Exceptions of course prove the rule. We know, and so do you, of swell campaigns fairly bristling with showmanship that died miserably through circumstances entirely outside control of the creator. But in the main, most every successful or more than successful campaign has become so because of the degree of effectiveness or excellence of the showmanship put behind it.

* * *

The reasons for the slight dissertation indulged in above are two letters received within the week—one from an anonymous contributor and the other from a Pennsylvanian manager.

Although our practice is to ignore anonymous communications, we refer to this unsigned letter because coincidentally it has to do, in part, with the subject of the Pennsylvanian writer. **Both express a desire for more magical formulae in the Round Table pages that will enable them to put over their shows.**

Mr. Anonymous, referring to our frequent allusions on this page to showmanship, and to the fact that he is ashamed of the grosses on pictures he has really tried hard to put over, writes: "Would ask you to let me and no doubt many more like me know just what real showmanship is and how to use same. We read a lot in your paper about showmanship . . . but just what and how to do it is what puzzles me."

The Pennsylvanian also seeks something surer in the line of showmanship to put over his attractions, and calls for aid, saying in part: "Your articles are good reading . . . I appreciate your thoughts and ideas on how to put a show over, but not once did you take time to express just what to exactly do . . . used the ordinary methods . . . tried sensational exploitation but to no avail . . . what else is there to do. Can you help us out?"

* * *

Well, friends, we sympathize with your problems and really wish there were some sort of a something that comes in packages which rubbed vigorously over the box office would bring the folks running in droves. But unfortunately there isn't. The nearest thing to it is this same muchly publicized talent of showmanship which in the hands and minds of a showman can be applied so that the customers will feel that buying urge.

True, most every capable manager has the same access to hundreds of ideas that have been used by successful theatremen elsewhere, but the showman has the additional advantage of being able to spot a certain excellent selling angle that perhaps the other fellow has missed.

As to the Pennsylvanian's wish that we state just how to put a show over, whatever recent success this department has enjoyed is based on the assumption that the Round Table acts as a clearing house for effective ideas from the field. In short, a member puts over a certain campaign, finds it has helped him, sits down and tells us what he did and how. The highlights are then published for the information and benefit of the membership at large.

Before a picture is released, the home offices send out their pressbooks containing exploitation suggestions. A great many of these suggestions are worthwhile and certainly as a whole they have improved steadily in the past month.

Again, experienced showmen heading home office and division advertising departments of the scores of theatre circuits also forward to their individual managers many helpful aids in putting over coming pictures. And yet again, many managers keep a careful file for future use of every possible box office stunt that comes their way.

However, there is evidence that these sources of information are not entirely sufficient to all managers and therefore we shall be glad to advise further with the puzzled theatremen regarding ways and means of translating "showmanship" for them into more easily understood box office language.

▽ ▽ ▽

Recommended for close study is Jack Knight's budget article appearing in the current *Better Theatres*, issued as part two of this week's Motion Picture Herald. For undoubtedly, Mr. Knight spotlights a "must" ignored in too many theatres.

Managers operating without one will find the adoption of a workable budget will disclose in many instances that one of the main reasons for unsatisfactory net returns is due to an insufficient per cent of the grosses now set aside for publicizing their attractions.

A-Mike Vogel

THE JUNE SILVER AWARD PRESENTATION IN LONDON

ARMSTRONG HONORED IN PLAQUE CEREMONY

London Advertising Director Receives the June Silver Plaque; Prominents Attend

by BRUCE ALLAN
London Correspondent

Evidencing the general appreciation, in the British industry, of the importance of Mr. John Armstrong's achievement in taking a Quigley Silver Plaque out of America for the first time, the formal presentation of the plaque to Mr. Armstrong, who is director of advertising to Paramount London Theatres, brought together an exceptionally representative gathering on August 8 in the private office of Mr. Gordon Selfridge, the American-born founder of the famous London stores of that name.

Supporting Mr. Selfridge, who made the presentation, were Mr. Theo H. Fligelstone, vice-president of the Cinematograph Exhibitors' Association, the representative body of the 4,000 exhibitors in the British territory, Mr. M. Neville Kearney, secretary of the Film Group of the Federation of British Industries, a body which equally reflects the production interests of the U. K., Mr. J. M. Beck, the London representative of the Hays organization, and Mr. J. C. Graham, managing director of the Paramount Film Service, Ltd.

AUGUST DEADLINE SEPTEMBER SIXTH

Although deadline for the Quigley August Awards is still two weeks away, entries from determined managers are arriving in full force. Closing time is midnight of Friday, September 6.

Judges for August are as follows: Ned E. Depinet of Radio Pictures, Monroe Greenthal of United Artists and Edward L. Alperson, Fox West Coast Theatres.

Tribute to the success of the college in showmanship was also paid by the presence of Mr. H. F. Kessler-Howes, director of publicity to Columbia Pictures, Ltd., and of Mr. "Jimmie" Hutchinson, director of the press department of Associated British Pictures, Ltd. There was a considerable representation of the national press, and all the British trade papers sent representatives as did the professional papers of the advertising and publicity fields. Altogether the company numbered some 30 persons.

Mr. Selfridge, himself a pioneer in the introduction and adaptation of American salesmanship methods in the U. K., in making the presentation emphasized the fact that Mr. Armstrong had, by his London campaign for "Lives of a Bengal Lancer," shown himself able to rival the achievements of American showmen in their own field, and in expressing thanks to Mr. Selfridge for presiding, Mr. J. C. Graham pointed out that the success of Mr. Armstrong was a vindication of a principle which Mr. Selfridge followed, the encouragement and recognition of young men.

"Have You Contributed Lately?"

Barron's Costless Heralds

Bill Barron Kenyon, Pittsburgh, is quite the promotin' lad on costless heralds, according to the samples he forwards, one of which is a bright red handy mixing chart for drinks served at local restaurant. Another is drug store herald and still a third is from a sweets shop which offers guest tickets to those holding lucky numbered heralds. Needless to say, the reverse side of all of these contains theatre and picture plugs.

Adopt-A-Child Idea Tied In to "Ginger"

Over 100 children in the county home and the local folk who adopted them for a day, the merchants who cooperated, the mayor and other helpful folks had the time of their lives recently on the occasion of Manager Les Bowser's "Adopt a Child Day" party put on in conjunction with his showing of "Ginger," at the Harris-Warren, in Warren, Ohio.

Bowser writes that the theatre received more publicity on this than ever before as well he might for the tear sheets this member forwards indicates that the local papers certainly went to town for sure to give the stunt its deserved success.

Well in advance of his date, Les conceived the idea of having all the children at the home adopted for one day by Warren families, couples or otherwise, the temporary "parents" to give the youngsters a big time, the party to include a free showing of the picture at the Harris.

Newspapers Cooperate

Papers went for it strongly, breaking the story on page one and for an entire week, giving it two-column heads and plenty of space. Mayor Bjorson was enlisted to help and he wrote an open letter printed in the papers urging cooperation, the copy incidentally tying in the title of the picture and the theatre.

Party was held on a Saturday and the following Monday's papers ran a page one five-column layout of photos with captions telling all about it.

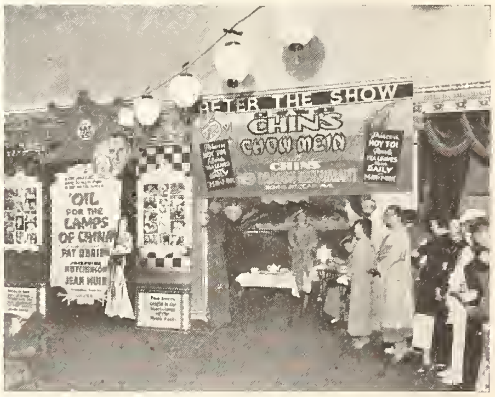
Besides the theatre party, the youngsters were supplied with all the ice cream and candy they could eat, were dined at the homes of their one-day sponsors, taken swimming and were given other infrequently enjoyed treats.

"Have You Contributed Lately?"

Fortune Teller Promoted By Dannenberg for "Oil"

Warner Theatres Cleveland ad head, Sid Dannenberg, tied in with local chow mein manufacturer for the "Oil for the Lamps of China" date at the Hippodrome. Restaurateur supplied tea leaf reader for a two-week engagement in lobby of theatre (see photo). Announcement cards were also included in all outgoing orders leaving restaurant.

Entire staff was dressed in mandarin coats and coolie hats, each usher wearing a silk ribbon badge with Chinese figures on explaining they meant "don't miss," etc.



Leaf Reader in Warner Lobby

Promoted Weekly Vacation Journeys

Operating in a town of 4,200, with not much more than double that number in the entire county, Manager John Taylor, Strand, Rawlins, Wyo., one of the northern district houses, promoted himself for giveaway purposes, seven extensive vacation trips, given away one a week during the warmest weeks of the year. Trips were given away on Friday which Taylor labelled "Vacation Night."

Ascertaining the cost of seven round-trips including first-class fare, Pullman and meals en route, John worked out a deal with his local paper at a special rate for a weekly double spread. Paper furnished free banner across the top, information on the trips, publicity stories and free window cards.

Then 12 merchants were sold contracts at $10 each week which covered ads in the spread, cards and theatre mention. Railroad furnished travel pictures and pamphlets, newspaper cuts and model train for lobby display and street bally.

Theatre Supplied Coupons

Theatre printed coupon tickets for merchants, these to be given with each purchase. Coupons were then placed in wheel on stage each Friday night, winning ticket securing that week's trip and each week's coupons being added to previous accumulation with tickets good every week. Money secured from merchants covered transportation and newspaper advertising space, theatre paying for coupon tickets and trailer.

Taylor says the best trips were given away during the last week, and the results increased his grosses over 200 per cent on Friday nights with an expenditure not exceeding $15 per week. Among the free journeys were Hollywood, Alaska, Boulder Dam, Denver and Salt Lake City.

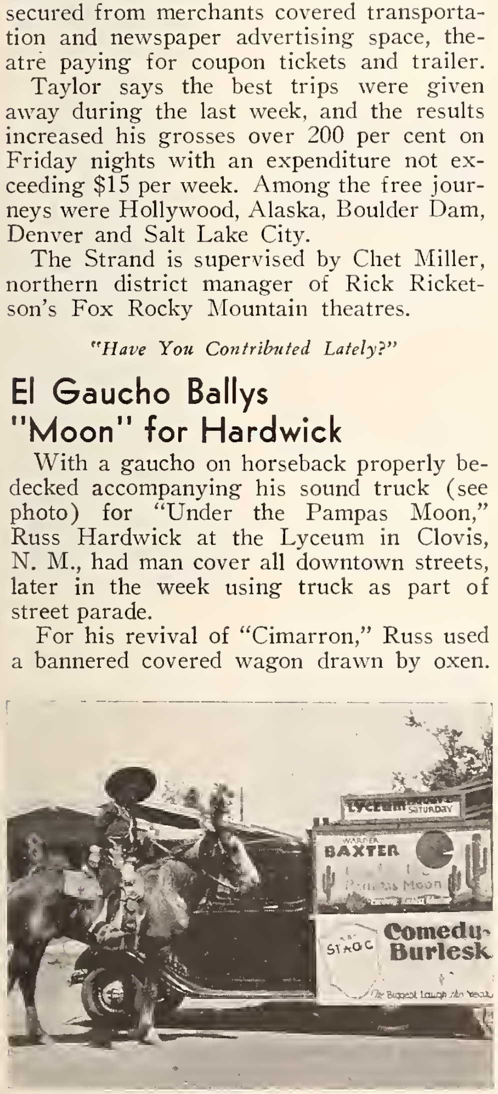
The Strand is supervised by Chet Miller, northern district manager of Rick Ricketson's Fox Rocky Mountain theatres.

"Have You Contributed Lately?"

El Gaucho Ballys "Moon" for Hardwick

With a gaucho on horseback properly bedecked accompanying his sound truck (see photo) for "Under the Pampas Moon," Russ Hardwick at the Lyceum in Clovis, N. M., had man cover all downtown streets, later in the week using truck as part of street parade.

For his revival of "Cimarron," Russ used a bannered covered wagon drawn by oxen.



Hardwick's Mounted "Gaucho" Bally

Famous Players-Canadians Detail Their Activities

With the inclusion of Famous Players - Canadian circuit activities on the following pages of this week's Round Table, our Guest Section series travels across the border to spotlight the operations of the Dominion showmen.

And a most pleasant journey it is, too, for among the most enthusiastic of Round Tablers are to be counted the Canadian members. Hard-hitters they are, and these pages have been brightened with accounts of box-office exploitations put over by them. And appropriately enough does this Guest Section appear on the occasion of the yearly Famous Players convention in Toronto where next week will foregather theatremen of the Eastern Division, among those quite a few who have contributed to this issue.

On behalf of the membership we forward their good wishes and ours also to the boys assembled in Toronto. To J. J. Fitzgibbons, general manager, and to James R. Nairn, advertising and publicity director, a bow for the swell cooperation that made possible this Guest Section. —A-MIKE.

National Advertisers Tiein On "Forbidden Heaven"

Among the highlights of the campaign on "Forbidden Heaven" planned by Edward Finney, director of advertising and publicity for Republic Pictures, are tieup with Lettie Lee, famous dress designer of Hollywood, who has created a frock for Charlotte Henry, worn in the picture; special promotional stunts include every store selling her frocks. Lux manufacturers have issued streamer for stores and windows carrying large photo of Miss Henry and these will be used in all drug and five and ten cent stores.

Finney has also arranged for the distribution of "Forbidden Heaven" heralds by postal telegraph boys and for the display of jumbo telegrams in branch office windows.

"Have You Contributed Lately?"

Rivoli Uses Projector For "Call of the Wild"

For the "Call of the Wild" opening at the New York Rivoli a huge 40' square sky sign was projected from dusk until midnight. Cast, credits and opening were announced starting three days ahead and continuing through first week of run.

Chain of sporting goods stores devoted windows and inside displays to camp equipment in conjunction with colored and cutout photos of stars, tiein copy reading "when you feel the call of the wild, we can supply your sports necessities." Other window displays were secured, one of Gable shown with camera and hosiery shop featured stills of Loretta Young and four foot cutouts.

"Have You Contributed Lately?"

Silver Stages His Own "Goin' to Town" Parade

When Nat Silver, Strand Theatre, Lowell, Mass., recently was unsuccessful in "borrowing" cars from local dealers for a "Goin' to Town" parade, he remained undaunted, called on his staff and friends, bannered their cars and staged his own parade.

However, the piece de resistance of his stunt was the tuning in of all radios in the cars to a station that happened to be playing some march music and with all sets going full blast, parade toured the town.

Chalman Calls All Cars in Lobby for "Let 'em Have It"

In addition to his lobby display of riot bombs, tear gas, etc., on "Let 'Em Have It," Jack Chalman of the Texas Theatre, San Antonio, secured a new radio police motorcycle hooked up to local police dispatcher and the radio kept sparking out police calls during entire run. Another attraction getter was fire siren placed atop marquee and five minutes before picture was flashed on screen it was sounded.

Loudspeaker equipment at local fight, wrestling and dog race arenas brought the picture further mention.

"Have You Contributed Lately?"

Costumed Team Plug "Town" for Harpster

A team of a gal and two boys dressed in Gay Nineties costumes acted as Frank Harpster's street bally at the Ohio in Mansfield, Ohio, carrying suitcases placarded with "We're Goin' to Town to see Mae West." The three visited department stores and dined at leading restaurants.

Reserved for Miss West cards were placed on tables of night clubs, small colored cards distributed, one side containing playdates and other Westicisms. Frank also promoted co-op page.

"Have You Contributed Lately?"

WILLIAM
POWELL
ESCAPADE

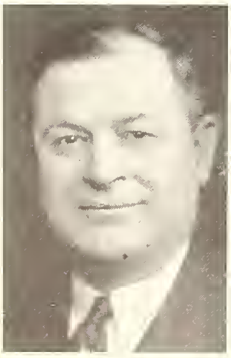
ART STUFF. On the "Escapade" date in Los Angeles, the boys at Loew's State planted an oil painting and sculpture exhibit in the lobby with instructors and students working direct from models.

Being present at every convention so far of the Famous Players - Canadian circuit, N. L. Nathanson had no intention of missing the 1935 get-together to be held in Toronto, starting August 26. The following cable from the president of the Famous Players - Canadian Corporation, Ltd., to J. J. Fitzgibbons, circuit director of theatre operations, is not only an assurance of Mr. Nathanson's presence at the conference but also an indication why perhaps the Canadian theatremen are well pleased to be numbered among the manpower of this organization. Here is the president's message:

"Returning in time attend Eastern Managers Conference. Will have opportunity thanking the boys for their loyalty and splendid efforts which have made possible our continued progress since last meeting. Happy over results first year sharing plan and to know that they have materially shared in the betterment of their individual operation. Regards."

Victor Armand
(above)
Projection and
Maintenance

R. W. Bolstad
Comptroller
Famous Players
Canadian Theatres



Charles Dentlebeck
Supervisor, Projection
Eastern Division

Lawrence I. Bearg
(below)
District Supervisor
Vancouver & Victoria
Theatres

T. J. Bragg
Secretary-Treasurer
Famous Players
Canadian Corporation

Ben Geldsaler
Supervisor of
Bookings

N. L. NATHANSON

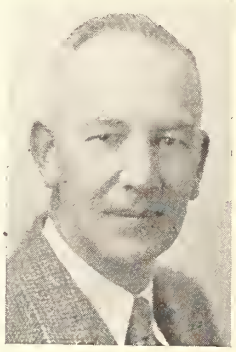
Circuit Represented From Coast to Coast

With representation in every key city and most smaller situations in Canada, the Famous Players-Canadian circuit, founded some 15 years ago by N. L. Nathanson, embraces over 200 separate operations in cities from the Atlantic to the Pacific in the Dominion of Canada.

The original house of the circuit was the Strand, in Toronto, the house manager at that time being Clarence Robson, who now occupies the post of Eastern Division Supervisor under J. J. Fitzgibbons, general theatres director.

Organ and de luxe presentations were also originated in Canada by Mr. Nathanson under the supervision of Jack Arthur at the Regent, Toronto, and perfected by Arthur at the Imperial, which house he now manages.

The circuit is represented by at least one house in each situation and by as many as 15 in Toronto with other cities having from three to four. Of the supervisors, John Hazza and Frank Gow operated their own theatres before selling to Mr. Nathanson and joining his forces. Morris Stein was head of the Michigan Managers' Vaudeville Association, and Larry Bearg came from Boston, where he held an executive post with Publix. Photos on this page are alphabetically listed.



Frank H. Gow
(above)
Supervisor, Okanagan
Valley District, B. C.

J. R. Muir
Supervisor, Vancouver
Suburban Theatres

Morris Stein
Supervisor, Toronto
Suburban Theatres
and "B" District

John Hazza
(below)
Supervisor, Winnipeg
and Calgary Districts

Clarence Robson
Eastern Division
Supervisor

Ben Whitham
in charge of Purchasing and Construction

"MANAGERS MUST KEEP INFORMED"

Circuit Chief Stresses Necessity Of Keeping In Touch With Latest Developments of Picture Business

by J. J. FITZGIBBONS
Director of Theatre Operations
Famous Players Canadian Corporation

Photo by Bachrach

J. J. FITZGIBBONS in a manner of speaking is the engineer of the far-flung operations of the Famous Players Canadian circuit that reaches from coast to coast in the Dominion.

Thousands of miles span the Famous Players operations, but every theatre and theatreman in the circuit has been visited by him a number of times. His boys call him "tops" and that's about "tops" in rating. On this page Mr. Fitzgibbons sets down some of his observations on this business of ours. His views are decidedly informative and we are pleased to present them.

With a full appreciation of the importance of a manager being able to successfully effect ticket selling ideas through newspaper advertising, ballyhoo, tieups or the many mediums of merchandising at his disposal, we wish to emphasize the importance of a manager keeping fully informed as to the latest developments in his business. This is true of every business, but more particularly does it apply to show business, which, by its very nature, must constantly reflect the ever changing public fancy. A manager with a full knowledge of these developments is in the best position to take the fullest advantage of the popularity of these new ideas which create new patronage and keep the interest of the old.

Important in All Towns

This is just as important in the small town and suburban theatres as it is in the big key runs. Much of the success of the so-called small town exhibitor is due to the fact that he himself is intimately informed on every development of his business and can make intelligent use of this knowledge. He has found it profitable to have a working knowledge of projection, sound reproduction, ventilation and the necessary temperatures for body comfort so that he himself definitely knows whether the equipment he has installed is being efficiently operated so as to bring about the results necessary for the comfort of the patrons anticipated when the original investment was made in this equipment. This, unfortunately, is not always true of some managers.

New inventions are rapidly coming to the front. Color and great improvement in the range of reproduction, new ideas in decoration, ventilating, etc., are constantly being advanced and unless the manager keeps informed on these new subjects he's going to find himself, and incidentally his theatre, following the parade.

That brings us to the subject of trade publications. Trade papers of merit are of vital importance to the manager and he should arrange for his staff to read and interest themselves in these publications. We regard the Motion Picture Herald as being so important an authority on our business that for some years past we have arranged to have a copy of every issue placed in the hands of each Famous Players manager.

Very often some minor employee, because of the interest created by reading publications of this kind, can suggest to the manager the basic idea for an interesting newspaper story that will be acceptable as news or perhaps some important ticket selling and merchandising idea. Even magazines such as Popular Mechanics, where in each issue a section is devoted to mechanical improvements and inventions affecting our business, are worthy of your attention. Readers of these magazines are better informed on what is going on in our theatres and studios for the improvement of the business we are in than many managers!

The July 27th issue of MOTION PICTURE HERALD, for example, carried some very interesting ideas about tapping new sources of patronage and outlined how others have successfully approached the problem.

Hardly a week passes but that some interesting suggestion does not come through and you managers must realize that this publication has the greatest resources for collecting and presenting information of any other single publication of its kind in the industry, simply because it has specialized in the development of the various important phases of our business and has confined itself *solely* to the motion picture industry and its problems.

Producers, directors and research men at the world's leading studios carefully seek out new ideas. They present, through their showmanship and ability, the complete product for successful and profitable presentation, yet we sometimes find that the theatre manager, through neglect in the matters of projection or sound destroys the effect of huge investments which the theatres should have capitalized on, thus creating dissatisfied patrons which are your greatest resistance to ticket selling.

By carefully operating each department of your theatre, with a full knowledge and understanding of their requirements, you will deliver the maximum of satisfaction and assist greatly in making your theatre a place for people to go when they are seeking entertainment.

Your presence and personal appearance on the floor of your theatre, at least during the peak hours of your business, is of vital importance for your personal success as well as the success of the business you are managing. Here you have an opportunity of meeting the law-makers and important citizens of the community which you are serving. If you have a full knowledge of your business, you can clearly and concisely state *your* side of any controversy. You can protect your interests by being able to inform those who do not have a working knowledge of our business and who may be prejudiced because of ulterior motives of other interests.

Every business, ours no exception, is vitally interested in tax problems. Unless you are informed, you cannot convincingly explain our side of the problem to the law-making representatives.

By being well informed, you can present interesting and convincing arguments or discuss our business with the various local organizations you may be invited to speak before. These civic clubs invariably represent the most important and influential business men in your community. They are certainly going to be favorably impressed if you convince them that you thoroughly understand your own business and can understandably explain phases of our business the general public are not entirely familiar with.

"Have You Contributed Lately?"

Films Fashion Feature Popular With Newspapers

What has proved to be a decidedly successful regular newspaper service inaugurated by Jim Nairn's publicity department of Famous Players Canadian is a fashion from the films feature prepared and set out for release in a number of Canadian newspapers.

Eight-column half-page mats are made up with style photos and latest fashions worn by various stars coming in pictures to be shown at the circuit houses.

THERE IS A CANADIAN ANGLE

Famous Players Publicists Must Interpret Slant for Successful Picture Selling in the Dominion

by JAMES R. NAIRN

Advertising Director, Famous Players Canadian

There is really such a thing as a "Canadian angle" to theatre advertising and exploitation. Hence the particular need for a Canadian publicity department to interpret that slant. For instance, Muni and Raft copy stressed their success in "Scarface" for some time after that great hit. These stars would have been comparatively easy to sell to Canadians but, due to censorship problems, "Scarface," "Public Enemy" or other important hits of the gangster cycle didn't get a showing in Ontario—the best theatre-going province in the country. Press book ads on "Flirtation Walk," to pick another example at random, carried such copy as—"Will pick you up like a band playing Yankee Doodle on the Fourth of July," etc. Perfect for the United States but not so hot in British Canada!

Quite obviously it would not be practical for major companies to alter their campaigns just to suit Canadian exhibitors, yet such copy allowed to stand, would be definitely harmful in Canada.

The Publicity Department, besides preparing supplementary campaigns on most of the important productions from Hollywood, also has the problem of British pictures. Campaigns are prepared on these also. We have been most successful with such attractions as "Man of Aran," "Rome Express," "Iron Duke," to mention a few, by using our own type of campaign. Then we have the problem of duty to contend with in this country. It costs money to import mats and photographs.

Campaigns Designed to Fit

Working in cooperation with managers of Toronto's key-run houses we design our campaigns primarily to meet their requirements. By doing this we give the other managers an opportunity of seeing how our ads stack up in the papers and pre-sell the pictures in cities and towns adjacent to Toronto where local papers have a heavy circulation. All ads are made with an eye to circuit use. In each case they are drawn so that the signature slug drops out and other theatre names can be sustituted. Each manager has a special set of slugs for this purpose. Complete proofs of each campaign are rushed to managers who order direct-pressure mats at cost through the department. This plan was put into effect less than two years ago and by the end of July mat orders filled by the department totaled 16,317.

In addition to the regular campaigns we prepare every year at the request of managers who have no art departments, hundreds of complete campaign for anniversaries, openings, special weeks, etc., besides producing the majority of institutional trailers used throughout the circuit. The work of the Toronto department is supplemented by exceptionally good campaigns prepared by Miss C. Freyvogel and Allan Spencer of Montreal; George Clark of Vancouver and Charles Kirby of Winnipeg.

Each week the tear sheets from the entire circuit are received in Toronto and expertly checked by Clare Appel, who, when the occasion demands it, re-drafts the ads using the same material, and sends the copy to the managers, showing them what improvements might be made in their copy

Newspapers Cooperate

Canadian newspapers are generous in what they call legitimate tieups. Reasonably enough, they only want a tieup when it means something to them as well as to the theatre. The leading chain of Canadian newspapers was enthused about a feature prepared by the Publicity Department on "Fashions From the Films" and gladly used this eight-column weekly spread across Canada because they knew we offered them something with reader interest. That's their yardstick and they won't be high-pressured into anything else. The same is true of leading stores. The greatest of them will be happy to give their windows and newspaper space to something they can sell, such as Shirley Temple dolls and dresses, move editions of books, clothes and jewelry used in pictures—but don't try to sell them something they can't cash in on!

In addition to preparing newspaper and publicity campaigns, our department works out a weekly broadcast with the Canadian Radio Commission by using a fifteen-minute re-enactment of a current movie on a late Thursday night program that covers Canada on a coast-to-coast network. This costs the company nothing but a little work.

Every Famous Players manager operates his theatre as if he owned it. There are no "must" orders regarding publicity. There are no restricting advertising budgets. Some of the publicity shown on these pages is an evidence that our managers are on the alert and take advantage of every possible break. Famous players managers operate their theatres as they should be operated—as businesses, not rackets.

JAMES R. NAIRN has been with Famous Players Canadian for five years coming to his post with much experience in newspaper work and exploitation before entering circuit operation

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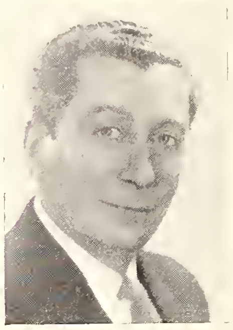
Harmony Sought On Every Picture

How results are secured at the Palace, Montreal, is detailed by Manager George Rotsky in outlining the activities of his staff, as an instance, on the preparation for the date on "Becky Sharp." So that the advertising, exploitation, front and lobby displays are in harmony, regular meetings are held on every picture. At these meetings are Rotsky, the advertising writer, publicity director, exploiteer and display artists.



GEORGE ROTSKY

It was decided on "Becky Sharp" that the entire campaign would feature that since the Palace was the first theatre in Canada to present talking pictures, it was also the first in Montreal to present the new technicolor film. The idea, says George, was that the two first coupled in the minds of his patrons would be in keeping with the prestige advertising of his house.

In the matter of fronts, George lays stress upon the fact that the art and copy tie in definitely with his newspaper advertising. The front was created to carry out the dignity of the house and the picture, though as this member writes, "the policy of making the front so that it is noticeable is never allowed to dominate the fact that it must bring money in at the box office."

Trailers and Radio

On pictures of this caliber, George uses preliminary trailers ahead of his regular advance and for "Sharp" plugged two weeks ahead a new era in entertainment angle, copy selling the technicolor slant.

Radio tie-ins were emphasized by local commentator on popular laundry program who devoted most of his period to an explanation of the process of coloring used in making the picture. Special preview for newspaper critics also aided the publicity.

Merchant tie-ups were widespread, says Rotsky, including a number of prominent stores, which featured the picture in book cooperations. One spot featured special Thackeray editions and another placed bookmarks in all outgoing packages.

Favorite recipes of the woman stars were also put out by the grocery department of another leading store, one side in English and the reverse in French. Becky Sharp headdress and collar were also featured in different establishments, and smoke shops and florists also cooperated.

Works With Local Society

George and his staff were responsible for an excellent advertising and exploitation campaign on the British picture, "Drake of England."

Prior to the opening he contacted secretary of local British Film Society, which has a large Montreal membership, and had them notify its entire membership by mail of the showing. This letter was directly responsible for extra admissions.

Bishop Describes His Music Nights

by LEONARD N. BISHOP

Manager, Capitol, Halifax, N. S.

For twenty-two consecutive weeks the Capitol Theatre, Halifax, has presented successfully a series of "Musical Nights" with amazing box-office results. "Musical Nights" are nothing more or less than amateur shows, but are presented on the stage with a finesse that, according to the opinion of many, give them the professional touch. In producing "Musical Nights" the "presentation" idea is used. The band is arranged on the stage on parallels, in pyramid fashion. A set of blacks is used for a background. Cut-out metallic paper of varied colors and in designs that are changed from week to week are fastened to the black velour background.

L. N. BISHOP

All the dancing schools in the city became interested in this innovation, for it provided an outlet for their pupils and unlimited advertising possibilities for them. In rotation, they prepare tap ensembles, and ballet routines weeks in advance. They work for a small monetary consideration.

The approximate cost of a "Musical Night" is $75.00 to $85.00. They are generally presented on the last day of a picture, and the slight cost is returned tenfold.

Use Amateurs of All Kinds

Amateurs of all kinds and descriptions are used; singers, dancers and instrumentalists. They are introduced by the Master of Ceremonies (who happens to be the writer).

Great care is taken with the lighting effects. The acts seldom do more than three or four minutes, and the programme, which runs about forty to forty-five minutes as a rule, is kept moving at a merry clip. An occasional "blackout," comedy situation or gag is used. The programme is always prepared with an idea to balance, and never in one instance has anybody walked out on the show. The Master of Ceremonies has successfully planted the idea that "Musical Nights" lend a marvellous opportunity to develop talent, and that it is incumbent upon the citizens of Halifax to support and encourage their own. The response to date has been exceptional.

There is no attempt to introduce the "hook." Every performer is taken seriously, presented in a cordial fashion.

By this time, the writer, since he has taken the opportunity of playing the role of Master of Ceremonies, has become intimate with the patrons, and has taken advantage of telling them about forthcoming productions, little bits of chatter of institutional importance and so on.

It has been the experience of the writer that it is futile to *advertise* for talent. One must simply keep looking for them, and it is astonishing just how much talent there is if one digs for it.

Arthur Uses Living Model On "She" Lobby Display

The lobby of the Imperial in Toronto, Canada's largest theatre, is used to the utmost advantage in selling his coming shows by Manager Jack Arthur.

A week in advance of the showing of "She," a large replica of the book was placed where incoming patrons couldn't miss it—at the head of the stairs leading into the theatre. Attractively painted and lighted with spots, the book stood eight feet high by four feet wide. In the opening an attractive living model (see photo) costumed as "She," was posed with a native girl in bright costume passed out heralds to the patrons. The display was made so that at certain hours when the model was off duty an attractive cut-out was substituted.

"Have You Contributed Lately?"

Makes "Richelieu" Tieups

Out in Penticton, B. C., where its difficult to make publicity contacts, E. G. Smith of the Empress, succeeded in formulating a comprehensive campaign on "Cardinal Richelieu," which, in addition to regular house and newspaper advertising, consisted of a number of window displays, spot radio announcements, jewelry tie-ups of costume valuables, and hat store contacts on "Richelieu" hats. Hooking up with a national campaign on Model Coaches, Smith reaped additional benefit.

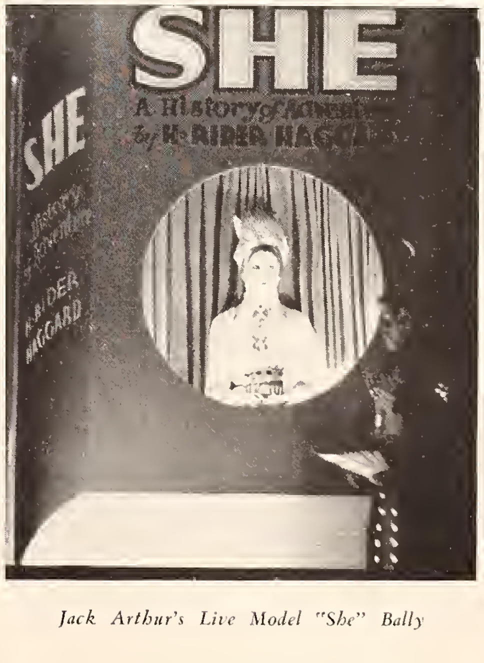
"Have You Contributed Lately?"

Knevels Plugs Color On "Becky Sharp" Tieups

Howard Knevels of the Regent, Ottawa, Ontario, really went to town on "Becky Sharp," with a comprehensive campaign that apparently covered all angles. In addition to an extensive ad campaign, a special house front was designed in striking colors. Full-size window displays were secured from several department stores which were augmented by a number of window cards, heralds and throwaways. Book-marks were placed in libraries, tying in the feature with Thackeray's novel.

A large newspaper ad was sponsored by a beauty salon, on a hair-dressing tie-up, in which the theatre attraction was liberally displayed.

"Have You Contributed Lately?"



Jack Arthur's Live Model "She" Bally

Wilson's Annual Flower Contest

by JAMES R. NAIRN

Ad Director, Famous Players Canadian

A showman hitched his hobby to his lobby and the result is his greatest box office attraction of the year! The showman is Walter Wilson, manager of the Capitol theatre, Edmonton, Alberta, and his hobby is rose growing. Three years ago Walter Wilson started his first Rose Show in the lobby of the Capitol theatre in July. It caused city-wide interest and he immediately saw its tremendous possibilities and started to work in earnest. His second show was even greater and there is no question but that his third show this month will be the biggest attraction of its kind the West has ever seen. The entries this year will tax the capacity of the theatre to the utmost.

WALTER WILSON

Gets Mayor to Cooperate

Wilson got the mayor behind the campaign to make Edmonton the "Rose City of the West" and public-spirited citizens took up the campaign.

Radio stations and newspapers were generous in their cooperation and Wilson obtained the assistance of a reputable firm of growers in Edmonton who have sold more than 5,000 rose bushes a year as the result of the campaigns in the past. This year 10,200 rose bushes were sold through Capitol Theatre coupons!

The Capitol theatre charges no entry fee for the show. Pamphlets describing the contest and the best methods for rose growing are given free to every patron of the Capitol upon the purchase of an admission ticket. Coupons attached to the pamphlet entitle patrons of the Capitol to a substantial reduction in the price of rose bushes through the theatre's tie-up with the growers. The bushes are bought early in the season for delivery in the spring.

Entries Sent to Theatre

Roses for the contest are sent in to the Capitol theatre, accompanied by entry blanks obtained at the box office, and are arranged and ticketed by the manager and his staff. These are on display to patrons of the house and are later judged by an expert on horticulture. Prizes, donated by Edmonton merchants, are presented from the stage of the theatre at the close of the contest.

Entirely apart from the heavy advertising and good-will the Capitol theatre receives in Edmonton and surrounding towns as the result of this annual Rose Show, the box-office is stimulated every July to the extent of *doubling* normal receipts, which is no small accomplishment.

Wilson's hobby pays off in dollars and good-will.

THE COLLEGE TOWN THEATRE

Good-Will of Students Essential To Successful Operation of This Type of House, Says Theatreman

by E. O. SMITHIES
Manager, Capitol, Kingston, Ont.

The value of good-will has been stressed and discussed so extensively in theatre management articles that we are all aware of its vast importance in the conduct and operation of the present-day theatre.

But it is only the manager of a theatre in a college town who really appreciates its full meaning. He may have the choice of the entire picture product, his services may be unexcelled and his theatre the finest in the land, but if he has not the good-will of the student body, his theatre will not be a success.

After 15 years operating a theatre in a town that must look for its revenue from students of two universities, a little of our experience in cementing good-will with them may prove a little help to those managers who may be called upon to operate theatres in college towns.

Our first line of attack on the good-will front is the Freshman. Each year between three and four hundred young fellows and girls come to town to register for a stay of between three to six years. These, together with the other students and the teaching staff, make up the entire population and its main source of revenue; so you will readily understand our anxiety to get their good-will the minute they come to town.

Mails Cards of Welcome

This is done by mailing them a card of welcome as fast as we find their respective boarding house. On the card we express the hope that they will be successful in their studies, give them a few interesting facts about our town and incidentally work in the theatre, its prices, times of shows, change of programs and the advantages of group theatre parties. Our next move is to acquaint ourselves with the different "Year" chairmen as soon as elected. To these, we mail personal letters congratulating them and suggesting that they bring their "Year" down to the theatre as a get-together gesture. Our next move is to learn who will be the members of the Alma Mater Society (the student government body) and when elected, send each a pass to be our guests for an evening. In this way I personally meet every important member of the different branches of student life. The Literary Society, the Drama Group, the English Clubs, Debating Class, etc. Knowing all these people personally comes in mighty handy in promoting certain pictures that come along and need just that kind of exploitation support.

VISITS STUDIOS. That's Manager Larry Graburn (left), Capitol, Winnipeg, visiting on the Warner lot in Hollywood with James Dunn and director Bob Florey.

Contacts Sports Units

Another important part of our good-will campaign consists of making ourselves friendly with the different sport units. As a rule the members of the different sporting fraternities are the most popular chaps in the college and are looked up to by the other students. Through this connection we have been very successful in eliminating, to a great extent, the periodical student "Rushes" at the theatre. We support all their activities that call for programs by taking space in them. We take regular space in their bi-weekly newspaper and permit them to cover the attractions and report same in their columns. In this way the theatre becomes part of the students' university career.

Have the students sour on you, and your theatre and they will make your life pretty miserable. On the other hand, cultivate their friendship, take an active part in their different activities, invite the players of the senior football team to your show the night before an important game, give your aid when they ask it to their amateur theatricals, and you will operate a very successful and profitable theatre.

"Have You Contributed Lately?"

Stresses Vacant Store Displays

Manager C. G. Holmes of the Royal Theatre, Guelph, Ontario, watches for vacant store premises upon the main thoroughfares, wherein he sets up his attractive window displays which bring added business to the theatre. Circularizing an extensive mailing list, by means of a postcard, advertising coming attractions, has also proved of value in bolstering his general publicity campaigns.

"Have You Contributed Lately?"

Town Band Parades On Bolinsky Date

Offering his patrons a variation in entertainment with the advent of hot weather, Joe Bolinsky of the Capitol, Paris, Ontario, sold a dance teacher on the idea of sponsoring a dance revue comprised of local talent. The home-town angle, plus the novelty of stage attraction created a boost in business.

Plugging the patriotic angle on "Lest We Forget" a Canadian war film, Bolinsky persuaded the Town Band to stage a parade. The musicians confined themselves to patriotic airs, and Bolinsky headed the troupe with a large banner selling his attraction. Tieups with local and surrounding regions brought a number of theatre parties.

Easson Adds New Slant To Kid Show Angles

Some of the oldest gags are still the best. Alan Easson, manager of the neighborhood Oakwood Theatre, Toronto, Ontario, doped out a Kiddies' Kartune Club by giving a new slant to a collection of kid show ideas with amazing results. Starting off along the line of hundreds of other clubs by having children fill in the membership application blanks to be exchanged for cards with punch numbers from one to ten, Easson worked out a new cartoon angle.

Each child was given a sheet of cheap paper on which was printed a famous cartoon character in miniature. The children were asked to draw the cartoon on an enlarged scale. The theatre's coming shows were printed on each sheet, sheets distributed at the Saturday matinee to be returned completed on the following Saturday.

After the drawings were judged, 10 winning numbers were flashed on the screen and these children were given free tickets for the following Saturday matinee. Winning sketches were displayed in the lobby. It's proven a great business builder.

"Have You Contributed Lately?"

Joiner Creates Thrill Gag On "Frankenstein" Trailer

Prior to his showing of the "Bride of Frankenstein" trailer, M. S. Joiner of the Orpheum, Vancouver, B. C., successfully tried this attention-arrester. All house lights, including aisle lights, were switched off. An effect of a skeleton carrying a woman in his arms, was flashed on the organ grill, and moved around the top of the proscenium arch, to the right-hand organ grill. Then back to the center, at which point the regular trailer broke through the effect.

Both the effect and the trailer were shown by using green gelatin in front of the lens. Additional effects were created by the use of thunder sheet, wind machine, wind whistle, etc., from off stage, through the duration of the trick.

"Have You Contributed Lately?"

Gow Wins Prize on "Gold Diggers" Float

The accompanying photo shows attractive float on "Gold Diggers" which J. M. Gow at the Capitol, Nanaimo, B. C., won first prize in a recent celebration up there. Hidden among the trees is a 45-gallon water tank, hose connected to tank permitted water to flow over the rocks into sluice box. Gold nuggets were placed around the box and girls carried picks and shovels.

GOLDDIGGERS OF 1935
CAPITOL TODAY & TOMORROW
NANAIMO BALLET SCHOOL
All types of Dancing
DAVID COPPERFIELD
CAPITOL
MONDAY TUESDAY WEDNESDAY

Gow's "Gold Diggers" Gal Prizewinning Float

Robertson Clicks With Various Exploitations

A splendid tie-up brought J. M. Robertson of the Capitol, Victoria, a real ticket selling front on "Public Hero No. 1." Complete finger-printing apparatus, handcuffs, leg-irons, batons, bullets, and other items of criminology featured the display, which had as its feature the original Identification Wanted Card used in the capture of John Dillinger, by the U. S. Department of Justice, containing photos, description, and finger prints of the once wanted man. The entire display was augmented by art cut-outs and displays of the attraction.

One of the feature broadcasts of a local radio station in Victoria, was a contest for the discovery of juvenile radio talent. The presentation aroused keen interest in the city, and 75 contestants competed for the sponsored prizes. J. M. Robertson of the Capitol successfully secured at no cost to the theatre the Grand Finals of the Kiddies Contest, as a special stage attraction, with a resultant marked increase in business for the theatre.

"Have You Contributed Lately?"

Paint Week Sells Temple

Charlie Querrie of the Palace Theatre, Toronto, Ontario, secured a beautiful layout on "Little Colonel," and sold his neighborhood paper on a co-operative page, in conjunction with "Paint Up-Clear Up Week."

"Have You Contributed Lately?"

Egan Breaks Page One During Stampede Week

Pete Egan, Palace, Calgary, broke the front pages of the local newspapers by digging up Dad Johnson, a well-known character in Calgary whose early life on the range gave Owen Wister some of the material for his novel, "The Virginian." Egan played the picture to great business during the famous Calgary Stampede.

He also used the old, but ever-effective "rube" stunt as a street ballyhoo parading a stooge dressed as a farmer through the main streets with the sign, "In Town to See the Virginian at the Palace" fastened to his carpet bag.

When the circus advance man arrived in Calgary, Alberta, Pete Egan of the Palace, learning he was one of the West Coast's best known organists, sold him on the idea of six organ recitals, during which there was a heavy theatre ad plug, interspersed with circus copy. Visitors were reminded of Palace show times and attractions, and gratis banners were obtained to be placed in side-show tents.

The Original "Virginian" at the Palace

LOOKING AT SHOWBUSINESS

In Which a Canadian Member Sets Down Some Observations On Different Phases of Operation

by WALTER F. DAVIS

Manager, Capitol, Regina, Sask.

WALTER F. DAVIS

A dark house means opportunity lost. The foyer of the Capitol Theatre, Regina, Saskatchewan, has a floor space of 20 by 112 feet level with the sidewalk with doors opening on the two most thronged thoroughfares. There may be no "show" Sunday evenings, but the theatre is thrown open and "Famous Players" are *at home* to the strolling public. The foyer is lit up, bathed in rich golden shades and cooling colors, the lounge is given a warm and friendly atmosphere, choice radio programs lend charm, while, as host and chatelaine, Mrs. Davis and I move genially about with the groups.

We give warm greeting to all out-of-town visitors and local citizens alike—with the whole scene always in full control. On the tables is plentiful display of coming attractions, reading matter of house programs, and a wide array of fan magazines and motion picture periodicals. Guests are left free to pass to and fro, resting awhile, listening to the air concert, reading and smoking, and visitors enjoy the innovation of a quiet couple of hours in pleasant atmosphere. There is nothing commercial or mercenary about it, but it makes many friends for the Capitol Theatre.

Printed Matter Useful

Every piece of lithograph, novelty or odd art work in the publications pertaining to motion pictures, we have our art shop mount them, with striking background, borders, etc.

Have them on display in the foyer, lobby and out front.

This is the only method for this printed matter to reach the public—such a variety of displays—always something new. They never fail to attract a lot of attention.

Is Against Passes

Anything negative is an evil to its subject. If that is good philosophy the major evil to the theatre business is the "free admission."

The passes issued year in and year out, regardless of service rendered to newshawks, city and government officials and the like—must be definitely eliminated.

Let 'em howl! A theatre's business is merchandising seats. There are no sidelines, no by-products.

A store-man who would give his stock away for some imaginary favor he *might* have through press publicity or civic protection, would soon ruin his shop.

The policy is a detriment to the whole show business. It COULD be stopped. And that, without curtailing a manager's discretionary power in the interest of charity or good advertising.

Regarding Billboards

Billboard advertising is designated as "propaganda extraordinary." It may be costly, but actual diagnosis will show that, when warranted, it is effective and practical. Circumstances alter everything.

No manufacturer would dream of using a billboard for one sale. The objective is to generalize a commodity and its attractiveness in the mind of the public. Undoubtedly a psychosis is created that will follow through with a purchase.

It is different with a picture. *It has only one sale.* Prohibitive costs make billboard advertising unthinkable. No warrant for it.

Again, the same people pass the same billboard all the time, unless the billboards are on a prominent artery, their psychological effect can be of little use to the theatre.

"Have You Contributed Lately?"

Ritchie Stresses Fronts In Congested District

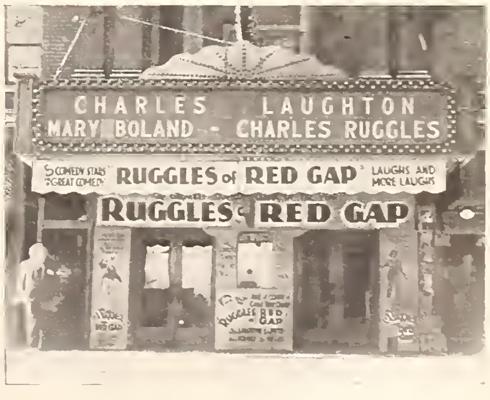
Being a suburban theatre in a congested district, with a concentrated booking policy, A. Ritchie of the Alhambra, Toronto, has successfully concentrated on building fronts (see photo), which have garnered him a goodly share of business. On "Ruggles of Red Gap," Ritchie worked an imprinted wrapping paper and bag stunt, which bore lucky free pass numbers. News stands also co-operated along similar lines.

In order to bolster Saturday matinees, a cartoon blotter was created, and circulated to kiddies at the schools. Cartoons and other short attractions which would appeal to youngsters, were also added to programs.

"Have You Contributed Lately?"

Sells Christmas Tickets

Frank Willis of the Metropolitan, Winnipeg, recommends the gift stunt he used for the holidays wherein tickets stamped "good for any performance" were sold well in advance. Organizations were circularized and other advertising helped put it over.



Ritchie's "Ruggles" Front

Finds Personal Mailing List Valuable For Better Contacts

There is no single item of publicity more important to any theatre than a live mailing list, and nothing more useless than letters or circulars sent out in a hit-and-miss manner addressed to "The Householder." The latter commands neither respect nor attention.

Realizing that in our situation, with all the great Fraser Valley back of us, that a live mailing list was vital to the real success of our theatre, we decided after much study and thought, that the best way to build up such a list was to start from scratch, and build slowly but permanently. Therefore, by means of advertising on the screen and the papers, circulating within a radius of forty or fifty miles, we advised our patrons that anyone desiring a list of coming attractions, to be issued bi-monthly, might have their name placed on the mailing list by handing it in at the box-office, or to any employee. The list has grown steadily ever since that time, until now it is in the neighborhood of six hundred, every name being there at the person's special request.

It is our constant aim to make the wording of these letters of such a nature that it will create a real intimacy, and a feeling in the patrons receiving them that the Columbia Theatre is their theatre. That this result has been achieved is witnessed by the many letters we receive thanking us for the service, and also containing valuable suggestions.

We have found our mailing list, in addition to the publicity and goodwill created, of incalculable value through the suggestions written in by many patrons. This is undoubtedly the surest way of keeping in touch with public opinion.—*By J. P. Pitner, Manager, Columbia Theatre, New Westminster, B. C.*

Purves Invites Children To Sign Temple Book

Jack Purves, manager of the Capitol theatre, Sudbury, Ontario, sponsored an excellent stunt for his theatre. His artist, Harry Young, produced a large book, three by six feet, with the cover inscription, "Happy Birthday, Shirley—we celebrate your birthday at a special show in the Capitol Theatre, Sudbury, Canada."

A special Shirley Temple morning show was advertised and children attending were invited to sign their names in the greeting book to be sent to the little star in Hollywood. The birthday book contained the signatures of 1,480 kiddies who attended the special show. Just 1,480 extra admissions for an idea.

Purves is turning out some nice art work, accompanying photo showing some of the work executed by his artist, Harry Young, for lobby set piece on "Nitwits" with special stage show.

Another striking setpiece produced by these showmen was on "Bride of Frankenstein," featuring a giant cutout head of Karloff bordered in contrasting colors and topping a three-panel board with copy.

EVERYBODY
ON OUR STAGE WED. THU. AUG 7-8
ON THE SCREEN
BROWN SKIN MODELS
41
12 DELEGATES OF JAZZ BAND

A Purves-Young Lobby Display

Local Dealers Supply Smart's Birthday Party

J. S. Smart of the Capitol Theatre, Port Hope, Ontario, capitalizes each year on his theatre's anniversary. This year he announced a birthday party for all the theatre's patrons and ice cream, cake and soft drinks were supplied by local dealers, each of whom advertised the party. The refreshments were obtained without cost in return for credits. Electric refrigerators were borrowed for the occasion on the same terms. Smart ran his party on the poorest two days of his week.

"Have You Contributed Lately?"

Merchants Cooperate On Popularity Contest

Manager W. P. McGeachie, Algoma Theatre, Sault Ste. Marie, Ontario, recently arranged a popularity voting contest for the most popular girl, leading merchants participating. Purchases entitled customers to ballots and buying of theatre tickets also entitled the patrons to vote. The theatre obtained a great deal of front-page publicity and McGeachie arranged for the ballots to be deposited at the theatre, and also for the presentation of the prizes from the stage.

"Have You Contributed Lately?"

Road House Plugs Picture Over Act

When Bob Knevels of the Capitol, Hamilton, Ontario, played "West Point of the Air," he secured 3,000 heralds, with a glider cut-out imprint, and distributed them at schools, playgrounds, swimming pools, and other places where children gather; twenty cut-out standees were prominently located.

A tie-up was arranged with the opening of a new roadhouse, bringing radio spot announcements and advertising in which the cost to the theatre was 50 guest tickets.

Community Spirit Good Exploitation

by WALTER GOLDING

Manager, Capitol, St. John, N. B.

Some might consider it in bad taste to include community spirit and cooperation in the category of exploitation as concerning a theatre. Be that as it may, the reflex of such helpfulness to the public at large I have found to be one of the most potent factors in building up and retaining goodwill.

That certainly has been the case with Capitol Theatre, Saint John, N. B., Canada. When the house was opened 22 years ago in the presence of the late A. Paul Keith, partner in that enterprise with E. F. Albee, he turned to the writer after the big doings were over with the remark:

"There it is, Walter, it's your house. Run it as if it was your very own. This is your town, you know its people best. Keep the house clean, pay your bills promptly, offend nobody and we'll stand at your back."

That was a wonderful cue to hand a man breaking into a fairly small community with an 1,800-seat house. But exemplification of that advice, which has been repeated by changing executives up to the present day, has built a patronage which is rooted to the very heart of every home within the scope of the theatre.

Between-hour and after-hour entertainments for orphanages, Jewish relief movements, Y.M.C.A., Y.W.C.A., Red Cross, etc., have made Capitol Theatre a powerful instrument in the public weal. Miniature trade fairs have been held in its lobbies and behind its expansive plateglass frontage Oxford Groups have packed it to the roof.

In fact hardly a month passes but what the instrumentality of the theatre is sought to put over some public welfare effort. It has even permitted pantry sales in its waiting-room parlors off the main lobby to buy shoes and stockings so that poor kiddies might attend school.

Theatre Friend of All

I do not have to explain to my fellow showmen that this constant contact with an element of people whose hearts and hands are so usefully employed for the benefit of others, has not redounded biblically to our commercial benefit, although I shy at that word "commercial." The best people feel Capitol Theatre is its friend and councillor. This applies to the Catholic community, the Rabbis, Evangelical Alliance, Salvation Army, as well as the altruistic secular bodies of the city.

This use of our house I have always considered in the light of class-A citizenship. A close personal interest, too, the right thing on the part of the staff. But some managers, I have heard, frown upon this form of gratuity for reasons I could never well understand. I am convinced, nevertheless, that there are eternal reasons why helpfulness in such cases are never barren of helpful reactions.

In a popular-priced house of entertainment community spirit takes on its 'nth degree of effectiveness. Built for life in lighter vein it is doubly blessed when it occasionally steps out of its role and lends its power to helping solve the more serious phases.

Theatre Fronts For The Smaller Towns

by HARRY E. CREASEY

Manager, Capitol, Kamloops, B. C.

In the average small town with its three changes a week, the problem of an attractive front is always foremost in the manager's mind. As it is too expensive to build special fronts, except occasionally, activities must be confined, for the most part, to utilizing the standard frames to the best advantage.

Paint is inexpensive and will work wonders. We paint frames every three months, also re-varnish larger surfaces at the same time. I have found that a very inexpensive manner of attracting attention to frames is by changing the backgrounds. This we do with the aid of wallpaper, using a high-grade paper that is not only attractive but also sun-proof. Designs can be chosen to suit the different seasons of the year. Since we have been using wallpaper we have put it to many uses, such as backgrounds for lobby displays. When changing the backgrounds of display frames we also place the 11 by 14 frames at a different angle than formerly, which breaks the monotony. Two large wall frames which formerly held three-sheets are now used for one-sheets with the extra space being used for various designs and ideas to make a setting for the one-sheet.

We have two one-sheet frames on the walls by both entrance doors; these have been utilized for many months to give space to a program of the current month's attractions. I cannot recall any display that has attracted more continuous attention from patrons, as it is only natural that they are anxious to know of the play dates of coming attractions.

Changes Color to Solid White

After many years of dark colors on the front of the house it was decided to change it to a solid white. The result not only makes a much smarter front but lighting from both Neon sign and regular white lighting, is much more effective.

As we use a canvas marquee during the summer months, it does not lend itself to the hanging of large banners. In their place we hang small banners both sides of the marquee. These are made from smooth finished lumber and as kalsomine and water colors are used they are easily washed after each using and will last indefinitely.

While some managers may not agree with me, I personally do not believe in having my cashier wear a uniform. With the idea in mind of eliminating monotony and realizing that we are catering mostly to the same people each week, I would rather have my cashier wear her own dresses which, naturally, she constantly changes.

"No parking" signs are always kept clean and painted. An announcement board on the sidewalk is always in the same condition.

A smart, attractive, clean front will pay dividends, especially so in the summer time, as it will attract tourists, many of whom must be sold on the idea that the small town theatre is just as good as the big city theatre that they know so well.

Circuit Art Departments Aid Theatres With Ace Displays

Prior to September, 1930, all the display work for Famous Players theatres in Toronto was farmed out to various sign shops. In many cases managers could not afford the type of displays they wanted and in a great number of situations the front and lobby displays did more harm to the attraction than good.

The idea behind the unit was to produce up-to-the-minute displays at a cost that could come within the budget of every theatre. With 26 theatres on his list as customers, Ben Cronk organized his department to that end. The most modern equipment such as air spray outfits, multicut machines, electric saws, etc., were installed and by a system of careful buying and distributing, the department has been able to provide theatres with displays that were not only most effective but considerably cheaper than those devised by commercial shops. The department has been self-sustaining from the start.

The artists produce not only the latest in fronts but lobby displays, mats, window cards and silk screen process cards. A system of distribution by light trucks enables the smallest suburban theatre to receive in a short space of time the same elaborate displays as the de luxe downtown houses use, and at nominal cost.

Ben Cronk's department has had to seek larger quarters on two occasions because of the volume of work which is handled by 13 expert men, all of whom are capable of turning out every kind of work. The displays from this sign shop compare favorably with those from anywhere on the continent from both an artistic and advertising standpoint.

Exceptionally fine departments, operated on a smaller scale than that in Toronto, are maintained in Winnipeg under the direction of Charles Kirby; Hamilton under Ernest Marchell; and Vancouver under George Clark and L. B. Phillips. Smart displays are created in other cities and towns by local sign shops under the supervision of the managers.—*By James R. Nairn, Director of Advertising.*

Forhan's Monthly Calendar Jumps Rural Business

Generously acknowledging that he adapted the idea from Charlie Querrie of the Palace theatre, Toronto, George J. Forhan, of the Belle theatre, Belleville, Ontario, produces a monthly calendar 11 by 14 inches that he claims is a "natural" for small town rural trade.

Each day of the month is checked off with the name of his feature printed underneath. The calendar is punched for hanging on the wall and carries this announcement: "Each day in May I call some one on the telephone, asking if they have our calendar. If you have, and can tell me what picture is playing on a certain date, a double guest ticket will be left at the box office for you."

"In my 25 years of operating theatres," says Forhan, "I have never put out a piece of advertising that is a better business or good-will getter. We have won many new patrons through our telephone contacts and it has jumped my rural business."

"Have You Contributed Lately?"

Maddin Promotes Fair Officials

In Kelowna, British Columbia, in the heart of the fruit belt, they run a big Fair each year, celebrating their fruit harvest. Manager W. Maddin of the Empress sold the Fair officials on the idea of a popularity contest, staged at the theatre, ballots given with admissions.

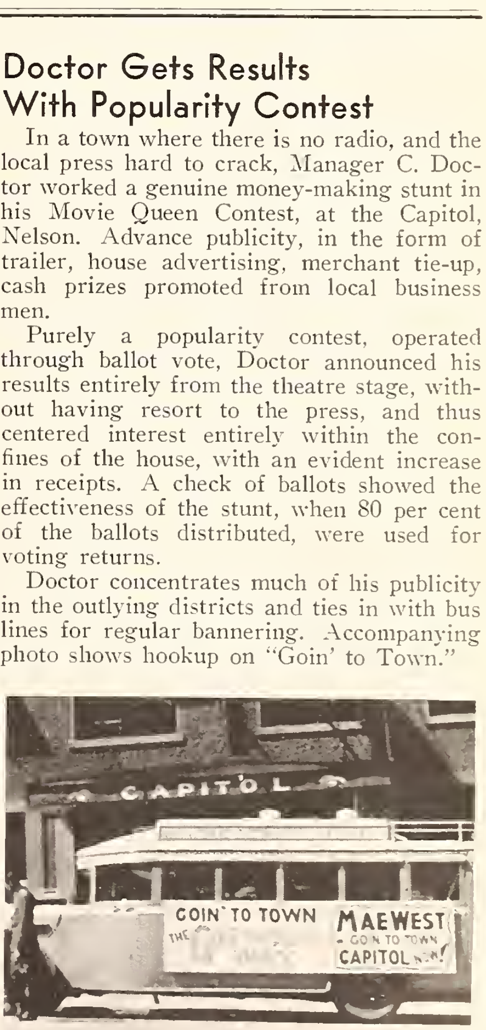
Maddin also publishes a small mimeographed booklet, which carries, in addition to theatre publicity, a large number of advertisements, which more than compensate for operating costs. This little magazine is in great demand in Kelowna, and possesses a large circulation.

Doctor Gets Results With Popularity Contest

In a town where there is no radio, and the local press hard to crack, Manager C. Doctor worked a genuine money-making stunt in his Movie Queen Contest, at the Capitol, Nelson. Advance publicity, in the form of trailer, house advertising, merchant tie-up, cash prizes promoted from local business men.

Purely a popularity contest, operated through ballot vote, Doctor announced his results entirely from the theatre stage, without having resort to the press, and thus centered interest entirely within the confines of the house, with an evident increase in receipts. A check of ballots showed the effectiveness of the stunt, when 80 per cent of the ballots distributed, were used for voting returns.

Doctor concentrates much of his publicity in the outlying districts and ties in with bus lines for regular bannering. Accompanying photo shows hookup on "Goin' to Town."



Doctor's "Goin' to Town" Bus Trip

Spencer Thinks Quickly On "Lost City" Gag

What's one man's tough luck is another's publicity

A water main burst in front of the Tivoli Theatre, Hamilton, Ontario, and Manager C. T. Spencer, who was playing "The Lost City," immediately had large signs placed on the barricade reading "Found at Last—The Lost City" with arrows on the sign pointing to his theatre. Plenty of people attracted by the sign stopped to look down the hole. Maybe they hoped to see "The Lost City"! Many of them did—after buying tickets at the Tivoli box office.

Spencer's front for the picture which consisted of a barricaded door with the sign, "Enter the Lost City," also attracted considerable attention. Photos in entrance doors were placed on end and proved additional interest-arousers (see photo).

"Have You Contributed Lately?"

Drohan Ties Theatre To Merchant Promotion

A. P. Drohan, manager of the Capitol Theatre, Chatham, Ontario, was responsible for an excellent no-expense tie-up with the Chatham Daily News. The newspaper wished to call attention to week-end bargains being offered by local merchants and ran over 3,000 extra copies, which gave considerable coverage in the surrounding districts.

An eight-column heading carried the line "Stars everywhere Friday and Saturday—star values at our stores and Will Rogers at the Capitol Theatre."

"Have You Contributed Lately?"

Tubman's Summer Front

To give his theatre a real summery atmosphere, Manager Ray Tubman, RKO Capitol, Ottawa, pulled out his outside doors entirely and had the front wholly redecorated with lattice work. Members of the house staff did all the work and Ray reports the only expense being the material. Lattice was painted in a cool green color and very attractive it proved.

"Have You Contributed Lately?"

Valliere's Make-up Stunt

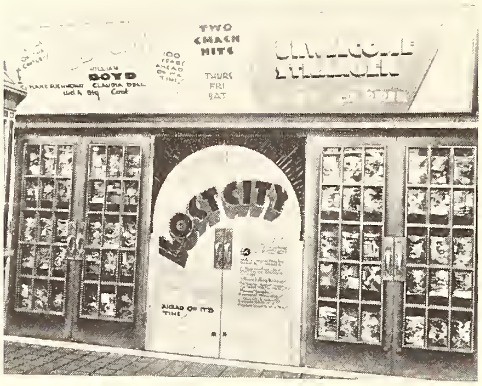
Paul Valliere of the Capitol, Quebec, worked out a novel ticket-selling stunt for "Bride of Frankenstein." A fenced-in enclosure was constructed on the street, beside his box-office, and a make-up artist was secured to construct a Frankenstein head. The moulding and creation of the mask proved an excellent crowd bait, and resulted in many added ticket sales at the nearby wickets.

"Have You Contributed Lately?"

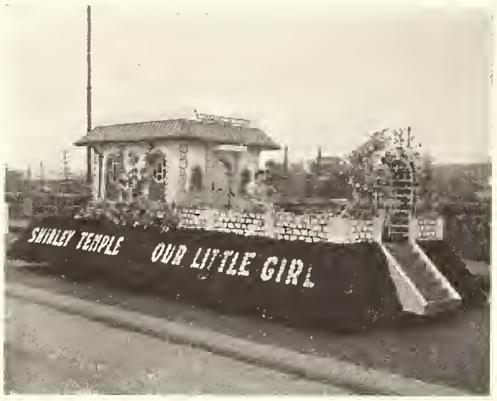
Moule's Tieups Obtain Full Page Co-op Ads

Ernie Moule, manager of the Capitol theatre, Brantford, Ontario, has an unusually spacious and beautiful lobby in his theatre and he has it working for him all the time. By giving important and reputable firms in Brantford occasional lobby displays he is paid back many times by co-operative advertising.

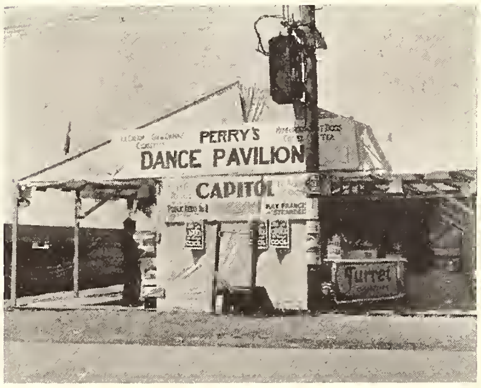
A tie-up with the local gas company, for instance, brought him on full page of advertising topped by the names of his attractions in an eight-column streamer. In addition the gas company devoted 400 lines to straight advertising of the Capitol's picture and a giveaway stunt for Capitol patrons. A similar tie-up was made with Studebaker Champions. Moule exhibited the new models in his lobby and was given a full-page ad on his pictures with such a direct hook-up as "You won't find anything less than 'Champion' pictures at the Capitol."



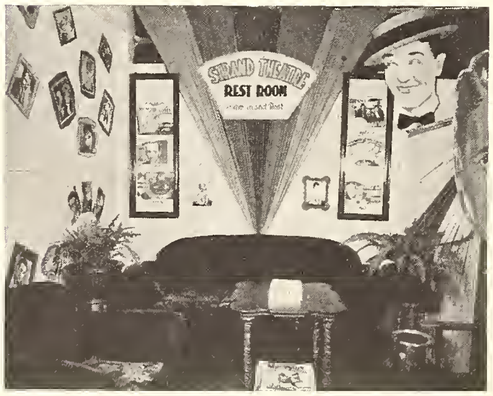
Spencer's "Lost City" Trick Front



Lloyd Dearth's "Little Girl" Float



Black's Tieup at Stampede



Petch's Rest Room at Fair

Harper Exploits Highway As Main Ad Medium

Any time you begin to think your situation is a tough one, consider the problems of Will Harper, manager of the Capitol Theatre in Trail, British Columbia and smile!

About 1,500 of the population of Rossland have to come to Trail to work and the Rossland-Trail highway is the only vehicular connection between the two towns. As the people must travel by highway, the road is the theatre's most important advertising medium.

Harper uses roadside posts, rocks and fences for hand-painted signs. As the newspaper in his town does not give him sufficient coverage, Harper resorts to spot announcements on the radio and handbills distributed on the busses running between the towns.

"Have You Contributed Lately?"

Dearth Enters "Little Girl" Float in Dominion Day Parade

When little Miss Shirley Temple was chosen in a resemblance contest put on at the Capitol in Vancouver in connection with Lloyd Dearth's "Our Little Girl" date, this showman garnered himself some additional publicity by entering a float in the Dominion Day parade with the winner seated in garden in front of house (see photo).

"Have You Contributed Lately?"

Petch Plants Rest Room In Main Fair Building

With Exhibition Week in Brandon, Manitoba, F. E. Petch of the Strand concentrated his exploitation activities on the Big Fair, selling the Exhibition board on the idea of permitting his theatre to provide a rest room (see photo) in the main display building at the Fair. A tieup was arranged with a news company, whereby movie and other magazines were obtained, for tired visitors to peruse. An attendant was installed in the smartly decorated booth, to provide checking and other services to the visitors.

"Have You Contributed Lately?"

Ties Lucky Number Gag To Monthly Program

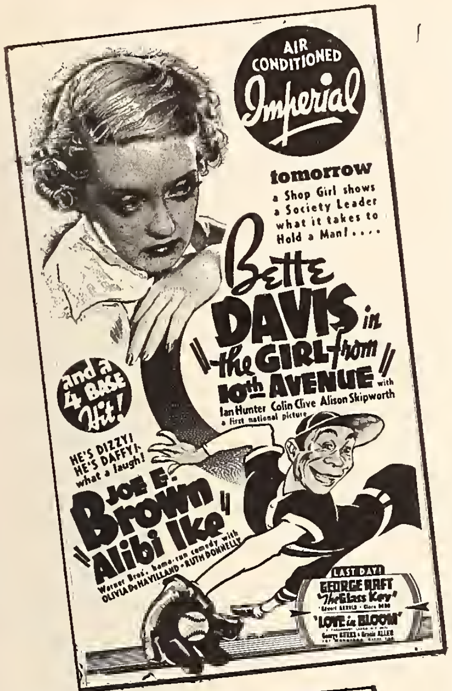
Manager W. Bennett of the Empress Theatre, Vernon, British Columbia, publishes an attractive pocket-size booklet, which contains his monthly programs. Extensive artwork and publicity is furnished on each attraction, and an added inducement to the patron, is a lucky number stunt, which provides winners with guest tickets.

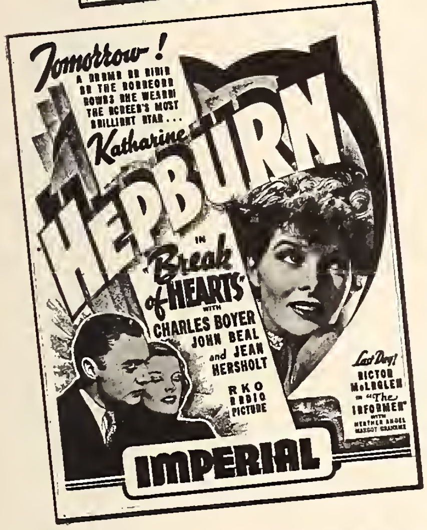
"Have You Contributed Lately?"

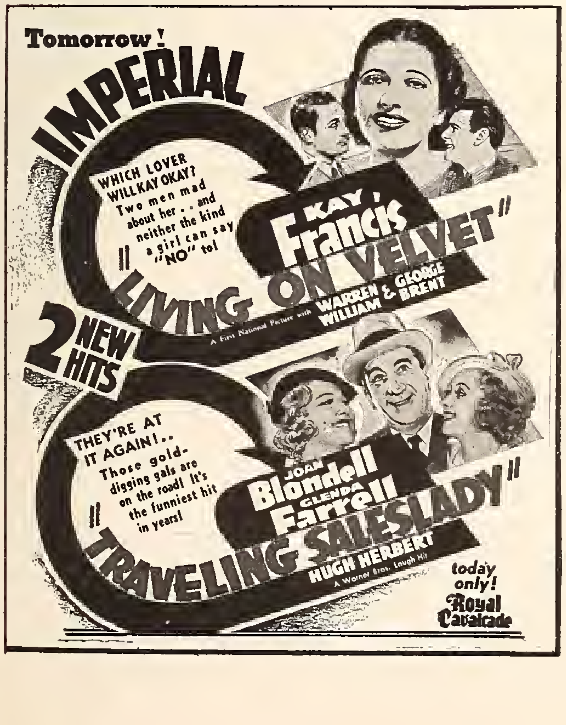
Black Books Short Featuring Local Boy

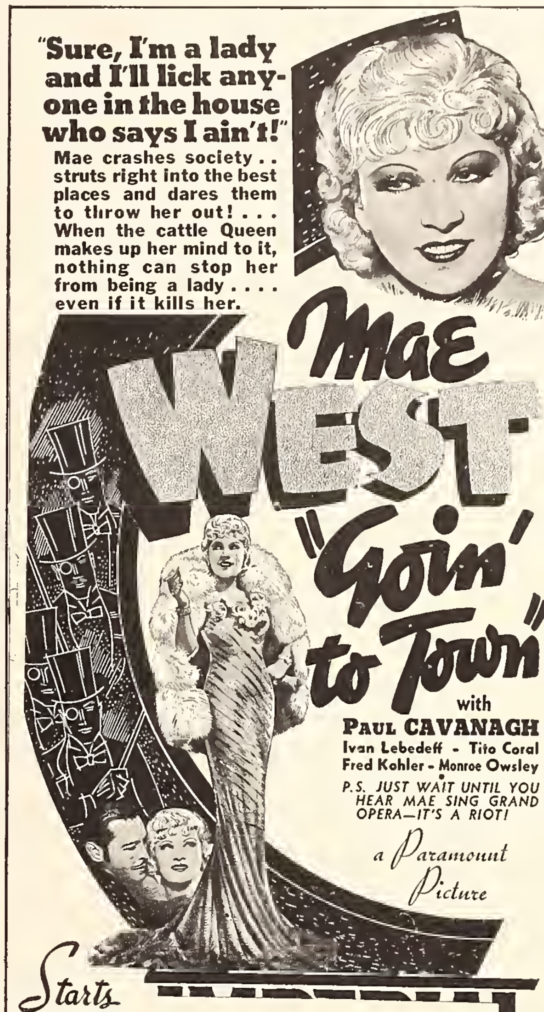
With the big Stampede on J. H. Black of the Capitol, Calgary, Alberta, booked in a Western short, and found one of the local cowpunchers was featured. Seizing on the home-town angle, Black liberally sniped the city, including extensive radio and music store tie-ups. In the Stampede parade, advantage was taken to build up a theatre float, from which throwaways were distributed publicizing the local features of the program. At the Fair grounds, cooperative booths were arranged with music, radio and cosmetic products, and a large banner was planted in front of the dance-hall (see photo).

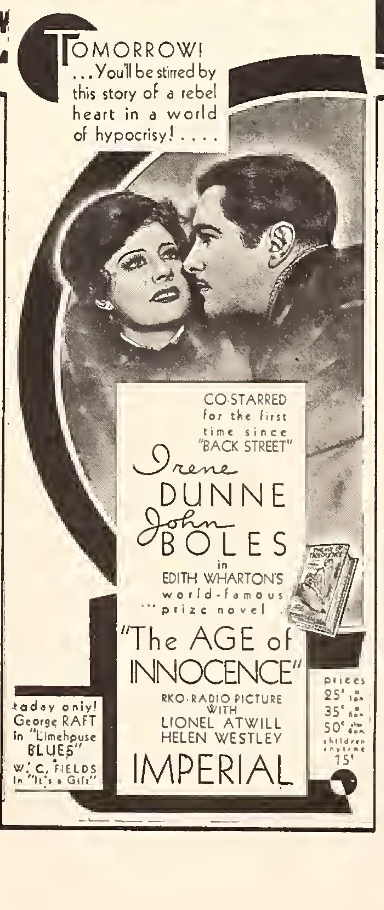
REPRESENTATIVE CANADIAN ADS

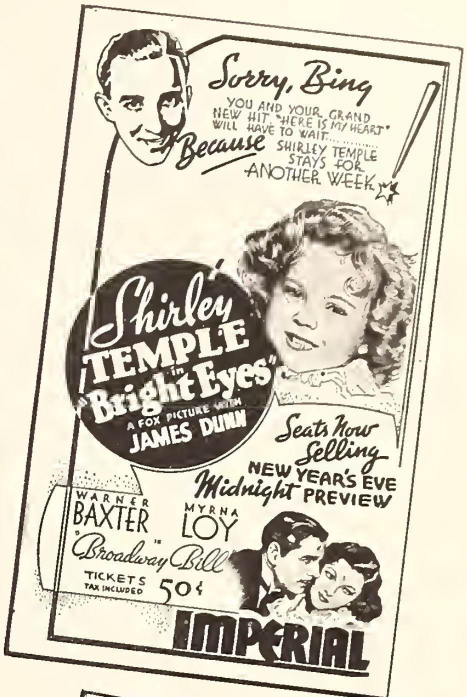

AIR CONDITIONED
Imperial
tomorrow
a Shop Girl shows a Society Leader what it takes to Hold a Man! . . . .
Bette DAVIS in "the GIRL from 10th AVENUE" with
Ian Hunter Colin Clive Alison Skipworth
a first national picture
and a 4 BASE Hit!
HE'S DIZZY! HE'S DAFFY! what a laugh!
JOE E. Brown "Alibi Ike"
Warner Bros.' home-run comedy with OLIVIA DeHAVILLAND · RUTH DONNELLY
LAST DAY!
GEORGE RAFT "The Glass Key"
Edward ARNOLD · Claire DODD
'LOVE in BLOOM'
George BURNS · Gracie ALLEN

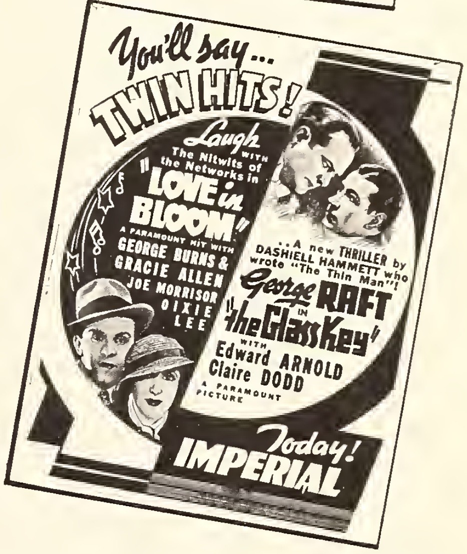

Tomorrow!
[illegible]
THE SCREEN'S MOST BRILLIANT STAR . . .
Katharine HEPBURN
in "Break of HEARTS"
with CHARLES BOYER JOHN BEAL and JEAN HERSHOLT
RKO RADIO PICTURE
Last Day!
VICTOR McLAGLEN in "The INFORMER" with HEATHER ANGEL MARGOT GRAHAME
IMPERIAL

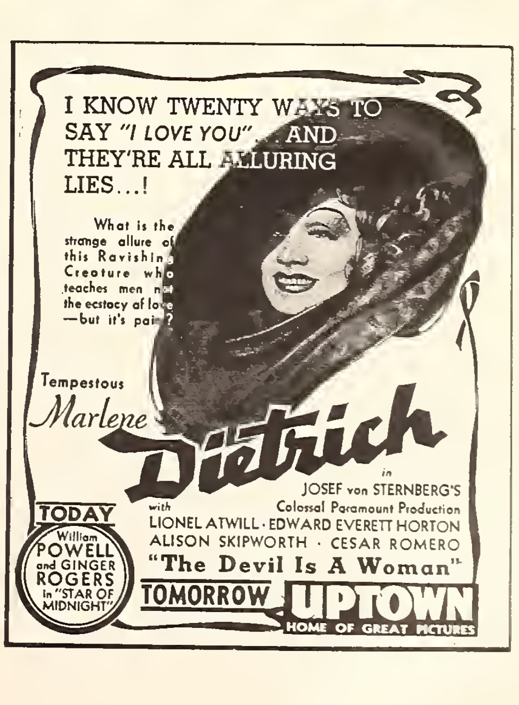

Tomorrow!
IMPERIAL
WHICH LOVER WILL KAY OKAY? Two men mad about her . . and neither the kind a girl can say "NO" to!
KAY Francis "LIVING ON VELVET"
A First National Picture with WARREN WILLIAM & GEORGE BRENT
2 NEW HITS
THEY'RE AT IT AGAIN! . . Those gold-digging gals are on the road! It's the funniest hit in years!
JOAN Blondell GLENDA Farrell "TRAVELING SALESLADY"
HUGH HERBERT
A Warner Bros. Laugh Hit
today only! Royal Cavalcade


"Sure, I'm a lady and I'll lick anyone in the house who says I ain't!"
Mae crashes society . . struts right into the best places and dares them to throw her out! . . . When the cattle Queen makes up her mind to it, nothing can stop her from being a lady . . . . even if it kills her.
Mae WEST "Goin' to Town"
with PAUL CAVANAGH
Ivan Lebedeff - Tito Coral
Fred Kohler - Monroe Owsley
P.S. JUST WAIT UNTIL YOU HEAR MAE SING GRAND OPERA—IT'S A RIOT!
a Paramount Picture
Starts TOMORROW


TOMORROW! . . . You'll be stirred by this story of a rebel heart in a world of hypocrisy! . . . .
CO-STARRED for the first time since "BACK STREET"
Irene DUNNE
John BOLES
in EDITH WHARTON'S world-famous . . . prize novel
"The AGE of INNOCENCE"
RKO-RADIO PICTURE WITH LIONEL ATWILL HELEN WESTLEY
IMPERIAL
today only! George RAFT in "Limehouse BLUES" W. C. FIELDS in "It's a Gift"
prices 25¢ 35¢ 50¢ children anytime 15¢


Sorry, Bing
YOU AND YOUR GRAND NEW HIT "HERE IS MY HEART" WILL HAVE TO WAIT. . . . .
Because SHIRLEY TEMPLE STAYS FOR ANOTHER WEEK
Shirley TEMPLE in "Bright Eyes"
A FOX PICTURE WITH JAMES DUNN
Seats Now Selling
NEW YEAR'S EVE Midnight PREVIEW
WARNER BAXTER MYRNA LOY "Broadway Bill"
TICKETS TAX INCLUDED 50¢
IMPERIAL


You'll say . . . TWIN HITS!
Laugh with The Nitwits of the Networks in "LOVE in BLOOM"
A PARAMOUNT HIT WITH GEORGE BURNS & GRACIE ALLEN JOE MORRISON DIXIE LEE
. . A new THRILLER by DASHIELL HAMMETT who wrote "The Thin Man"!
George RAFT in "the Glass Key"
with Edward ARNOLD Claire DODD
A PARAMOUNT PICTURE
Today! IMPERIAL


I KNOW TWENTY WAYS TO SAY "I LOVE YOU" . . . AND THEY'RE ALL ALLURING LIES . . .!
What is the strange allure of this Ravishing Creature who teaches men not the ecstacy of love—but it's pain?
Tempestous Marlene Dietrich
in JOSEF von STERNBERG'S Colossal Paramount Production
with LIONEL ATWILL · EDWARD EVERETT HORTON ALISON SKIPWORTH · CESAR ROMERO
"The Devil Is A Woman"
TODAY William POWELL and GINGER ROGERS in "STAR OF MIDNIGHT"
TOMORROW UPTOWN HOME OF GREAT PICTURES

WABASH AVENUE

CHICAGO

Theatre men here are looking forward to the fall season with high hopes. With box office receipts steadily on the upgrade and an interesting group of pictures in the offing, chances for business are the best in a long time. When the Fair was here last summer and the summer before, business was exceptional; this summer comparatively it has been even better.

One thing that will help business here a great deal will be the end of the free summer music concerts which are held nightly during July and August along the lake front. This form of entertainment, which runs from philharmonic orchestras to band music, draws crowds nightly of from 10 to 50 thousand persons, depending upon the attraction offered. Needless to say, this cuts into the theatre grosses, but the theatre men are civic minded and, realizing the good such an attraction does the community, voice no protest.

▽

The popularity of W. C. Fields and the draw of the Louis-Levinsky fight pictures is such that the "Man on the Flying Trapeze" is being held over at the Garrick for another week.

▽

"Curly Top" at the Chicago got off to a swell start and looks like a Loop leader.

▽

Everyone along the row is glad to hear that Mrs. Allan Usher, hurt several weeks ago when her arm was severed by an airplane propeller, is doing nicely and has returned home from the hospital.

▽

According to Gail Borden, local columnist, Mary Pickford and Charles "Buddy" Rogers spent several days of last week in Chicago, incognito. Borden hinted that the meetings were romantic ones. Some local lads say Mary is going to star "Buddy" in her first production. Time will tell, as usual.

▽

The Cedar Falls, Iowa, band of 55 musicians was in town for two days and carried away the Chicago Music Festival title for the third time. Merle R. Blair, Cedar Falls theatre man, came with the outfit. Merle doesn't toot a horn in the band, but took charge of the auto caravan which transported the winning artists.

▽

Eddie Fontaine, back from Detroit and Milwaukee, reports business excellent up there and says it looks like a banner year ahead.

▽

Joe Corrigan, who resigned as manager of Warner's Capitol theatre, was guest at a banquet in his honor and given a set of golf clubs as a token of the esteem of his fellow workers. Joe started at the Capitol as an usher when the house was opened 11 years ago. He will be missed along film row and from all go best wishes in his new undertaking.

▽

Irving Mack says he plans to take a vacation when it is cool enough to enjoy it. Right now he says it is too hot to do anything but work.

CROUCH

First MGM Quota Film Started in Toronto

Arthur Gottlieb and Jack Goetz of Du-Art Film Laboratories, Inc., entered production this week when as officers of Booth Dominion Productions they saw the beginning of "The King's Plate," first of a series of six features that company will make as British Empire quota pictures for MGM. Toby Wing and Kenneth Duncan will play the leads with Sam Neufeld directing.

G. R. Booth of Toronto is president of the corporation; Mr. Goetz is vice-president and Mr. Gottlieb secretary and treasurer. By arrangement with MGM that company distributes in England and the Dominions, but Booth Productions will retain the rights for the United States and the remainder of the world.

Bert Kelly, formerly with KBS Productions, has been organizing for the past three months and will handle production.

Doran in Deal With Paramount

D. A. Doran, Jr., has completed a deal with Paramount whereby that company will finance 100 per cent six plays produced by Doran and tried out recently at the Red Barn, Locust Valley, N. Y. Under the arrangement Doran will receive 50 per cent of the profits.

Paramount has created Locval, Inc., which will be the producing company for the six plays. They are "Mad Morning," "Penny Wise," "Wild Justice," "There's Wisdom in Women," "Return to Polly" and "With All My Heart."

Sam Morris Sails with Print Of Shakespeare Film

Sam Morris, vice-president in charge of Warner foreign activity, sailed on the *Normandie* this week with the negative of "A Midsummer Night's Dream" for the first English showing to be held at London and Stratford-on-Avon. The showings will coincide with premieres in New York and other key cities. Mr. Morris will supervise the London premiere and foreign exhibition of the Max Reinhardt production.

SHORT PRODUCT PLAYING BROADWAY

Week of August 17

CAPITOL		
	Fightin' Fish	MGM
	Colorful Guatemala	FitzPatrick-MGM
MUSIC HALL		
	March of Time No. 5	RKO Radio
PARAMOUNT		
	A Little Soap and Water	Paramount
	Broadway Highlights No. 3	Paramount
	Pictorial No. 13	Paramount
RIVOLI		
	Radio Silly	Vitaphone
ROXY		
	Going Places No. 11	Universal
STRAND		
	The Love Department	Vitaphone
	Dave Rubinoff and His Orchestra	Vitaphone
	Forward Together	Vitaphone

TRAVELERS

Ramon Novarro sailed Friday on the *Berengaria* to start rehearsal in Joe Sachs' London production of "Royal Exchange."

Charles Skouras arrived in New York from the Coast for conferences with his brother, Spyros.

Elmer C. Rhoden also arrived in New York for conferences with the Skouras Brothers.

Cecil B. De Mille flew to New York from California for the opening of his picture, "The Crusades."

Edward Everett Horton arrived from England on the *Normandie* Monday and left for Hollywood immediately.

Helen Vinson is due in New York from England next week.

Ben Lyon and Bebe Daniels are due in New York soon from the Coast.

J. Robert Rubin arrived on the *Normandie* Monday.

William Ricclardi arrived on the Coast by plane from New York.

Nino Martini left the Coast for New York by plane.

E. W. Korngold has left New York for Hollywood.

Cameron Rogers has left New York to consult with Darryl Zanuck on the coast.

Harold Cohen was in New York en route to Atlantic City.

Albert Lewis and Rufus Blair have left New-York for Hollywood.

Williard McKay, Universal general counsel, arrived in New York from Hollywood.

Arthur Lee and George Weeks returned from a vacation in Canada.

June Knight has arrived in New York to start rehearsals for the stage show, "Jubilee."

Lillian and Dorothy Gish returned to New York from abroad.

Lou Diamond, Paramount short subject head, arrived in New York from the Coast.

Ben and Mrs. Goetz were to sail from Europe this week.

Harold B. Franklin returned to the Coast last week.

Cliff and Mrs. Edwards are in New York from the Coast.

Gregory LaCava sailed for a European vacation last week.

David O. Selznick is in the east, having returned to New York after a visit to Saratoga.

Boris Morros returned to New York from Russia, where he was visiting his mother, who was ill.

Felix F. Feist, general sales manager for MGM, sailed last week for Europe, accompanied by M. B. Shanberg, theatre operator.

Republic Pictures to Start Stock Company

Republic Pictures has made the first move in organization of its own stock company with the signing of Barbara Pepper, former Goldwyn girl and one of the leading players in King Vidor's "Our Daily Bread."

Under the plan young players will be signed to long-term contracts, and trained in minor roles. The same procedure will be followed with writers and directors.

Berke Announces New Program

William Berke, independent producer, announced his program for the coming season would include eight westerns, starring Harry Carey, six features starring David Sharpe, six features starring Fred Kohler, Jr. and four westerns starring Jack Perrin. He also will produce a serial and feature based on the life of Wild Bill Hickok.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Code of the Mounted	Kermit Maynard-Lillian Miles	June 8,'35		
Northern Frontier (G)	Kermit Maynard-Eleanor Hunt	Feb. 1,'35	57	Mar. 9,'35
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20,35		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7,'35		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13,'35	*58	Mar. 16,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard	Oct. 15,'35		
Timber War	Kermit Maynard	Sept. 15,'35		

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence (A)	Chick Chandler-Shirley Grey	Mar. 30,'35	66	Aug. 17,'35
Shot in the Dark, A (G)	Charles Starrett-Marion Shilling	Feb. 15,'35	65	June 1,'35
Sons of Steel (G)	C. Starrett-Polly Ann Young	Dec. 15	64	Apr. 27,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl Who Came Back	Shirley Grey-Sidney Blackmer			
Happiness C.O.D.	Donald Meek-Irene Ware			
Song In My Heart				
Synthetic Lady	Sidney Blackmer-Irene Ware			

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26,'35	61	
Air Hawks	Ralph Bellamy-Tala Birell	May 7,'35	70	
(See "Air Fury" "In the Cutting Room," Mar. 30,'35.)				
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20,'35	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15,'35	70	
Champagne for Breakfast	Joan Marsh - Hardie Albright -	June 18,'35	68	
Death Flies East (G)	Florence Rice-Conrad Nagel	Feb. 28,'35	65	Mar. 9,'35
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11,'35	70	
(See "In the Cutting Room," Feb. 23,'35.)				
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 18,'35	58	May 25,'35
Girl Friend, The	Ann Sothern-Jack Haley	July 31,'35	69	
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20,'35	68	Apr. 6,'35
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8,'35	56	Apr. 13,'35
Justice of the Range	Tim McCoy-Billie Seward	May 25,'35	58	
Law Beyond the Range	Tim McCoy-Billie Seward	Feb. 15,'35	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1,'35	69	Mar. 23,'35
Love Me Forever	Grace Moore-Leo Carrillo	June 27,'35	93	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15,'35	57	May 25,'35
Party Wire (G)	Jean Arthur-Victor Jory	Apr. 27,'35	69	Apr. 20,'35
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18,'35	57	
(See "Alias John Law" "In the Cutting Room," Dec. 8.)				
Riding Wild	Tim McCoy-Billie Seward	June 28,'35	56	
Square Shooter (G)	Tim McCoy	Jan. 21,'35	57	Mar. 9,'35
Swell Head	Wallace Ford-Barbara Kent	Apr. 8,'35	62	
Together We Live	Ben Lyon-Sheila Mannors	Aug. 16,'35		
(See "In the Cutting Room," Nov. 3.)				
Unknown Woman	Marian Marsh-Richard Cromwell	June 14,'35	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20,'35	65	May 11,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25,'35	70	
Bodyguard	Robert Allen-Florence Rice			
Calling of Dan Matthews, The	Richard Arlen			
Crime and Punishment	Peter Lorre-Marian Marsh			
Feather in Her Hat, A	Pauline Lord - Louis Hayward -	Oct. 12,'35		
Frisco Fury	Jack Holt			
Grand Exit	Ann Sothern-Edmund Lowe			
Heir to Trouble	Ken Maynard-Kathleen Perry			
If You Could Only Cook	Jean Arthur			
Lady Beware	Jean Arthur-George Murphy	Sept. 10,'35		
Lost Horizon	Ronald Colman			
Modern Lady	Ruth Chatterton			
Moonlight on the River	Ann Sothern-Harry Richman			
Opera Hat	Gary Cooper			
Rich Man's Daughter	George Raft-Joan Bennett			
She Married Her Boss	C. Colbert-Michael Bartlett	Sept. 19,'35		
Superspeed	Norman Foster-Florence Rice	Sept. 1,'35		
Western Frontier	Ken Maynard-Lucile Browne			

COMMODORE PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Calibre	Bob Steele	Mar. 8,'35	6 rls	
Brand of Hate	Bob Steele	Feb. 13,'35	6 rls	
Cactus Kid	Jack Perrin	Feb. 26,'35	6 rls	
Demon for Trouble	Bob Steele	Jan. 28,'35	6 rls	
Kid Courageous	Bob Steele	July 26,'35	6 rls	
Mystery Ranch	Tom Tyler	Apr. 12,'35	6 rls	
Silver Bullet	Tom Tyler	May 11,'35	6 rls	
Terror of the Plains	Tom Tyler	June 27,'35	6 rls	
Tombstone Terror	Bob Steele	Apr. 25,'35	6 rls	
Tracy Rides	Tom Tyler	Feb. 26,'35	6 rls	
Western Justice	Bob Steele	June 14,'35	6 rls	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Loser's End	Jack Perrin	Aug. 26,'35	6 rls	
Ridin' Through	Tom Tyler	Oct. 26,'35	6 rls	
Shadow of Silk Lennox	Lon Chaney, Jr.	Sept. 15,'35	6 rls	
Wolf Riders	Jack Perrin	Sept. 26,'35	6 rls	

DANUBIA PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hungaria (The Voice of Hungary) (English Titles)	Scenic	May 15,'35	54	
Hussar Romance	Irene Agai	Apr. 21,'35	75	
(Hungarian Dialogue)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Csunya Lany (Homely Girl)	Javor Murathy	Sept. 1,'35	78	
(Hungarian Dialogue)				
Zsivanybecsulet (Honor Among Thieves)	Kabos-Csikos	Sept. 10,'35	73	
(Hungarian Dialogue)				
Vasember (Iron Man)	Torzs-Turay	Sept. 15,'35	71	
(Hungarian Dialogue)				

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 15,'35	85	May 18,'35
Don Quixote	Chaliapin-Sydney Fox	July 1,'35		July 8,'33
Dream of My People	Cantor Rosenblatt	June 1,'35		
Last Wilderness, The (G)	Howard Hill	May 14,'35	63	May 25,'35
Sans Famille	Robert Lynen	Aug. 1,'35		
World in Revolt	Graham McNamee	Mar. 1,'35		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita	Franz Lehar	Oct. 1,'35		
Hello Paris		Oct. 15,'35		
Iceland Fishermen	Pierre Loti story	Sept. 1,'35		
Ra Mu		Sept. 1,'35		
Scandal in Budapest		Nov. 1,'35		
Wedding Rehearsal	Roland Young-Merle Oberon	Sept. 15,'35		

FIRST DIVISION

(Releases First Division Production and in certain territories Monogram, Liberty, Chesterfield and Invincible pictures.)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Rainbow's End	Hoot Gibson		June 10,'35	60	
Sunset Range (G)	Hoot Gibson		May 1,'35	55	Mar. 9,'35

Coming Attractions

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Java Head (A)	Anna May Wong-Elizabeth Allan		Sept. 1,'35	70	Aug. 17,'35
Mimi (A)	Douglas Fairbanks, Jr. - Gertrude Lawrence		Nov. 1,'35	98	June 8,'35

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18,'35	97	Apr. 6,'35
Case of the Curious Bride 879	Warren William	Apr. 13,'35	68	Apr. 13,'35
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4,'35	85	Apr. 27,'35
Girl From Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1,'35	69	June 1,'35
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20,'35	97	Mar. 23,'35
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16,'35	95	Mar. 23,'35
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May 25,'35	84	July 6,'35
Irish in Us, The (G) 866	James Cagney-Pat O'Brien	Aug. 3,'35	80	July 20,'35
Living On Velvet 859 (G)	Kay Francis - George Brent - Warren William	Mar. 2,'35	80	Mar. 16,'35
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27,'35	71	Apr. 27,'36
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8,'35	97	May 18,'35
Traveling Saleslady (G) 870	Joan Blondell	Apr. 8,'35	63	Apr. 6,'36
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9,'35	61	Mar. 9,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backfire				
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31,'35	83	Aug. 3,'35
Captain Blood 855	Errol Flynn-Olivia De Havilland			
Case of the Lucky Legs, The	Warren William-Genevieve Tobin			
(See "In the Cutting Room," Aug. 17,'35.)				
Goose and the Gander	Kay Francis-George Brent	Sept. 21,'35		
(See "In the Cutting Room," Mar. 9,'35.)				
Moonlight on the Prairie	Dick Foran-Sheila Mannors			
(See "In the Cutting Room," Aug. 17,'35.)				
Murder of Dr. Harrigan, The	Kay Linaker-Ricardo Cortez			
Payoff, The	James Dunn-Claire Dodd			
(See "In the Cutting Room," July 6,'35.)				
Shipmates Forever	Dick Powell-Ruby Keeler			
(See "In the Cutting Room," July 27,'35.)				
Stars Over Broadway	Pat O'Brien-Jane Froman			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Sheep (A) 543	Edmund Lowe-Claire Trevor	June 14,'35	75	May 18,'35
Charlie Chan In Egypt (G) 544	Warner Oland-"Pat" Paterson	June 21,'35	72	June 8,'35
Cowboy Millionaire (G) 538	George O'Brien	May 10,'35	67	Apr. 27 '35
Curly Top (G) 549	Shirley Temple	July 26,'35	*75	July 27,'35
Dante's Inferno (A) 611	Claire Trevor-Spencer Tracy	Aug. 23,'35	88	Aug. 10,'35
Daring Young Man, The (G) 528	James Dunn-Mae Clarke	May 24,'35	75	Apr. 27,'35
Doubting Thomas (G) 542	Will Rogers	June 7,'35	73	Apr. 20,'35
Dressed to Thrill (G) 605	Clive Brook-Tutta Rolf	Aug. 16,'35	68	July 13,'35
Farmer Takes a Wife, The (G) 608	Janet Gaynor-Henry Fonda	Aug. 2,'35	91	July 20,'35
George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar. 29,'35	83	Apr. 6,'35
Ginger (G) 545	Jackie Searl-Jane Withers	July 5,'35	74	July 27,'35
Great Hotel Murder (G) 532	Edmund Lowe-Victor McLaglen	Mar. 8,'35	70	Feb. 23,'35
Hard Rock Harrigan (G) 548	George O'Brien	July 19, 35	*65	July 6,'35
It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12,'35	71	Apr. 6,'35
Ladies Love Danger 540	Gilbert Roland-Mona Barrie	May 3,'35	69	
(See "Secret Lives" "In the Cutting Room," Mar. 30,'35.)				
Life Begins at 40 (G) 533	Will Rogers	Mar. 22,'35	79	Mar. 23,'35
Liliom (A)	Charles Boyer	Mar. 16,'35	90	Mar. 23,'35
Little Colonel (G) 531	Shirley Temple-L. Barrymore	Feb. 22,'35	80	Feb. 16,'35
Orchids to You (G) 546	Jean Muir-John Boles	July 12,'35	*75	June 22,'35
Our Little Girl (G) 539	Shirley Temple	May 17,'35	65	June 15,'35
Silk Hat Kid 547	Lew Ayres-Mae Clarke	July 19,'35		
(See "In the Cutting Room," July 6,'35.)				
Spring Tonic (G) 535	Lew Ayres-Claire Trevor	Apr. 19,'35	58	July 6,'35
$10 Raise (G) 537	Edward Everett Horton	Apr. 5,'35	70	Mar. 23,'35
Under the Pampas Moon (G) 541	Warner Baxter-Ketti Gallian	May 31,'35	78	May 25,'35
Welcome Home (G) 603	James Dunn-Arline Judge	Aug. 9,'35	72	July 27,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy	James Dunn-Dorothy Wilson	Oct. 25,'35		
Ball of Fire	Alice Faye-Ray Walker			
(See "In the Cutting Room," Aug. 17,'35.)				
Beauty's Daughter	Claire Trevor-Ralph Bellamy			
(See "In the Cutting Room," Aug. 17,'35.)				
Charlie Chan in Shanghai 610	Warner Oland-Irene Hervey	Oct. 11,'35		
Gay Deception, The 602	Francis Lederer-Frances Dee	Aug. 30,'35		
(See "In the Cutting Room," Aug. 3,'35.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hard to Get	Warner Baxter-Jane Wyatt			
Here's to Romance 609	Nino Martini-Genevieve Tobin	Oct. 4,'35		
(See "In the Cutting Room," Aug. 10,'35.)				
In Old Kentucky (G)	Will Rogers		*85	July 13,'35
Redheads on Parade (G) 604	John Boles-Dixie Lee	Sept. 13,'35	77	July 13,'35
Steamboat Round the Bend (G) 612	Will Rogers-Anne Shirley	Sept. 6,'35	*102	Aug. 3,'35
This Is the Life	Jane Withers-John McGuire	Oct. 18,'35		
Thunder Mountain 607	George O'Brien	Sept. 27,'35		
Thunder in the Night (G) 613	Edmund Lowe-Karen Morley	Sept. 20,'35	67	July 13,'35
Way Down East	Rochelle Hudson-Henry Fonda			

GB PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15,'35	72	June 15,'35
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June 15,'35	81	Feb. 16,'35
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15,'35	74	Dec. 29
My Heart Is Calling (G) 3409	Jan Kiepura	May 1,'35	90	Feb. 2,'35
My Song for You 3414	Jan Kiepura	June 1,'35	70	Nov. 10
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1,'35	85	July 6,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray		63	May 18,'35
Born for Glory 3508	Barry Mackay-John Mills		74	
Dr. Nikola 3507	Boris Karloff			
First a Girl 3512	Jessie Matthews-Sonnie Hale			
King of the Damned 3504	Conrad Veidt-Helen Vinson			
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter		74	Apr. 13,'35
Passing of the Third Floor Back, The 3510	Conrad Veidt			
Rhodes, the Empire Builder 3514	Walter Huston			
Secret Agent 3508	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Maureen O'Sullivan-C. Aubrey Smith			
Transatlantic Tunnel 3513	Richard Dix-Madge Evans			
Untitled 3516	George Arliss			

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death from a Distance	Russell Hopton-Lola Lane	Apr. 30,'35		
Public Opinion	Lois Wilson-Shirley Grey	Mar. 15,'35	66	
Symphony for Living (G)	Evelyn Brent-Al Shean	Jan. 20,'35	75	July 6,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle			
Murder at Glen Athol				
Room and Board				
Society Fever	Lois Wilson - Lloyd Hughes - Grant Withers			

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble 1012	H. B. Warner-Onslow Stevens	July 10,'35	65	
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1,'35	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10,'35	73	
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Feb. 19,'35	73	Mar. 9,'35
Sweepstake Annie (G) 1009	Marian Nixon-Tom Brown	Mar. 5,'35	81	Feb. 23,'35
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15,'35	68	

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr. 15,'35	64	Mar. 30,'35
Mutiny Ahead (G)	Neil Hamilton-Kathleen Burke	Mar. 1,'35	63	July 13,'35
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10,'35	69	Dec. 1
Reckless Roads	Judith Allen - Regis Toomey - Lloyd Hughes	July 1,'35	66	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Secret Agent X				

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Green Lights (G)	Norman Foster-Judith Allen	Mar. 11,'35	70	Mar. 23,'35
Headline Woman (G)	Roger Pryor-Heather Angel	May 15,'35	70	May 18,'35
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22,'35	69	June 29,'35
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1,'35	65	May 11,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Harmony Lane	D. Montgomery-Evelyn Venable	Aug. 25,'35	84	
Streamline Express	Victor Jory-Evelyn Venable			
Waterfront Lady	Ann Rutherford-Frank Albertson			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Office Hours (G)	C. Bennett-Clark Gable	Feb. 22,'35	73	Feb. 16,'35
Age of Indiscretion (A)	May Robson-Madge Evans	May 10,'35	80	May 11,'35
Baby Face Harrington (G)	Charles Butterworth	Apr. 12,'35	63	Mar. 30,'35
Bonnie Scotland	Laurel and Hardy	Aug. 23,'35	82	
(See "In the Cutting Room," June 15,'35.)				
Calm Yourself (G)	Madge Evans-Robert Young	June 28,'35	69	June 22,'35
Casino Murder Case (G)	Paul Lukas	Mar. 15,'35	84	Apr. 27,'35
China Seas (G)	Clark Gable-Jean Harlow Wallace Beery	Aug. 18,'35	89	Aug. 3,'35
Escapade (G)	William Powell-Luise Rainer	July 5,'35	89	July 13,'35
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17,'35	73	May 18,'35
Mad Love (A)	Peter Lorre-Frances Drake	July 12,'35	69	July 6,'35
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Aar. 28,'35	60	Apr. 8,'35
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24,'35	70	May 18,'35
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 19,'35	70	July 20,'35
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29,'35	108	Mar. 2,'35
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14,'35	82	June 8,'35
One New York Night	Franchot Tone-Una Merkel	Aar. 5,'35	71	
(See "Mystery In Room 309" "In the Cutting Room," Mar. 16,'35.)				
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31,'35	89	May 25,'35
Pursuit (G)	Chester Morris-Sally Eilers	Aug. 9,'35	62	Aug. 3,'35
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19,'35	99	Apr. 13,'35
Smilin' Through (Re-release)	Norma Shearer-Fredric March - Leslie Howard	Aug. 23,'35		
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8,'35	69	Mar. 2,'35
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3,'35	75	June 22,'35
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1,'35	77	Feb. 23,'35
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22,'35	90	Mar. 16,'35
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2,'35	68	July 27,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6,'35	95	July 6,'35
Bishop Misbehaves, The	Edmund Gwenn - Maureen O'Sullivan	Sept. 13,'35		
(See "In the Cutting Room," Aug. 10,'35.)				
Broadway Melody of 1936	Jack Benny-June Knight	Sept. 20,'35		
Capture of Tarzan, The	Johnny Weissmuller - Maureen O'Sullivan			
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug. 30,'35	*76	Aug. 17,'35
Let Freedom Ring	Jack Benny	Oct. 25,'35		
Mala	Mala-Lotus Long			
Mutiny on the Bounty	Clark Gable-Charles Laughton-Franchot Tone	Oct. 18,'35		
Night at the Opera	Marx Brothers	Nov. 1,'35		
O'Shaughnessy's Boy	Wallace Beery-Jackie Cooper	Nov. 8,'35		
(See "In the Cutting Room," June 15,'35.)				
Perfect Gentleman, A	Frank Morgan-C. Courtneidge	Oct. 11,'35		
Robin Hood of El Dorado	Warner Baxter-Ann Loring			
Tale of Two Cities, A	Ronald Colman-Elizabeth Allan			
Untitled	Wm. Powell - Rosalind Russell	Sept. 27,'35		
Untitled	Jean Crawford-Brian Aherne	Oct. 4,'35		
(See "In the Cutting Room," July 13,'35.)				

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug. 5,'35	61	Aug. 3,'35
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20,'35	57	
Desert Trail 3037	John Wayne-Mary Kornman	Apr. 22,'35	54	
(See "In the Cutting Room," Feb. 23,'35.)				
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25,'35	72	Mar. 9,'35
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15,'35	77	June 1,'35
Honeymoon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1,'35	70	June 22,'35
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 13,'35	76	Apr. 13,'35
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15,'35	76	June 15,'35
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25,'35	64	June 29,'35
Mystery Man (G) 3025	Robert Armstrong	Apr. 25,'35	82	Feb. 16,'35
Nut Farm, The (G) 3003	Wallace Ford	Mar. 25,'35	65	Feb. 9,'35
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20,'35	52	May 18,'35
Rainbow Valley (G) 3034	John Wayne-Lucile Browne	Mar. 15,'35	52	Mar. 16,'35

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23,'35	77	Aug. 23,'35
Car 99 (G) 3432	Fred MacMurray-Ann Sheridan	Mar. 1,'35	68	Feb. 16,'35
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21,'35	79	June 8,'35
Crusades, The (G)	Loretta Young-Henry Wilcoxon	Aug. 21,'35	125	Aug. 10,'35
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3,'35	80	Mar. 2,'35
Dr. Jekyll and Mr. Hyde 3459 (Re-issue)	Fredric March-Miriam Hopkins	July 5,'35	85	Dec. 26,'31
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2,'35	80	Aug. 10,'35
Four Hours to Kill (A) 3439	Richard Barthelmess	Apr. 19,'35	74	Apr. 6,'35
Glass Key, The (G) 3444	George Raft	May 31,'35	77	May 25,'35
Goin' to Town (A) 3442	Mae West	May 17,'35	71	May 11,'35
Hold 'Em Yale (G) 3438	Patricia Ellis-Cesar Romero	Apr. 12,'35	63	Mar. 30,'35
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23,'35	59	
Love in Bloom (G) 3434	Joe Morrison-Dixie Lee	Mar. 15,'35	75	Mar. 9,'35
Man on the Flying Trapeze, The (G) 3451	W. C. Fields	July 26,'35	66	Aug. 10,'35
McFadden's Flats (G) 3436	Betty Furness-Richard Cromwell	Mar. 29,'35	65	Mar. 9,'35
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28,'35	68	June 29,'35
Mississippi (G) 3433	Bing Crosby-Joan Bennett	Mar. 22,'35	74	Mar. 2,'35
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10,'35	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5,'35	83	June 1,'35
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24,'35	67	Apr. 6,'35
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19,'35	83	Mar. 2,'35
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary Boland-Charles Ruggles-Zasu Pitts	Mar. 8,'35	90	Feb. 16,'35
Scoundrel, The (A) 3437	Noel Coward-Julie Hayden	June 7,'35	68	May 4,'35
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19,'35	76	July 20,'35
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 28,'35	*68	July 27,'35
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 26,'35	74	Apr. 27,'35
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	Aug. 9,'35	75	
Virginian, The 3460 (Re-issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14,'35	83	
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16,'35	*75	Aug. 17,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Farewell 3503	Tom Brown-Sir Guy Standing	Sept. 6,'35	90	
(See "In the Cutting Room," July 27,'35.)				
Big Broadcast of 1936, The	Jack Oakie-Burns & Allen	Sept. 6,'35		
Bride Comes Home, The	Claudette Colbert-F. MacMurray			
Collegiate	Joe Penner-Jack Oakie	Nov. 22,'35		
From Little Acorns	Joe Morrison-Rosalind Keith	Oct. 4,'35		
Gettin' Smart	Lee Tracy	Oct. 18,'35		
Hands Across the Table	C. Lombard-Fred MacMurray			
Here Comes Cookie 3507	George Burns-Gracie Allen	Aug. 30,'35		
(See "In the Cutting Room," July 27,'35.)				
Last Outpost, The 3505	Cary Grant - Gertrude Michael -	Sept. 27,'35		
(See "In the Cutting Room," July 13,'35.)				
Milky Way, The	Harold Lloyd-Adolphe Menjou			
Peter Ibbetson 3510	Gary Cooper-Ann Harding	Sept. 20,'35		
(See "In the Cutting Room," June 22,'35.)				
Rose of the Rancho	John Boles-Gladys Swarthout			
(See "In the Cutting Room," Aug. 17,'35.)				
So Red the Rose	Margaret Sullavan-R. Scott			
(See "In the Cutting Room," Aug. 17,'35.)				
Two for Tonight 3509	Bing Crosby-Joan Bennett	Sept. 13,'35		
Virginia Judge	Walter C. Kelly-Marsha Hunt	Sept. 27,'35		
Wanderer of the Wasteland 3502	Gail Patrick-Dean Jagger	Sept. 20,'35		
(See "In the Cutting Room," Aug. 3,'35.)				

REPUBLIC PICTURES

Features

Title	Star	Rel. Date	Minutes Running Time	Reviewed

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cappy Ricks Returns 3508	R. McWade-Florine McKinney	Sept. 25,'35		Sept. 15,'35
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russell			
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Timo Minutes	Reviewed
Lawless Range 3562	John Wayne-Sheila Mannors	Oct. 3,'35		
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook			
Two Black Sheep 3507	Otto Kruger-Martha Sleeper	Oct. 10,'35		
(See "In the Cutting Room," Aug. 3,'35.)				
Tumbling Tumbleweeds 3566	Gena Autry-Lucile Browne	Oct. 24,'35		
Westward Ho (G) 3556	John Wayne-Sheila Mannors	Sept. 1,'35	60	Aug. 3,'35

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G)	Katharine Hepburn-Fred MacMurray	Aug. 23,'35	*93	Aug. 10,'35
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June 28,'35	75½	Juno 8,'35
Becky Sharp (A) 4101	Miriam Hopkins	June 28,'35	75	June 22,'35
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31,'35	80	May 25,'35
Captain Hurricane (G) 523	James Barton-Helen Westley	Mar. 1,'35	72	Fab. 16,'35
Chasing Yesterday (G) 528	Anne Shirley	May 3,'35	77½	Apr. 6,'35
Dog of Flanders (G) 525	Frankia Thomas-Helen Parrish	Mar. 22,'35	72	Mar. 2,'35
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	Juna 14,'35	72	May 25,'35
Hot Tip	James Gleason-Zasu Pitts	Aug. 18,'35		
(See "In the Cutting Room," July 6,'35.)				
Informer, Tha (A) 532	V. McLaglen-Margot Grahame	May 24,'35	91	May 4,'35
Jalna (G)	Ian Hunter-Kay Johnson	Aug. 9,'35	78	Aug. 17,'35
Laddia (G) 526	John Beal-Gloria Stuart	Apr. 5,'35	69½	Mar. 9,'35
Nitwits, The (G) 534	Wheeler and Woolsay	June 7,'35	81½	May 25,'35
Old Man Rhythm	Buddy Rogers-Betty Grable	July 19,'35	76	
(Sea "In the Cutting Room," Juna 8,'35.)				
People's Enemy (A) 527	Preston Foster-Melvyn Douglas	Mar. 15,'35	70	May 4,'35
Roberta (G) 524	Irene Dunne - Fred Astaira - Ginger Rogers	Mar. 8,'35	105½	Feb. 23,'35
She (G) 537	Helen Gahagan-Randolph Scott	July 12,'35	94½	July 13,'35
Star of Midnight (G) 529	William Powell-Ginger Rogers	Apr. 19,'35	90	Apr. 8,'35
Strangers All (G) 531	May Robson	Apr. 26,'35	69½	Mar. 30,'35
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10,'35	80	June 29,'35

Coming Attractions

Freckles	Carol Stone-Tom Brown	Sept. 27,'35		
(See "In the Cutting Room," Aug. 10,'35.)				
Hi Gauche	John Carroll-Steffi Duna			
(See "In the Cuttino Room," Aug. 17,'35.)				
His Family Tree	James Barton-Maureen Delany			
Last Days of Pompeii, The	Dorothy Wilson-Preston Foster	Oct. 4,'35		
(See "In the Cutting Room," Aug. 17,'35.)				
Love Song	Lily Pons-Osgood Perkins			
Powder Smoke Range	Hoot Gibson-Boots Mallory			
Rainmakers, Tha	Wheeler and Woolsey			
(See "In the Cutting Room," Aug. 17,'35.)				
Return of Peter Grimm, The	Lional Barrymore-Helen Mack	Sept. 13,'35		
(See "In the Cutting Room," June 8,'35.)				
Threa Musketeers	Margot Grahame-Walter Abel	Sept. 20,'35		
(See "In the Cutting Room," Aug. 10,'35.)				
To Beat the Band	Helen Broderick-Hugh Herbert			
Top Hat	Fred Astaire-Ginger Rogers	Sept. 6,'35		
(See "In the Cutting Room," May 25,'35.)				

STATE RIGHTS

Features

Titia	Star	Dist'r	Rel. Date	Running Timo Minutes	Rovlewed
Cyclone Ranger, Tha (G)	Bill Cody	Spectrum Pictures		60	Apr. 6,'35
Kliou (The Tiger) (G)		Bennett Pictures		*55	June 1,'35
New Adventures of Tarzan (G)	Herman Brix	Burraughs-Tarzan Enterprisas		*75	Juna 10,'35
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1,'35	61	May 11,'35
Sangen Till Heine (G)	Martin Osman	Scandinavian		75	Mar. 16,'35
Struggle for Lifa (G)		Foy Productions	June 18,'35	53	June 29,'35
Texas Rambler, Tha (G)	Bill Cody	Spectrum Pictures	May 15,'35	59	May 18,'35
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1,'35	58	July 13,'35

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20,'35	78	Apr. 13,'35
Call of tha Wild, Tha (G)	C. Gable-Loretta Young	Aug. 9,'35	91	May 4,'35
Cardinal Richelieu (G)	George Arliss	Apr. 28,'35	80	Mar. 30,'35
Clive of India (G)	Ronald Colman-Loretta Young	Jan. 25,'35	90	Jan. 26,'35
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27,'35	80	Apr. 20,'35
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22,'35	80	Feb. 23,'35
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21,'35	105	Apr. 6,'35
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17,'35	95	Juno 8,'35
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14,'35	75	July 14,'34
Sanders of tha River (G)	Leslie Banks - Paul Robeson - Nina Maa MacKinney	July 4,'35	95	Apr. 20,'35
Scarlet Pimpernel, The (G)	Leslie Howard-Merla Oberon	Feb. 8,'35	95	Jan. 26,'35
Thunder in tha East	Charles Boyer-Merle Oberon	May 13,'35	79	Dec. 1
(Reviewed under the title, "The Battla.")				
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8, 35	90	Feb. 23,'35

Coming Attractions

Barbary Coast	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27,'35		
(See "In the Cutting Room," July 20,'35.)				
Dark Angel, The	Merle Oberon - Fredric March - H. Marshall-Kath. Alexander	Sept. 6,'35		
(See "In the Cutting Room," July 13,'35.)				
100 Years From Now	Raymond Massey	Nov. 29,'35		
Man Who Could Work Miracles, The	Roland Young	Dec. 11,'35		
Melody Lingers On, The	Josephine Hutchinson - George Houston	Oct. 25,'35		
Modern Times	Charlie Chaplin	Oct. 11,'35		
Moscow Nights	H. Baur-Penelope Dudley Ward	Oct. 18,'35		
Red Salute	B. Stanwyck-Robert Young	Sept. 13,'35		
(See "In the Cutting Room," July 27,'35.)				
Shoot the Chutes	Eddie Cantor-Ethel Merman	Dec. 25,'35		

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27,'35	66	July 6,'35
Border Brigands 8085	Buck Jones	May 27,'35	56	
Bride of Frankenstein (A) 8009	Boris Karloff	May 6,'35	80	Apr. 20,'35
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20,'35	65	June 8,'35
Crimson Trail, The (G) 8083	Buck Jones	Feb. 11,'35	58	Mar. 16,'35
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18,'35	98	Feb. 9,'35
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18,'35	66	Apr. 13,'35
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15,'35	68	July 6,'35
Manhattan Moon 8026	Ricardo Cortez-Dorothy Page	Aug. 5,'35	69	
(See "In the Cutting Room," Juna 15,'35.)				
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22,'35	69	Apr. 6,'35
Mystery of Edwin Drood (G) 8024	Claude Rains-Heather Angol	Feb. 4,'35	87	Mar. 30,'35
Night Life of the Gods (G) 8008	Alan Mowbray	Mar. 11,'35	73	Jan. 12,'35
Outlawed Guns 8086	Buck Jones-Ruth Channing	July 29,'35	62	
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1,'35	80	Mar. 30,'35
Raven, Tho (A) 8016	Karloff-Bela Lugosi	July 22,'35	61	June 15,'35
Rendezvouz at Midnight 8031	Ralph Bellamy	Feb. 11,'35	82	
(See "In the Cutting Room," Nov. 17.)				
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connell	Aug. 19,'35	*65	Aug. 10,'35
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15,'35	60	Apr. 20,'35
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan. 14,'35	73	Feb. 16,'35
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 4,'35	72	Mar. 23,'35
Werewolf of London (A) 8015	Henry Hull	June 3,'35	75	May 4,'35

Coming Attractions

Alone Together 9034	Zasu Pitts-Hugh O'Connell	Oct. 7,'35		
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2,'35	93	July 20,'35
Fighting Youth	Charles Farrell-June Martel	Sept. 23,'35		
Hangover Murders	Edw. Arnold-C. Cummings	Oct. 28,'35		
King Solomon of Broadway 9018	Edmund Lowe-Dorothy Page	Sept. 16,'35		
(See "In the Cutting Room," Aug. 3,'35.)				
Magnificent Obsession 8006	Irene Dunne-Robert Taylor			
Storm Over the Andes 9028	Jack Holt-Mona Barrie	Sept. 9,'35		
(See "In the Cutting Room," July 20,'35.)				
Stormy 9016	Noah Beery, Jr.-Jean Rogers	Sept. 30,'35		
(See "In the Cutting Room," July 27,'35.)				
Three Kids and a Queen	May Robson-Frankie Darro	Oct. 21,'35		
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 9,'35		
(See "In the Cutting Room," Aug. 10,'35.)				

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown	June 15,'35	72	July 27,'35
Broadway Gondolier (G) 804	Dick Powell-Joan Blondell	July 27,'35	98	July 6,'35
Dinky 824	Jackia Cooper-Mary Astor	May 11,'35	65	
(See "In the Cutting Room," Apr. 13,'35.)				
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13,'35	60	July 27,'35
Florentine Dagger, Tho (G) 829	Donald Woods-Margarot Lindsay	Mar. 30,'35	69	May 4,'35
Front Page Woman (G) 812	Betta Davis-Georga Brent	July 20,'35	82	July 20,'35
Going Highbrow 818	Guy Kibbee-Zasu Pitts	July 6,'35	67	
(See "Crashing Society," "In tha Cutting Room," Apr. 13,'35.)				
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar. 23,'35	63	May 25,'35
Stranded (G) 808	Kay Francis-Geo. Brent	June 29,'35	76	June 29,'35
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23,'35	95	Mar. 2,'35
We'ra in the Money (G)	Joan Blondell-Glenda Farrell	Aug. 17,'35	*65	July 27,'35

Coming Attractions

Dr. Socrates	Paul Muni-Ann Dvorak	Sopt. 28,'35		
(See "In the Cutting Room," Aug. 3,'35.)				
Frisco Kid	James Cagney-Marg't Lindsay			
I Live for Love	Dolores Del Rio-E. Marshall			
Littla Big Shot (G)	Sybil Jason-Glenda Farrell	Sept. 7,'35	*75	Aug. 3,'35
Living Up to Lizzie	Margaret Lindsay-Warren Hull			
(See "In the Cutting Room," Aug. 17,'35.)				
Midsummer Night's Dream	All Star		135	
Money Man	Edw. G. Robinson-Bette Davis			
Page Miss Glory (G)	Marion Davies-Dick Powell	Sept. 7,'35	92	July 13,'35
Present from Margata, A	Josephina Hutchinson - Warren William			
Special Agent	George Brent-Bette Davis	Sept. 14,'35		
(See "In the Cutting Room," July 27,'35.)				

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Data	Running Tima Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		95	Apr. 13,'35
April Blossoms (G)	Richard Tauber	B. I. P.		85	June 1,'35
Avec l'Assurance (G)	Saint-Granier	Paramount	May 3,'35	83	May 18,'35
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	Juna 1,'35
Czardas Duchess, The (G)	Marta Eggerth	Ufa	Apr. 24,'35	102	May 4,'35
Dance Band (G)	Buddy Rogers	Assoc. British		65	June 15,'35
Dandy Dick (G)	Will Hay	Assoc. British		70	Mar. 16,'35
Der Judas von Tirol	Fritz Rasp	86th St. Corp.	Apr. 26,'35	78	
Der Page vom Dalmasse-Hatel	Dolly Haas	86th St. Corp.	Mar. 22,'35	80	
Die Grosse Chance	Hans Soehnkor	86th St. Corp.	May 3,'35	80	
Dio Unschuld vom Lande	Lucie Englisch	86th St. Corp.	May 10,'35	85	
Dia vom Niederrhain	Lien Deyers	86th St. Corp.	May 17,'35	84	
Divine Spark, The (G)	Marta Eggerth-P.Holmes	Gaumont-British		82	July 13,'35
Drei vom der Kavallerie	Paul Hoerbiger	86th St. Corp.	Apr. 12,'35	90	
Elizabeth of England (G)	Matheson Lang	Assoc. British		95	June 1,'35
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17,'35
Heroes of the Arctic (G)		Amkino	May 23,'35	70	June 1,'35
In a Monastery Garden (A)	John Stuart	R & S	Mar. 12,'35	77	Mar. 30,'35
It's a Bet (G)	Gene Gerrard-Helen Chandler	British Int'l		80	Mar. 18,'35
La Crise Est Finio (G)	Albert Prejean	European Films	Mar. 12,'35	81	Mar. 30,'35
Les As Du Turf (G)	Pauley	Paramount	May 10,'35	99	May 18,'35
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27,'35
Men on Wings (G)	Koval-Samborsky	Amkino	June 7,'35	85	Juno 15,'35
Moscow Laughs (G)	Leonid Utesov	Amkino	Mar. 21,'35	95	Apr. 27,'35
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75	Mar. 16,'35
Old Curiosity Shop	Elaine Benson	Assoc. British		85	Feb. 2,'35
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26,'35	86	July 13,'35
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr. 19,'35	67	Apr. 27,'35
Phantom Light, The (G)	Gordon Harker	Gaumont-British		75	Feb. 9,'35
Red Village, Tho (A)	S. Shkuret	Amkino	May 1,'35	90	May 18,'35
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28,'35	88	July 13,'35
Rosen aus dem Suaden	Paul Hoerbiger	86th St. Corp.	Apr. 19,'35	87	
Schwarzer Jaeger Johanna	Marianna Hoppe	86th St. Corp.	Mar. 29,'35	90	
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8,'35
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17,'35	118	
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27,'35
Song of Happiness (G)	M. Victorov	Amkino	Apr. 6,'35	90	Apr. 20,'35
Soviet Journey (G)		Amkino		91	Aug. 17,'35
Soviet Russia Today (G)		Amkino	Mar. 3,'35	67	Mar. 16,'35
Strauss' Great Weltz (G)	Jessie Matthews	Tom Arnold	Apr. 6,'35	72	Apr. 27,'35
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70	Mar. 16,'35
Student's Romance, Tha (G)	Grete Natzler	Assoc. British		78	Aug. 10,'35
Triumph of Sherlock Holmes, The (A)	Arthur Wontnor	Olympic Pictures		87	Mar. 9,'35
Youth of Maxim, Tho (A)	Boros Chirkov	Amkino	Apr. 17,'35	80	May 11,'35
Zigeunerbluth	Adele Sendrock	86th St. Corp.	Apr. 5,'35	82	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 rl.
The Valiant Tailor	Oct. 29	1 rl.
Don Quixote	Nov. 28	8
Jack Frost	Dec. 24	8
Little Black Sambo	Feb. 6,'35	8
Bremen Town Musicians	Mar. 6,'35	8
Old Mother Hubbard	Apr. 3,'35	7
Mary's Little Lamb	May 1,'35	7
Summertime	June 15,'35	1 rl.
Sinbad the Sailor	July 30,'35	1 rl.
Three Bears, The	Aug. 30,'35	1 rl.
Balloon Land	Sept. 30,'35	1 rl.
Simple Simon	Oct. 30,'35	

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Alimony Aches Andy Clyde	June 29,'35	19
Captain Hits the Ceiling, The (All Star)	July 26,'35	19
Do Your Stuff (3 Radio Rogues)	June 15,'35	19
Gobs of Trouble (All Star)	July 12,'35	19
Gum Shoes (All Star)	Mar. 1,'35	21
His Bridal Sweet Harry Langdon	Mar. 15,'35	20
His Old Flame Charlie Murray	Jan. 25,'35	20
Hoi Polloi (3 Stooges)		
Horse Collars (3 Stooges)	Jan. 10,'35	20
I'm a Father Andy Clyde	Feb. 7,'35	20
Leather Necker, The Harry Langdon	May 9,'35	20
Old Sawbones Andy Clyde	Apr. 11,'35	17
Pop Goes the Easel (3 Stooges)	Mar. 29,'35	20
Restless Knights (3 Stooges)	Feb. 20,'35	16½
Stage Fright (All Star)	June 1,'35	19
Tramp, Tramp, Tramp Andy Clyde	May 22,'35	20
Uncivil Warriors (3 Stooges)	Apr. 26,'35	20
COLOR RHAPSODIES 1934-35		
A Cat, a Bell and Mouse	May 10,'35	7
Little Rover	June 28,'35	9
Make Believe Revue, The	Mar. 22,'35	10
Neighbors		
Shoemaker and the Elves	Jan. 20,'35	7
KRAZY KAT KARTOONS 1934-35		
4. Birdman	Feb. 1,'35	7
5. Hotcha Melody	Mar. 15,'35	7
6. King's Jester	May 20,'35	7
7. Garden Gaities		
8. Peace Conference, The	Apr. 26,'35	
LAUGHING WITH MEDBURY 1934-35		
Medbury in Hollywood	Jan. 11,'35	10
In the Old Days	Mar. 22,'35	10
Strange Championships	July 20,'35	10
LIFE'S LAST LAUGHS 1934-35		
No. 5—	Jan. 4,'35	10
No. 6—	Feb. 1,'35	10
SCRAPPY CARTOONS 1934-35		
Gloom Chasers, The	Jan. 18,'35	7
Gold Getters	Mar. 1,'35	7
Graduation Exercises	Apr. 12,'35	7
Puppet Murder Case, The	June 21,'35	7
Scrappy's Big Moment	July 28,'35	7
Scrappy's Ghost Story	May 24,'35	7
Scrappy's Trailer		
SCREEN SNAPSHOTS		
No. 5—	Jan. 18,'35	10
No. 6—	Feb. 22,'35	10
No. 7—	Mar. 15,'35	10½
No. 8—	Apr. 12,'35	10
No. 9—	May 10,'35	10
No. 10—	June 6,'35	10
No. 11—	July 5,'35	10
No. 12—	Aug. 2,'35	10
No. 13—	Aug. 30,'35	10
SPICE OF LIFE 1934-35		
No. 5—	Jan. 20,'35	10
No. 6—	Mar. 1,'35	10
No. 7—	Apr. 25,'35	10
WORLD OF SPORT 1934-35		
Air Thrills	Mar. 1,'35	10
Flying Feet	May 3,'35	10
Hold That Shark	Mar. 29,'35	10
Pardon My Grip	Feb. 1,'35	10
Spills and Splashes	Aug. 5,'35	10
Tense Moments	Aug. 20,'35	10
Tomorrow's Champions	July 23,'35	10
Water Thrills	June 20,'35	10
When Men Fight	Jan. 4,'35	10

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1,'35	19
Chumo	Nov. 1	15
Frankie and Johnny Charles Laughton	Oct. 1	8
Stars in the Making Frank Albertson	Oct. 1	17

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
CORONET COMEDIES		
An Ear for Music	Mar. 8,'35	18
Easy Money	Feb. 8,'35	18
Grooms in Gloom	May 10,'35	17
Stylish Stouts	Aug. 23,'35	2 rls.
FROLICS OF YOUTH		
Boosting Dad	Dec. 21	21
Campus Hoofer, The	Nov. 9	19
Educating Papa	Nov. 2	16
It Never Rains	May 24,'35	20
Little Big Top, The	Feb. 1,'35	21
MARRIAGE WOWS SERIES		
Dumb Luck	Jan. 18,'35	17
How Am I Doing?	Jan. 4,'35	20
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5,'35	17
Time Out	June 14,'35	20
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Hail Brother	Mar. 22,'35	19
SONG AND COMEDY HITS		
College Capers	Sept. 27,'35	1 rl.
Hurray for Rhythm	Aug. 16,'35	11
Radio Rascals	Aug. 2,'35	11
Rodeo Day	Sept. 13,'35	1 rl.
SONG HIT STORIES		
Bounding Main, The	Nov. 16	10
Fireman's Day Off	Apr. 12,'35	10
Gay Old Days	Jan. 4,'35	10
Life of the Party, The	Apr. 26,'35	9
Old Camp Ground, The	Mar. 15,'35	9
Song Plugger	Jan. 18,'35	9
Way Down Yonder	Dec. 7	11
SPECIAL		
Wings Over Mt. Everest	July 19,'35	22
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 9,'35	2 rls.
A Nose for News	Apr. 5,'35	17
E-Flat Man	Aug. 16,'35	21
Friendly Spirits	May 31,'35	20
Hayseed Romance	Mar. 15,'35	20
Light Fantastic, The	June 28,'35	18
Mr. Widget	Jan. 25,'35	21
Object Not Matrimony	Mar. 1,'35	18
One Run Elmer	Feb. 22,'35	19
Only the Brave	Apr. 19,'35	17
Tars and Stripes	May 3,'35	20
PAUL TERRY-TOONS		
Amateur Night	July 5,'35	6
Birdland	Aug. 23,'35	1 rl.
Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 8,'35	6
Chain Letters	July 26,'35	6
Circus Days	Sept. 6,'35	1 rl.
Dog Show, The	Dec. 28	6
Fireman Save My Child	Feb. 22,'35	6
First Snow, The	Jan. 11,'35	6
Five Puplets	Apr. 19,'35	6
Flying Oil	Apr. 5,'35	6
Foxy-Fox, The	July 19,'35	6
Hey Diddle Diddle	Sept. 20,'35	1 rl.
Jack's Shack	Nov. 30	6
King Looney XIV	June 7,'35	6
Moans and Groans	June 28,'35	6
Modern Red Riding Hood, A	May 17,'35	6
Moth and the Spider, The	Mar. 8,'35	6
Old Dog Tray	Mar. 21,'35	6
Opera Night	May 31,'35	6
Peg Leg Pete, the Pirate	May 3,'35	6
South Pole or Bust	Dec. 14	6
What a Night	Jan. 25,'35	6
TREASURE CHEST		
Chums	Mar. 1,'35	9
Dog Days	July 12,'35	8
Harlem Harmony	Dec. 21	10
Personality and the Pen	May 10,'35	10
Ski-Scrapers	May 24,'35	8
Taming the Wild	Apr. 26,'35	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2,'35	16
Ye Olde Saw Mille	Sept. 6,'35	2 rls.
YOUNG ROMANCE		
All for One	June 21,'35	19
Love in a Hurry	May 17,'35	16
Moon Over Manhattan	Feb. 15,'35	17

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1,'35	
No. 2	Mar. 8,'35	
No. 3	Apr. 19,'35	
No. 4	May 31,'35	
MUSICAL MOODS (Technicolor)		
In a Monastery Garden	Nov. 1	
Mexican Idyll	Oct. 16	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4,'35	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave (Black & White)	Nov. 13	
Waltz in A Flat Major		
Dance of the Hours	Dec. 15	
Air for the G String	Nov. 3	
Liebestraum	Dec. 1	
6 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Armies of the World		10
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22	20
Fate's Fathead	Nov. 17	18
Four Star Boarder	Apr. 27,'35	20
Infernal Triangle	Aug. 17,'35	20
Nurse to You		
Okay Toots	Feb. 2,'35	18
Poker at Eight	Mar. 9,'35	21
Southern Exposure	Apr. 6,'35	21
CHIC SALE SPECIAL		
Perfect Tribute, The		19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20	19
Speaking of Relations		19
You Brings the Ducks	Nov. 24	16
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
No. 2—Alibi Racket		18
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala	Feb. 23,'35	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Historic Mexico City		9
Ireland, The Emerald Isle	Dec. 8	8
Los Angeles, Wonder City of the West	Mar. 16,'35	9
Rainbow Canyon	Feb. 2,'35	8
Zeeland, The Hidden Paradise	Jan. 5,'35	7
Zion, Canyon of Color	Nov. 10	8
GOOFY MOVIES		
No. 8	Oct. 6	9
No. 9	Nov. 3	10
No. 10	Dec. 1	10
HAPPY HARMONIES (Harman-Ising)		
4—Bosco's Parlor Pranks	Nov. 24	9
5—Toyland Broadcast	Dec. 22	8
6—Hey, Hey, Fever	Jan. 9,'35	9
7—When the Cat's Away	Feb. 16,'35	9
8—The Lost Chick	Mar. 9,'35	9
9—Calico Dragon	Mar. 30,'35	8
10—Good Little Monkeys	Apr. 13,'35	9
11—Chinese Nightingale	Apr. 27,'35	10
12—Poor Little Me	May 11,'35	11
LAUREL & HARDY		
Fixer-Uppers	Feb. 9,'35	21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Thicker Than Water		21
Tit for Tat	Jan. 5,'35	20
M-G-M SPORTS PARADE		
Basketball Technique		8
Football Teamwork		
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Gypsy Night	Jan. 12,'35	18
Memories and Melodies	Feb. 16,'35	16
Star Night at the Cocoanut Grove	Dec. 1	21
Two Hearts in Wax Time	Mar. 23,'35	
What Price Jazz?		18
ODDITIES		
Chain Letter Dimes	Apr. 20,'35	7
Dartmouth Days	Nov. 17	11
Donkey Baseball	Mar. 2,'35	9
Fightin' Fish	Apr. 6,'35	9
Little People, The	May 4,'35	9
Motorcycle Cossacks	Jan. 12,'35	9
Pitcairn Island Today		
Prince, King of Dogs		9
Pro Football	Sept. 22	9
Rugby	Dec. 15	10
Sporting Nuts	Mar. 23,'35	9
Strikes and Spares	Oct. 20	9
Windy	Feb. 9,'35	9
OUR GANG		
Anniversary Trouble	Jan. 1,'35	18
Beginner's Luck	Feb. 23,'35	20
Little Papa		
Little Sinner		
Lucky Corner, The		
Teacher's Beau	Apr. 27,'35	20
Shrimps for a Day	Dec. 8	21
Sprucin' Up	June 1,'35	17
SPECIAL		
Lucky Beginners		20
TODD-KELLY		
Bum Voyage	Dec. 15	20
Done in Oil	Nov. 10	18
Misses Stooge, The	Apr. 20,'35	19
Sing, Sister, Sing!	Mar. 2,'35	21
Slightly Static		
Three Chumps Ahead		2 rls.
Tin Man, The	Mar. 30,'35	15
Treasure Blues	Jan. 26,'35	19
Twin Triplets		

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 8,'35	7
Betty Boop and Grampy	Aug. 16,'35	7
Language All My Own, A	July 19,'35	7
Little Soap and Water, A	June 21,'35	
No! No! A Thousand Times No!	May 24,'35	7
Stop That Noise	Mar. 15,'35	7
Swat the Fly	Apr. 19,'35	7
Taking the Blame	Feb. 15,'35	7
When My Ship Comes in	Dec. 21	7
COLOR CLASSICS		
Dancing on the Moon	July 12,'35	
Elephant Never Forgets, An	Dec. 28	7
Kids in the Shoe, The	May 10,'35	7
Little Dutch Mill	Oct. 26	7
Song of the Birds	Mar. 1,'35	7
HEADLINERS		
Cab Calloway's Jitterbug Party	May 24,'35	
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing	June 14,'35	10
Feminine Rhythm Ina Ray Hutton and Her Melodears	Feb. 8,'35	10
Follow the Leader Isham Jones and His Orchestra	July 26,'35	10
Hark Ye, Hark Ben Bernie-Grace Barry	Mar. 22,'35	10
Is My Face Black Molasses 'n' January	May 3,'35	10
Ladies That Play Phil Spitalny and His Musical Ladies	Dec. 7	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2,'35	11
Melody Magic Johnny Green and His Orchestra	Apr. 12,'35	10
Million Dollar Notes Red Nichols and His World Famous Pennies	Feb. 8,'35	11
Musical Cocktail Anson Weeks and His Orchestra	July 5,'35	10
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 16,'35	
Song Writers of the Gay Nineties Pat Rooney	Mar. 1,'35	10
Yacht Club Boys Garden Party	Dec. 28	10
PARAMOUNT PICTORIAL NEW SERIES		
No. 6—Twilight Melody —Pets from the Wild—Howard Chandler Christy	Jan. 4,'35	10
No. 7—Queen of the Waters—Billy Blue Gum—Mericano	Feb. 1,'35	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist.	Mar. 1,'35	10
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29,'35	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 26,'35	10
No. 11—Main Street Afloat—Songmakers of a Nation (Joseph E. Howard)	May 24,'35	10
No. 12—Fashions Afloat —Cubs to You — Herman Hupfeld	June 21,'35	10
No. 13—Willard Robison—Gadgets for Madame —Steel Thunderbolts	July 19,'35	11
1935-36		
No. 1—Song Makers of the Nation — Hoagy Carmichael—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 16,'35	11
PARAMOUNT VARIETIES		
No. 7—	Feb. 1,'35	10
No. 8—	Mar. 1,'35	
No. 9—	Mar. 29,'35	
Broadway Highlights No. 1	May 17,'35	10
Broadway Highlights No. 2	June 28,'35	10
Broadway Highlights No. 3	Aug. 9,'35	10
Coo-Coo News	Jan. 25,'35	10
Famous People at Play	June 14,'35	
Hollywood Extra Girl	Aug. 23,'35	11
Jungle Antics	Feb. 22,'35	10
Manhattan Rhythm	May 3,'35	10
Monkey Shines	Nov. 16	10
Movie Milestones	July 26,'35	10
Movie Sideshow	Jan. 11,'35	
Nature Speaks	July 12,'35	
No Motor to Guide Him	June 7,'35	
Popular Science (color)	May 31,'35	10
Screen Souvenirs No. 3	Feb. 8,'35	10
Screen Souvenirs No. 4	Apr. 19,'35	10
Shorty on the Farm	Apr. 5,'35	9
Strings and Strains	Mar. 22,'35	10
Superstition of the Rabbit's Foot	Mar. 8,'35	9
Superstition of Three on a Match	Oct. 19	11
Superstition of Walking Under a Ladder	Dec. 28	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Be Kind to "Aminals"	Feb. 22,'35	7
Beware of Barnacle Bill	Jan. 5,'35	7
Choose Your "Weppins"	May 31,'35	7
Dance Contest	Nov. 23	7
Dizzy Divers	July 26,'35	7
For Better or Worser	June 28,'35	7
Hyp-Nut-Tist, The	Apr. 26,'35	7
Pleased to Me Cha!	Mar. 22,'35	7
Two Alarm Fire	Oct. 26	7
We Aim to Please	Dec. 28	7
Ye Gotta Be a Football Hero	Aug. 30,'35	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cocktail	Dec. 28	10
No. 7—King of the Everglades	Jan. 25,'35	10
No. 8—Feline Athletes	Feb. 22,'35	10
No. 9—Sporting Sounds	Mar. 22,'35	10
No. 10—Nerve Control	Apr. 19,'35	10
No. 11—Animal Intelligence	May 17,'35	10
No. 12—Top Form	June 7,'35	10
No. 13—Hollywood Hobbies	July 5,'35	10
No. 14—Jungle Waters	Aug. 2,'35	10
No. 15—Making Manhandlers	Aug. 30,'35	10

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
Insect Clown	Mar. 4	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Dancing Millionaire	Dec. 14	19
Hunger Pains	Feb. 22,'35	17½
Pickled Peppers	June 7,'35	19½
Wig Wag	Apr. 12,'35	19½
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9	20
Horse Heir	Feb. 1,'35	19½
Raised and Called	Mar. 22,'35	20
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14,'35	21½
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19,'35	19
In a Pig's Eye	Dec. 28	20½
DUMBBELL LETTERS		
No. 9	Jan. 18,'35	5
No. 10	Feb. 1,'35	5
No. 11	Feb. 15,'35	5
No. 12	Mar. 1,'35	5
No. 13	Mar. 15,'35	5
No. 14	Mar. 29,'35	5
No. 15	Apr. 12,'35	5
No. 16	Apr. 26,'35	4
No. 17	May 10,'35	4½
No. 18	May 24,'35	5
No. 19	June 7,'35	5
No. 20	June 20,'35	5
No. 21	July 5,'35	
EASY ACES		
Little New New York	June 14,'35	10
Pharaohland	Feb. 22,'35	9
Six Day Grind	July 26,'35	10½
Topnotchers	Apr. 19,'35	11
Unusualities	Aug. 9,'35	8½
FOUR STAR COMEDIES		
Hit and Rum	Apr. 26,'35	19
How to Break 90 at Croquet	Jan. 4,'35	15
Salesmanship Ahoy	July 19,'35	18½
HEADLINERS SERIES (1934-35)		
No. 3—This Band Age	Jan. 25,'35	21½
No. 4—Simp Phoney Concert	Mar. 15,'35	21
No. 5—Drawing Rumors	July 12,'35	17
(1935-36)		
No. 1—Night Life	Sept. 13,'35	
EDGAR KENNEDY COMEDIES		
Bric-a-Brac	Jan. 18,'35	19
Edgar Hamlet	July 5,'35	20½
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
Sock Me to Sleep	May 17,'35	
South Seasickness	Mar. 29,'35	20½
Wrong Direction	Nov. 16	21
MUSICALS		
If This Isn't Love	Sept. 28	21½
Night at the Biltmore Bowl, A	June 21,'35	17½
Spirit of 1976	Feb. 15,'35	21½
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1,'35	20
Bandits and Ballads	Dec. 7	18½
Ticket or Leave It	May 26,'35	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Newly Reweds	Aug. 2,'35	
Where There's a Will	Oct. 4,'35	
RADIO MUSICAL COMEDIES		
Metropolitan Nocturne	Aug. 23,'35	18
RAINBOW PARADE CARTOONS		
Hunting Season	Aug. 9,'35	7
Japanese Lantern	Mar. 8,'35	8
Merry Kittens, The	May 31,'35	7
Parrotville Post Office	June 28,'35	
Parrotville Old Folks	Jan. 25,'35	7
Picnic Panic	May 3,'35	9
Putting on the Dog	July 19,'35	
Rag Dog	July 19,'35	7½
Spinning Mice	Apr. 5,'35	8
Sunshine Makers, The	Jan. 11,'35	8
SMART SET		
A Quiet Fourth	Aug. 9,'35	15
SPECIALS		
A Day with the Dionne Quintuplets	Dec. 28	11½
La Cucaracha Steffi Duna-Don Alvarado (Technicolor)	Aug. 31	20½
A Trip Thru Fijiland	May 10,'35	14½
SPORTS WITH BILL CORUM		
Inside the Ropes	Aug. 16,'35	10
STRUGGLE TO LIVE		
Neptune Mysteries	Aug. 16,'35	
SUPERBA COMEDIES		
Home Work	Sept. 20,'35	
VAGABOND ADVENTURE SERIES		
Fakeers of the East	Dec. 7	18½
Isle of Spice	Jan. 11,'35	10½
Jamaica	May 17,'35	9½
Quebec	Aug. 2,'35	9½
Red Republic	Sept. 21	10
Roumania	June 28,'35	11
Saar, The	Mar. 22,'35	11
WORLD ON PARADE		
Land of the Eagle	Aug. 23,'35	

STATE RIGHTS

Title	Min.
AL BONDY (General Electric)	
Excursions in Science No. 1	8
CARTOON EXHIBITOR	
Of All Things	4
CENTRAL	
Child of Mother India	30
Hindu Holiday	9
METROPOLIS-TAPERNOUX	
Bolero	14
Sorcerer's Apprentice, The	10
PHIL BROWN	
Norwegian Sketches	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
10. Two-Gun Mickey	Dec. 25	8
11. Mickey's Man Friday	Jan. 17,'35	7
12. Band Concert (Color)	Feb. 23,'35	
13. Mickey's Service Station	Mar. 15,'35	9
14. Mickey's Kangaroo	Apr. 20,'35	9
15. Mickey's Garden	July 31,'35	8
16. Mickey's Fire Brigade (Color)		
SILLY SYMPHONIES		
10. The Golden Touch	Mar. 21,'35	8
11. Robber Kitten	Apr. 18,'35	9
12. Cookie Carnival, The	May 23,'35	8
13. Who Killed Cock Robin?	June 26,'35	10
14. Music Land		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 2—Toyland Premiere	Dec. 10	9
No. 3—Candyland	Apr. 22,'35	1 rl.
No. 4—Springtime Serenade	May 27,'35	1 rl.
No. 5—Three Lazy Mice	July 15,'35	9
GOING PLACES with LOWELL THOMAS		
No. 6	Jan. 14,'35	9
No. 7	Feb. 18,'35	9
No. 8	Mar. 25,'35	11
No. 9	May 27,'35	10
No. 10	June 17,'35	10
No. 11	July 1,'35	10
No. 12	July 22,'35	9
No. 13	Aug. 19,'35	10
No. 14	Sept. 16,'35	1 rl.
OSWALD CARTOONS		
Amateur Broadcast	Aug. 26,'35	1 rl.
At Your Service	July 8,'35	8
Bronco Buster	Aug. 5,'35	7
Do a Good Deed	Mar. 25,'35	7
Elmer The Great Dane	Apr. 29,'35	1 rl.
Hill Billy	Feb. 1,'35	9
Quail Hunt, The	Sept. 23,'35	1 rl.
Robinson Crusoe Isle	Jan. 7,'35	9
Towne Hall Follies	June 3,'35	8
Two Little Lambs	Mar. 11,'35	8½
STRANGER THAN FICTION SERIES		
No. 6—Novelty	Jan. 28,'35	8
No. 7—Novelty	Mar. 4,'35	8
No. 8—Novelty	Apr. 1,'35	10
No. 9—Novelty	Apr. 22,'35	10
No. 10—Novelty	June 3,'35	10
No. 11—Novelty	June 24,'35	10
No. 12—Novelty	July 15,'35	10
No. 13—Novelty	Aug. 19,'35	10
No. 14—Novelty	Sept. 2,'35	1 rl.
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie Sterling Holloway	Aug. 14,'35	2 rls.
Desert Harmonies (Mentone No. 12-A)	Apr. 10,'35	10
Doin' the Town (Mentone No. 9-A)	Jan. 30,'35	18
Double Crossed (Van Ronkel No. 5)	July 3,'35	20
Father Knows Best Sterling Holloway	Feb. 20,'35	2 rls.
Great Idea, A (Mentone No. 1B)	Aug. 28,'35	2 rls.
Henry's Social Splash Henry Armetta	Dec. 19	21
Here's the Gang (Mentone No. 13-A)	May 8,'35	20
His Last Fling (Van Ronkel No. 6)	July 31,'35	20
Hollywood Trouble	Jan. 9,'35	20
Meet the Professor (Mentone No. 10-A)	Feb. 13,'35	19
My Girl Sally Sterling Holloway (Van Ronkel No. 5)	June 5,'35	19
Old Age Pension Henry Armetta	Mar. 27,'35	20
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16,'35	17
Telephone Blues (Mentone No. 11-A)	Mar. 13,'35	19
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26	20
Would You Be Willing? (Van Ronkel No. 4)	May 22,'35	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES 1934-35		
Get Rich Quick Allen Jenkins	Apr. 20,'35	20
His First Flame Shemp Howard- Daphne Pollard	Mar. 9,'35	19
Old Grey Mayor, The Bob Hope	Apr. 6,'35	19
Vacation Daze Jenkins & Donnelly	Jan. 19,'35	2 rls.
Peach of a Pair, A Shemp Howard- Daphne Pollard	Dec. 29	2 rls.
Once Over Lightly Roscoe Ates	Jan. 12,'35	20
Radio Scout El Brendel	Jan. 26,'35	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4,'35	2 rls.
Pretty Polly Polly Moran	June 1,'35	19
Serves You Right Shemp Howard	June 15,'35	20
Husband's Holiday Hobart Cavanaugh	July 6,'35	2 rls.
High, Wide and Hansom Herb Williams	July 20,'35	2 rls.
Watch the Birdie Bob Hope	Aug. 10,'35	2 rls.
BROADWAY BREVITIES 1934-35		
Gypsy Sweetheart Winifred Shaw- Phil Regan (Technicolor)	Mar. 30,'35	20
Hear Ye! Hear Ye! Vera Van and the Yacht Club Boys	Dec. 22	2 rls.
See, See, Senorita Tito Guizar-Armida	Jan. 12,'35	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5,'35	21
Soft Drinks and Sweet Music George Price-Sylvia Froos	Dec. 8	20
Radio Silly Cross & Dunn	Jan. 19,'35	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2,'35	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 23,'35	20
Mr. & Mrs. Melody Ilomay Bailey-Lee Sims	Mar. 16,'35	20
Shoestring Follies Eddie Peabody	Feb. 16,'35	21
Singing Silhouettes, The Olga Baclanova	Mar. 30,'35	20
Castle of Dreams, The Morton Downey	Apr. 6,'35	20
Cure It with Music Fifi D'Orsay	Apr. 13,'35	2 rls.
In This Corner Roscoe Ates	Apr. 27,'35	2 rls.
Main Street Follies Hal Le Roy	May 11,'35	20
Love Department, The Bernice Claire	May 18,'35	20
$50 Bill Eleanore Whitney- 12 Aristocrats	May 25,'35	20
Better Than Gold Fifi D'Orsay	June 8,'35	20
Springtime in Holland Dorothy Dare- Felix Knight (Technicolor)	June 22,'35	20
Revue Ray Perkins	June 29,'35	
Surprise Duncan Sisters	July 27,'35	2 rls.
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3,'35	2 rls.
Vodka Boatmen Yacht Club Boys		20
LOONEY TUNES (1934-1935)		
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express	Mar. 9,'35	1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World	May 18,'35	1 rl.
No. 8—Buddy's Bug Hunt	June 22,'35	7
No. 9—Buddy Steps Out	July 20,'35	1 rl.
No. 10—Buddy, the "G" Man	Aug. 24,'35	1 rl.
MELODY MASTERS 1934-1935		
Richard Himber and His Orchestra	Nov. 8	10
Will Osborne and His Orchestra	Dec. 1	10
A & P Gypsies Harry Horlick	Jan. 26,'35	10
Charlie Davis and Band	Feb. 16,'35	10
Rimac's Rhumba Orchestra	Apr. 13,'35	10
Barney Rapp and His New Englanders	Mar. 18,'35	10
Freddy Martin and His Orchestra	May 11,'35	10
Dave Apollon and His Band	June 8,'35	10
Borrah Minevitch and His Harmonica Rascals	July 6,'35	10
Rubinoff	Aug. 10,'35	1 rl.
MERRIE MELODIES 1934-35 (In Color)		
No. 6—Along Flirtation Walk	Apr. 6,'35	7
No. 7—My Green Fedora	May 4,'35	1 rl.
No. 8—Go Into Your Dance	June 8,'35	1 rl.
No. 9—Country Mouse, The	July 13,'35	7
No. 10—Merry Old Soul, The	Aug. 17,'35	7
Vitaphone Music Hall		10
SEE AMERICA FIRST E. M. NEWMAN		
No. 4—Remember the Alamo	Dec. 29	10
No. 5—Trail of the '49ers	Jan. 19,'35	10
No. 6—Dixieland	Feb. 9,'35	10
No. 7—Blue and the Gray	Mar. 2,'35	10
No. 8—The Mormon Trail	Mar. 23,'35	10
No. 9—Westward Bound	Apr. 13,'35	10
No. 10—Remember the Maine	May 4,'35	10
No. 11—The Yanks Are Coming	June 1,'35	
No. 12—Boom Days	June 22,'35	
No. 13—Forward Together	July 13,'35	1 rl.
PEPPER POT 1934-35		
Songs That Live Gus Edwards	Nov. 10	9
Good Badminton	Nov. 24	1 rl.
Stuffy's Errand of Mercy	Dec. 15	9
Listening In Radio Reel No. 2	Dec. 1	10
Vaudeville Reel No. 2	Dec. 29	10
Harry Von Tilzer	Jan. 5,'35	10
Chas. Ahearn	Jan. 19,'35	10
A Trip Thru a Hollywood Studio	Feb. 2,'35	9
We Do Our Part Radio Reel No. 3	Feb. 9,'35	1 rl.
Vaudeville Reel No. 3	Feb. 16,'35	1 rl.
Guess Stars Radio Ramblers	Mar. 2,'35	10
Billy Hill	Mar. 16,'35	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30,'35	11
Some Bridge Work Easy Aces	Apr. 13,'35	10
Vaudeville Reel No. 4	Apr. 27,'35	1 rl.
Kings of the Turf	May 11,'35	9
Two Boobs in a Balloon Edgar Bergen	May 25,'35	9
Moving Melodies J. Fred Coots-Lillian Shade	June 8,'35	10
All Colored Vaudeville Adelaide Hall	June 22,'35	10
Rah, Rah, Radio Ralph Kirbery	July 6,'35	10
What's the Idea? Lew Pollack	Aug. 17,'35	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN ENTERPRISES		
New Adventures of Tarzan, The Herman Brix	June 10,'35	2 rls. (each)
FIRST DIVISION		
Young Eagles Boy Scouts	July 1	2 rls. (each)
MASCOT		
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27,'35	2rls (each)
Law of the Wild Rex - Rin Tin Tin, Jr. Ben Turpin-Bob Custer	Sept. 5	2 rls. (each)
Miracle Rider Tom Mix	May 18,'35 (1st episode, 5 rls, followed by 14 two-reel episodes)	
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23,'35	2 rls. (each)
PRINCIPAL		
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1 (Seven-reel feature followed by eight two-reel episodes)	
UNIVERSAL		
Call of the Savage Noah Beery, Jr.	Apr. 15,'35	20 (each)
Roaring West Buck Jones (15 episodes)	July 8,'35	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21,'35	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams- Jean Rogers	Oct. 21,'35	2 rls.

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PANCHROMATIC NEGATIVE

randolph scott

a paramount star

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Paramount Pictures

MOTION PICTURE

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AUGUST 24, 1935

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Theatre Remodeling

NEW THEATRES FROM OLD
MAJESTIC THEATRE, DETROIT
PLANNING THE THEATRE DEPARTMENT

Practical Stagecraft

O. T. TAYLOR

In 2 Sections — Section 2

THE THEATRE AS A MOTION PICTURE MECHANISM

A story of the advancement in theatre equipment through twenty years

will be a prominent editorial feature of the

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20th

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Appearing in September, this elaborate edition of the industry's leading publication will be exactly concurrent with the beginning of a new show season—a season, incidentally, which will be the greatest in product and patronage that the motion picture business has enjoyed for a number of years.

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MOTION PICTURE

HERALD

CATCHES THEIR EYE

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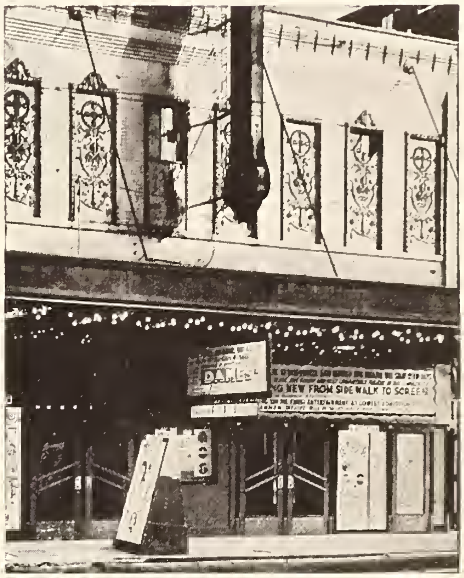

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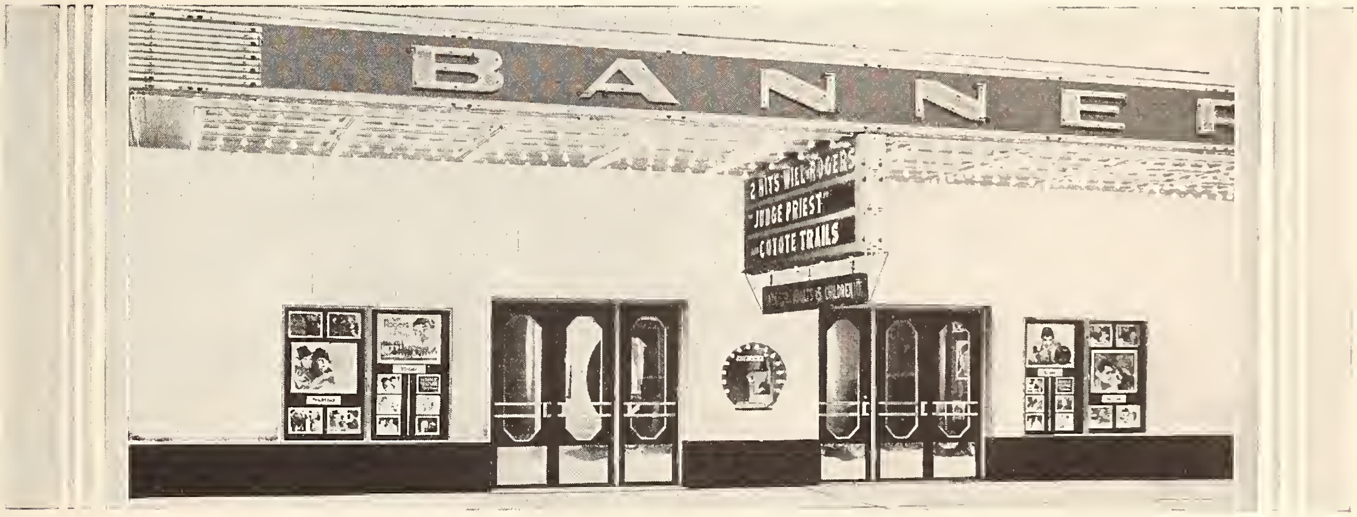

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Better Theatres

Vol. 120, No. 8
August 24, 1935

A section of Motion Picture Herald devoted to the operation . . . equipment . . . maintenance . . . and construction of the motion picture theatre

MARTIN QUIGLEY, Publisher and Editor-in-Chief **GEORGE SCHUTZ, Editor**

COLVIN BROWN, Advertising Manager C. B. O'NEILL, Western Advertising Manager RAY GALLO, Eastern Advertising Manager

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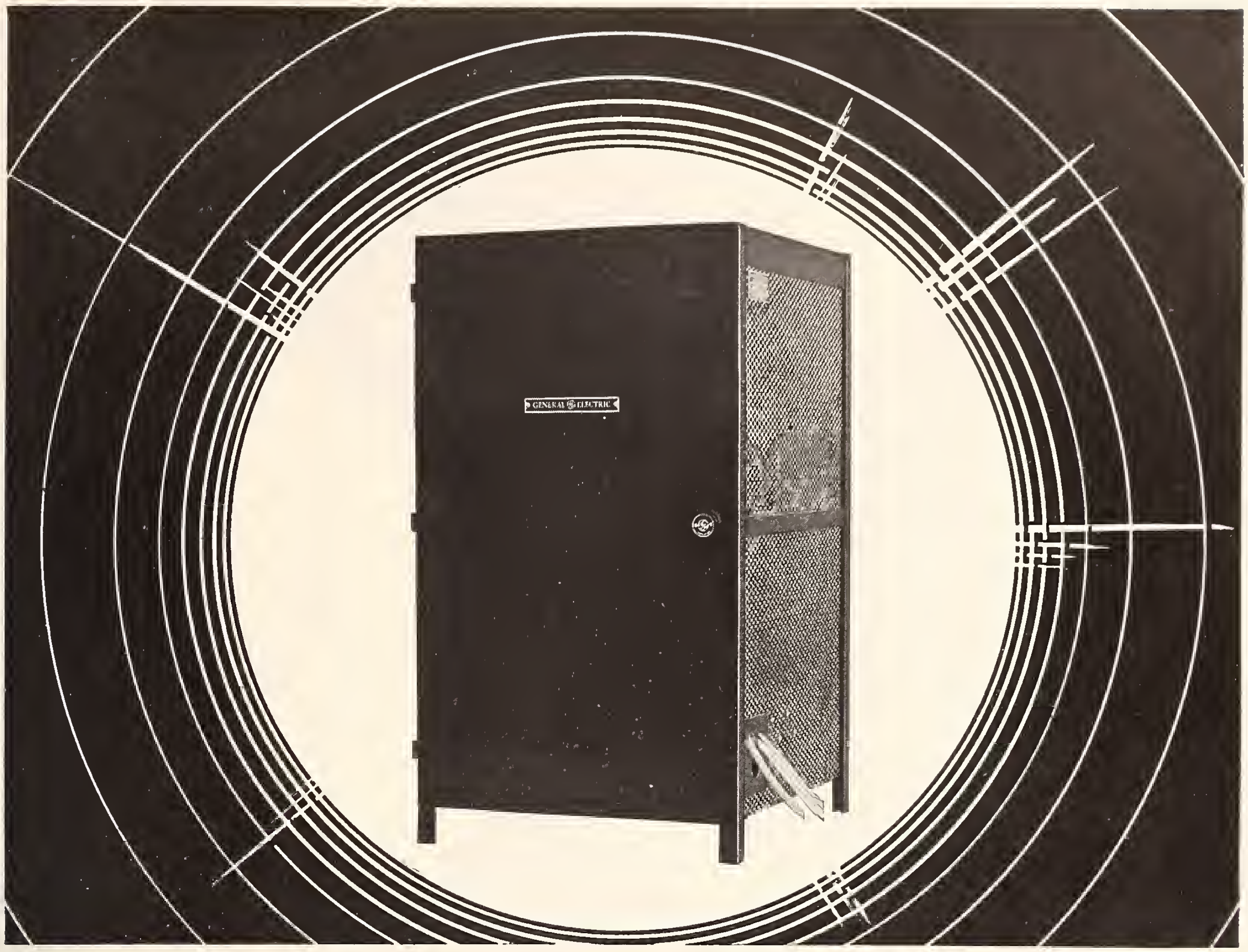

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BROADWAY MELODY OF 1936: MGM

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A MIDSUMMER NIGHT'S DREAM: WARNER

MUTINY ON THE BOUNTY: MGM

HERE'S TO ROMANCE: FOX

How Many Theatres Are Equipped for 1935-36 Product?

MOTION PICTURE entertainment can be no better than the equipment with which it is created. And it is ultimately created, of course, in the theatre.

For this rather obvious but imperfectly realized reason the beginning of the 1935-36 season advises a comprehensive examination of the facilities of our theatres. Are they equal to — are they worthy of — the product to come to them from the studio?

One need not consider in this connection their possession or lack of the story characteristics which please one's patrons. Certainly, the 1935-36 motion picture will represent technique that has steadily advanced.

Every showman, no matter how much he may have quarreled with the studio concerning the selection of story subjects and material, is conscious of the technological and artistic progress of the motion picture since the introduction of sound. And the 1935-36 product will unquestionably reveal greater progress than has been made previously between one season and the next.

WORKERS OF THE CINEMA, ART OF THE MACHINE

Ida Lupino, Aubrey Scotto: Paramount

Probably the most notable recent advancement lies in the recording. Many have been the improvements here. Many others, however, were merely talked about before they were fully realized in practice. Extension of the frequency range is a case in point. Another is control of extraneous sound, and yet another is control of realistic allocation of sound sources. It is not the purpose here to make a mere list of recent advancements in the methods and mechanisms of production. These paragraphs are necessarily concerned with the theatre—the theatre as it relates to production at the beginning of a new show season which promises to bring a finer motion picture. It may be well to point out, however, the general significance of the greater flexibility allowed both performer and director as a result of the solution of many technical problems which had rendered the new audible picture stilted, and the consequent return to pictorial values in the art of narration and staging.

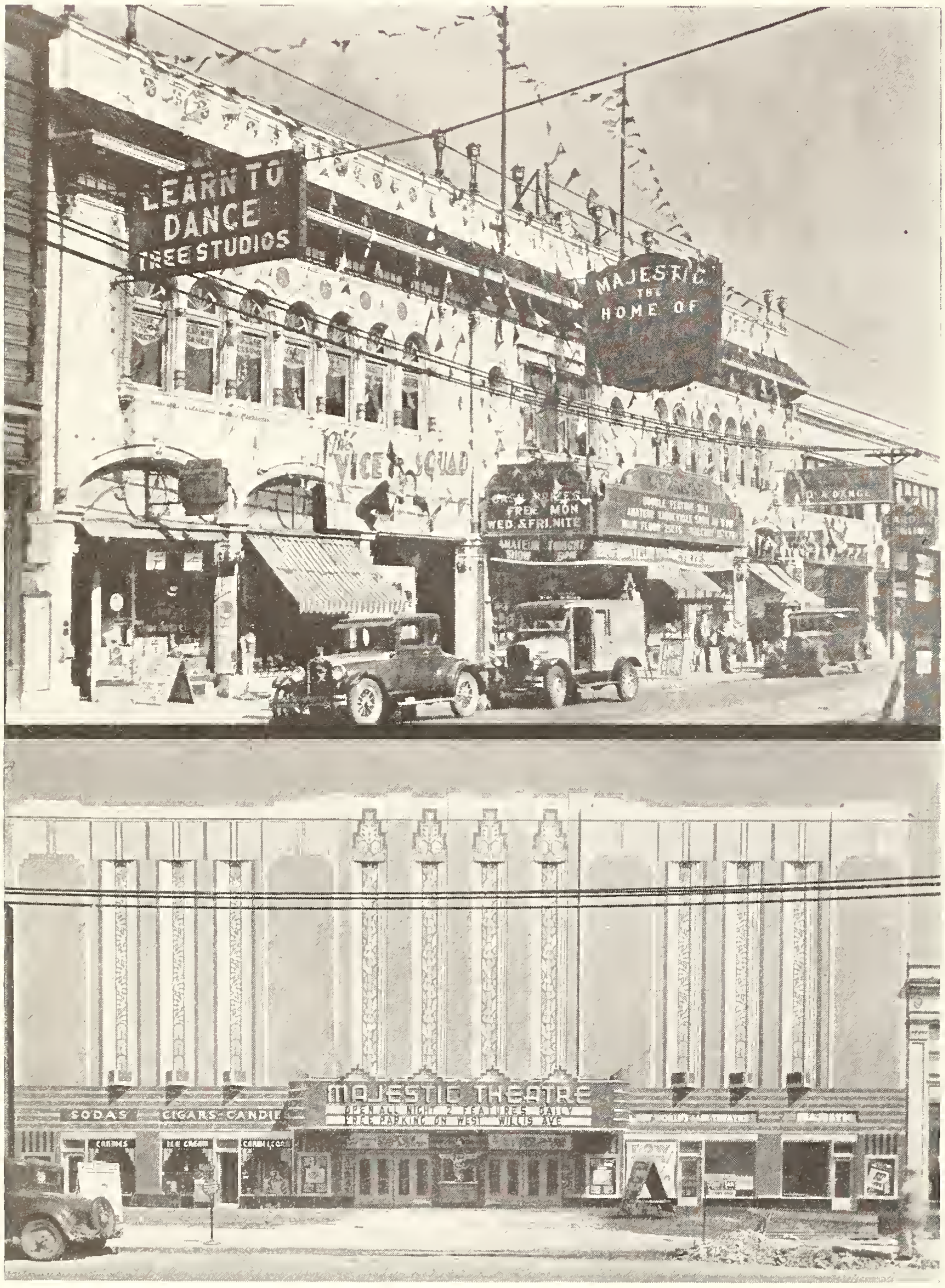
But a finer motion picture *in the can* does not mean finer motion picture entertainment, and that represents a problem of the theatre alone.

It is not wholly a problem involving projection and sound equipment, but it doubtless is more importantly concerned with those functions. A source of misgivings, then, in viewing the approach of a new season, is the fact that a large proportion of our theatres have screens which are either under-illuminated or unevenly illuminated . . . the fact that the ravages of the depression are still manifest in ill-repaired projector mechanisms . . . the fact that not much more than half of our theatres are equipped to reproduce the voices and the music of the film with the naturalness and effectiveness that is potentially there on the film. Speaking before the Technician's branch of the Academy of Motion Picture Arts and Science, in Hollywood the other day, M. A. Lightman, who is president of the large Malco circuit with headquarters at Memphis, Tenn., declared that 50% of the theatres today won't get any more out of the product now available than just ordinary results—this, in his particular reference, because of the lack of suitable sound equipment. Mr. Lightman's prominence and experience covering many theatres perhaps permits further quotation from his Academy speech:

"Some theatres and some exhibitors have advanced, but I think that in general the exhibitor must be told and must be kept acquainted with what you are doing out here. The exhibitor has an obligation to the industry to keep his equipment up to the best possible efficiency."

Nor, as was indicated, does the problem—the obligation—end with the provision of suitable projection and sound facilities. The theatre plays a complex part in the merchandising of the motion picture, and one of its components is environmental. Comfort is mandatory. Absolute safety is imperative. Attractive, stimulating surroundings elevate the motion picture as a dramatic form and thus reinforce its conviction. In all its departments, the theatre is one-half of the great motion picture mechanism. Now, with the 1935-36 product on the way, inspection should be made to determine whether it is capable of doing its part.—AN EDITORIAL.

A MODERN THEATRE FOR A MODERNIZED STREET



Pictured above are the old front (upper view) and the new of the Majestic theatre in Detroit. The facade is built of macotta in a pattern of vertical line motif contrived through offsets. Each block of macotta is edged with a narrow band of stainless steel to enhance luster and also to attain both vertical and horizontal lines, as desired.

[*Remodeling of the Majestic theatre in Detroit presented no ordinary problems. Woodward Avenue, Detroit's famous thoroughfare, was to be made so much wider that the Majestic had to be pushed back 46 feet. How this was accomplished and the subsequent architectural treatment which has made the Majestic a theatre of today, is told here in an account prepared by the architects, Bennett & Straight of Dearborn, Mich.*—THE EDITOR.]

AMONG the many changes resulting from the widening of Woodward Avenue in Detroit was the complete new facade on the Majestic theatre, one of the major houses of the city. The original layout, before the widening of Woodward Avenue, contained a long theatre lobby, the auditorium, and six shops on the ground floor. The second floor above the shops and lobby housed a large ballroom. This portion of the original building extended back to the foyer of the theatre proper.

STRUCTURAL CHANGES

The widening called for a strip of land on the east side of Woodward Avenue forty-three feet from the front building line, thereby eliminating the six shops, the long theatre lobby, and the ballroom on the second floor. It was also necessary to cut into the auditorium a distance of approximately seven feet to conform the building with the new line of wider Woodward Avenue. This presented a distinct engineering problem, inasmuch as the auditorium ceiling is supported by five large trusses, twelve feet high and spanning from the entry end of the theatre auditorium to the main truss spanning across the auditorium at the point of the proscenium.

It was necessary to cut through each of the five trusses, refabricate the ends and erect new steel columns for the end support of each truss. After this step had been accomplished, the ends of the trusses were burned off and the old steel columns removed. Serious thought was given to the method of refabricating the ends of the trusses, inasmuch as riveting would endanger the present plaster ceiling of the auditorium, due to vibration. An ordinary bolting scheme was not considered plausible, and the idea of spot welding was abandoned in favor of the use of gardelle bolts, which rendered a perfect structural piece of work, and which eliminated the hazards heretofore mentioned. In view of the fact that the line of the new front is not at right angles to the depth of the theatre building, each individual truss has a varying length.

THE REVISED PLAN

The new plan resulting from the street widening altered the theatre proper but little. A new lobby and a wide modern ticket office were built, on either side of which are single shops. Each shop was finished with plaster walls and ceilings, and attractively decorated.

The lobby is plastered, and decorated in light blue and gold. The floor and base is a patterned terrazzo. Very little alteration was necessary in the foyer. Only the ramps at their lower ends on either side of the lobby were altered.

USE OF CINDER BLOCK

The auditorium was completely redecorated. The new wall at the rear of the auditorium is of cinder block. A new modern projection room was also built of cinder block. The cinder blocks were decorated in a maroon shade to correspond to the remainder of the auditorium. The block was left exposed and efficiently added to the acoustic qualities. The block also lowered the noise level within the projection room. The new cinder block wall in the auditorium serves also as the backup material for the facing on the facade.

THE FACADE

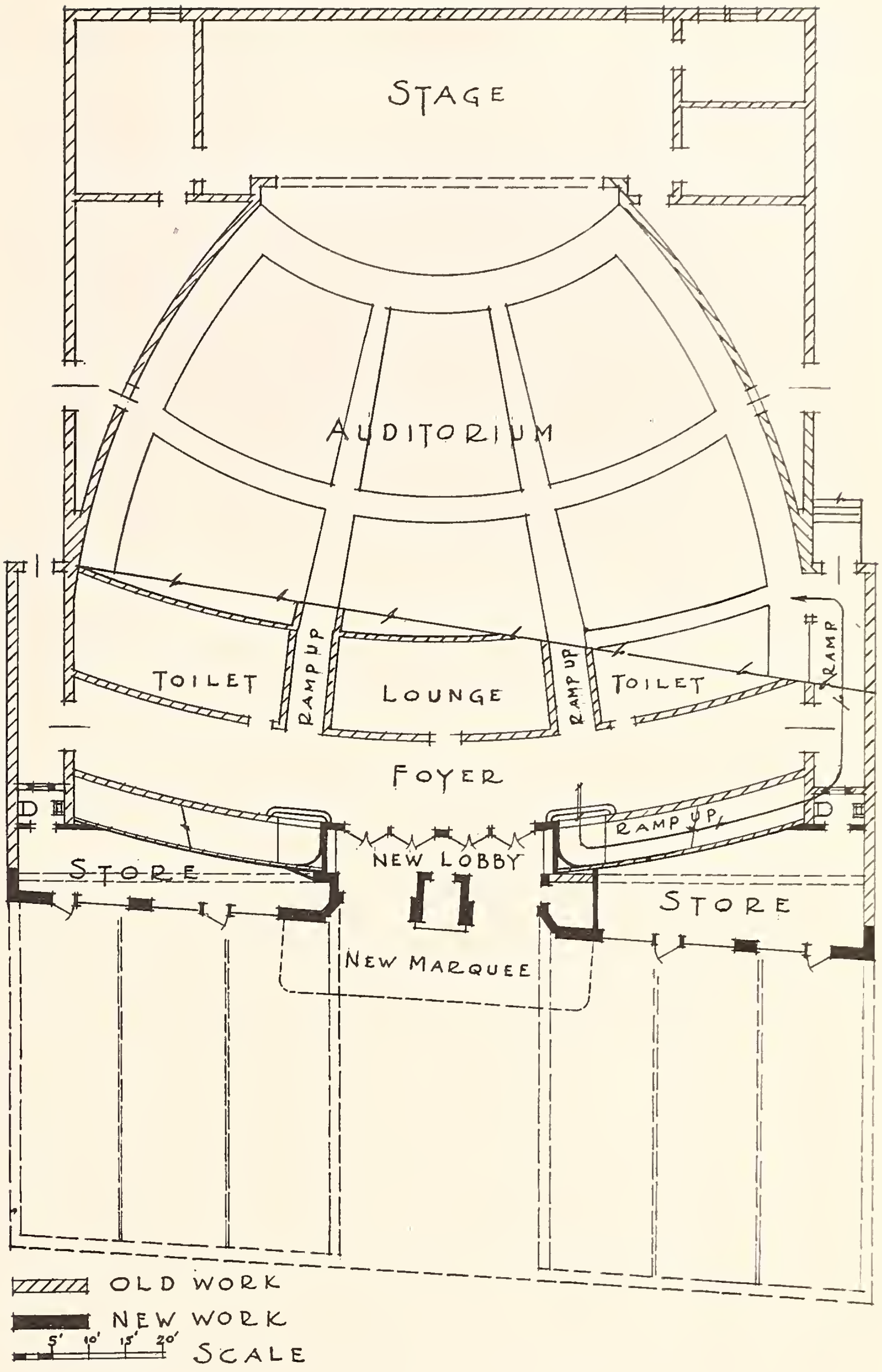
The material used for the front of the building is Macotta, manufactured and furnished by the Maul Macotta Company of Detroit. The lower portion of the building is a rich shade of blue, with horizontal bands of Chinese red. The upper field of the building is mainly Chinese red, broken up by recalling the blue of the lower portion. The recessed vertical stencil designs are of a multi-colored effect, embodying the various colors used throughout the general design, and are emphasized by recesses formed of a vertical line motif created through the use of a series of offsets receding back from the front plane of the building. The vertical line motifs are worked out in a light shade of yellow, thereby rendering the desired contrast necessary in making the vertical stencil design predominate.

The vertical features terminate at the upper band effect, which is worked out in a light shade of green and which is in turn broken by vertical lines recalling some of the other colors of the facade. The coping and the upper portion of the center of the building is of a light yellow shade. Each block of Macotta is edged with a narrow band of stainless steel, which greatly enhances the sparkle and luster of the front. At certain points where either a horizontal or vertical effect is desired, the use of the stainless steel edgings have been arranged accordingly.

FRONT ILLUMINATION

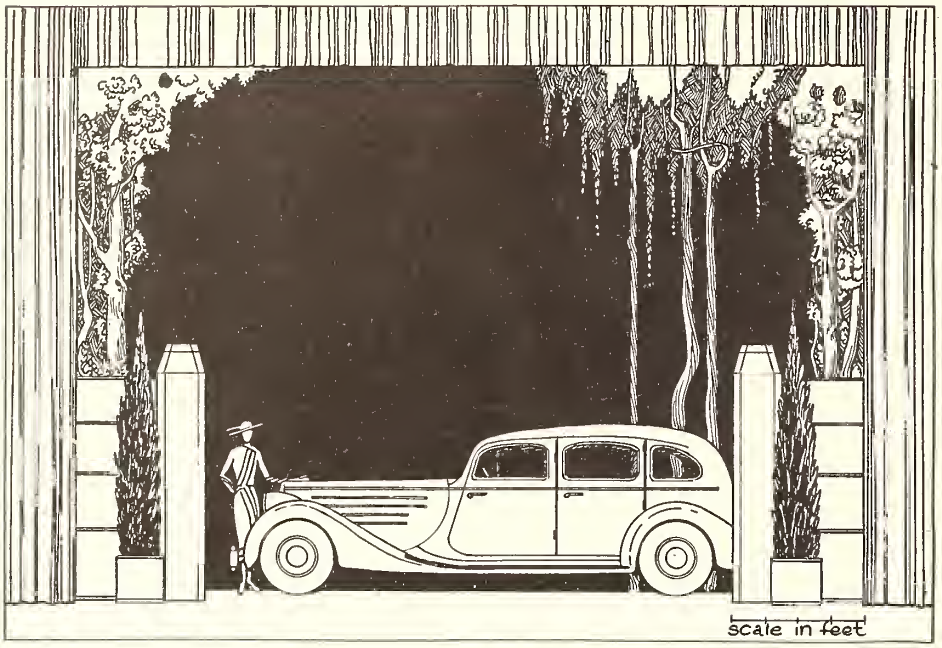
The vertical stencil motifs on either side of the entry emerge upwards from built in Macotta baskets, each containing a flood lamp, which throws a concentrated beam of light. In addition to this lighting effect, the entire facade is flood lighted from a battery of lamps, located on the roof of a building on the opposite side of the street. The color scheme of the building, together with the flood lighting effects obtained, renders an overall brilliance. The lines and color scheme of the marquee blend into the general design used. Silhouette type of attraction letters have been used with a background of flashed opal glass. Hanger rods for the marquee have been eliminated in favor of the cantilever type of construction.

A truly new theatre has resulted from this effort, modern in appearance and in keeping with its improved surroundings.



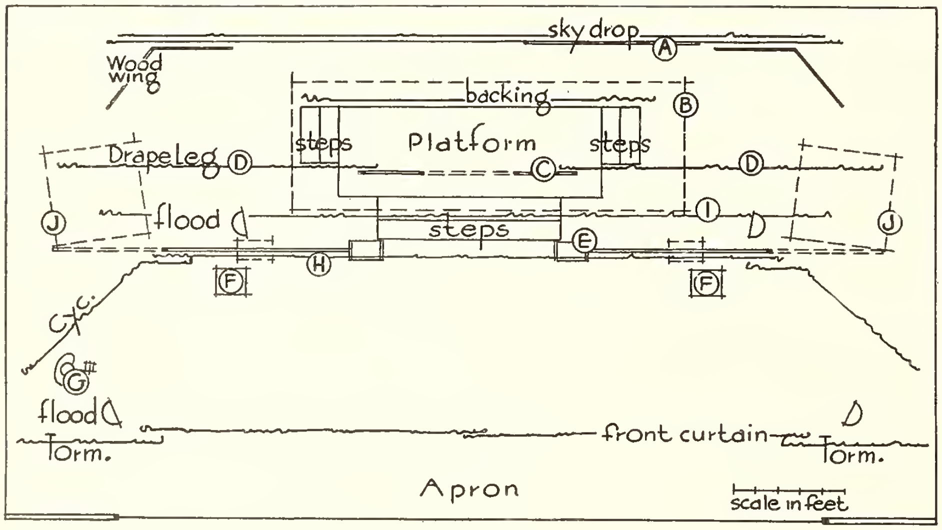
The drawing above shows schematically the general floor plan both before and after remodeling. The blacked in portion indicates the structural changes. The narrow sections below the new building line (dotted lines) represent the former store, lobby and entrance area, which had to be entirely eliminated from the old building.

SETTING AND STAGING A STYLE REVUE



Above: Figure 1

Below: Figure 2



An inexpensive home-made presentation to reinforce the draw of the screen program with community help

By O. T. TAYLOR

THE STYLE REVUE is a proven attraction. Co-operation of local stores in staging the revue reduces the cost to a trifle as compared with other attractions of equal box office worth. The stores furnish the show; the theatre does the staging, which should, of course, be in keeping with the modeling to make the revue an interesting attraction.

For the added screen fare it might be well to book a feature of strong appeal to the male patron so as to make the show one of general interest. This does not imply that pictures in which fashions are featured should not be considered—as a matter of fact, many excellent pictures have featured fashion sequences.

Open the revue with an organist or an orchestra playing a selection from a well-known light opera or musical comedy, such as "Mlle. Modiste" or "Irene." During the modeling, selections of similar nature or a program of popular numbers could be played.

The best effect, and one more than worth the added effort, is obtained by the use of a specially arranged musical score fitting the revue. For example, for the demure girl modeling a quiet little gown: "Alice Blue Gown." For the vivacious flapper in a bright costume: "Yes, Sir, She's my Baby." For the Spanish type, or for shawl modeling: "Marcheta." For the *chic,* Frenchy model: "Fifty Million Frenchmen Can't Be Wrong," etc. In this manner the revue is "cued," the music conveying a suggestion which is reflected in the action and in the costume modeled.

To get in closer contact with the audience, as well as to show the costumes to still better advantage, a runway may be built out from the stage, over the orchestra pit. The runway may be of a semi-circular design or (easier to construct) three-cornered, as a half of a hexagon.

The Style Revue setting should receive special attention. It should be pleasing, appropriate and not over-ornate. An archway set on a platform in a drape cyclorama makes a simple, yet pleasing setting. A pair of large baskets filled with flowers and greens could be used to dress the set.

ENTERTAINMENT

Stage entertainment—*divertissement*—in conjunction with the Style Revue is very much to be desired; it puts the audience in a more congenial mood and relieves the monotony of uninterrupted modeling. Two or three good numbers—song, music and possibly a clever dance act—could be used as a prologue to the Style Revue, and one or two additional numbers as an interlude between parts one and two. Where several stores participate in the Style Revue it will be found more satisfactory to model the groups from each store separately, rather than grouping the models according to the apparel modeled, such as street wear, evening gowns, dinner dresses, etc. Furthermore, by showing each store separately the announcer has the opportunity to emphasize (to plug) the name of each store without any danger of confusion.

The services of an announcer is preferable to the use of lettered credit cards. The latter take up considerable time for reading, therefore the copy is necessarily limited to very little more than the name of the store. An announcer, with the aid of a loudspeaker system, can describe each garment as it is being modeled. He also "plugs" the name of the store; and he credits hairdressers and beauty parlors for coiffures, shoe stores for footwear, milliners for hats, and specialty shops for accessories. A regular script should be prepared as obviously the announcer cannot be expected to commit all announcements to memory. As the announcer does not appear before the audience, but works from the wings, the script may be read just as it is done in a radio broadcasting room. If a suitable public address system is not available, effective use can be made of the theatre sound system, the only requirement being a "mike" with wires to the projection room panel. Your operator should be able to make the hook-up. Tests must be made of course, to determine volume, position of the "mike," etc.

Unless assisted by someone who knows now to prepare a script, the merchant will invariably make it stilty and too lengthy. This should be discouraged. Script paragraphs should be concise, easily understood and have a personal touch. The announcer should feel that he is telling the story to a few friends rather than to a large audience. He cannot get that feeling in reading a stilted script. A pause now and then permits the background music to filter through and eases the strain of continued listening to a speaker.

REHEARSALS IMPORTANT

Rehearsals are very important. The participating stores will, of course, furnish their own models. Professional models are seldom available outside the larger cities, but stores invariably are in contact with local young women whom they can get to do the modeling. The stores should be requested to instruct and rehearse their models individually, after which each group should be rehearsed with music on the stage of the theatre. A final rehearsal with models, announcer and music is then held at the theatre under the direction of the manager, or of an appointed production manager. A form of instructions, delivered to each store in person by the theatre manager or his stage producer, will aid the store in carrying out its part of the show without confusion and slip-ups. The following form is an example:

RE: SPRING OPENING STYLE SHOW

The Style Show will follow immediately after stage entertainment, which starts at 9:00. First group of models should be ready at 9:15.

ROUTINE: 1—Infants
2—Children
3—Style Shop
4—Emporium
5—Toggery
6—Mode Art

MAKE-UP: Because of the extremely strong lighting used on the stage, all make-up should be "high," eyes accentuated, lips well defined and face rouged.

NARRATOR: Mr. ——— of KXRO, has kindly consented to act as announcer and narrator. Mr. ——— will require a continuity covering each group of models. This should begin with name of the store, name of each model and a brief description of costume, in the order in which they appear. Credits may also be given hairdresser or beauty shop and for shoes or other accessories furnished by another store, if so desired.

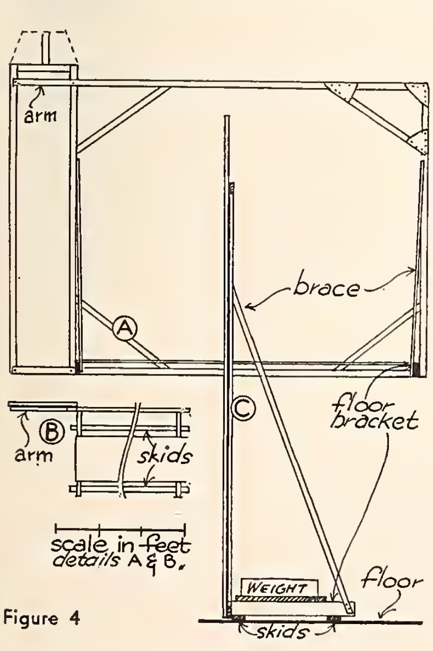


Figure 4

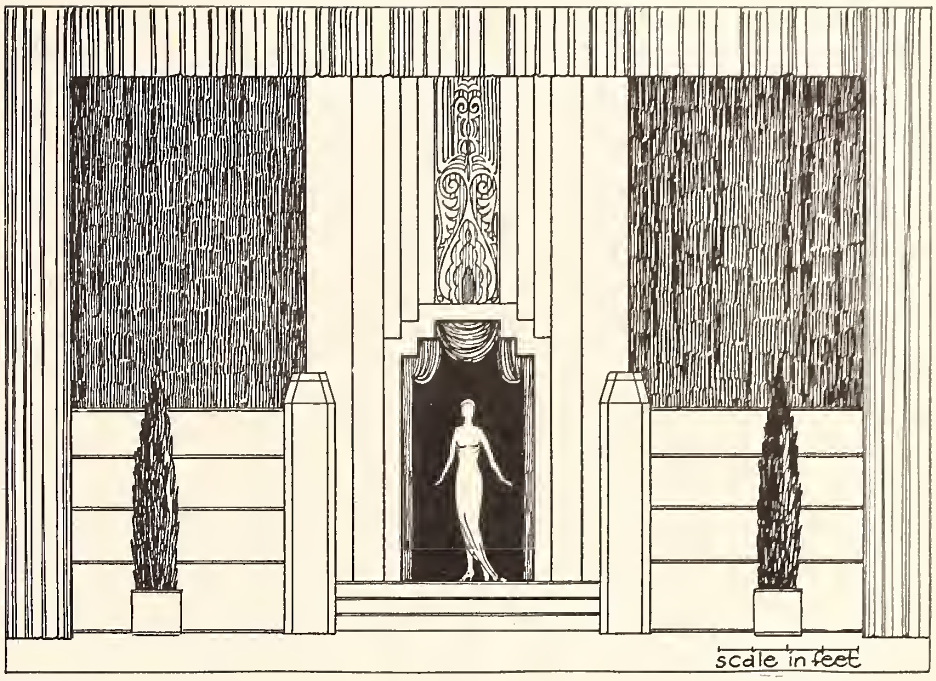


Figure 3

ENTRANCE to dressing rooms is on the ——— side of the theatre building. If more convenient, stage entrance in alley may be used.

REHEARSAL: Final rehearsal will be at 5 o'clock Friday afternoon—it is important that all those who participate as models attend this rehearsal if possible.

PERFORMANCE: Models will please remain in or near dressing rooms until their turn. Crowding in the wings on the stage makes confusion. After appearing, models are requested to stand by for grand finale. Models or entertainers are requested not to enter the auditorium until after the performance is concluded.

THE KIDDIE ANGLE

The Style Revue may or may not include a "kiddie" part. There are many who feel that it is incomplete without the children's revue. That this part of the revue is a box office factor is an undisputed fact. The continuity should be so arranged that the children are put through their part first so that they will not be kept up late.

A TWO-PART SETTING

An interesting and effective setting for a Style Revue in two parts is illustrated in the accompanying designs. Part one features a motor car as background for the showing of sport, street and traveling apparel. It also provides a direct tie-up with a motor car dealer and resultant publicity.

Part two features a formal setting for showing of evening and dress wear. The settings are so planned that a distinct change is made possible at a minimum cost and with little effort, and without interrupting a smooth routine.

The formal setting appears a trifle severe in the sketch. It will be found, however, that if it is done in a color scheme in harmony with the drape curtain, and in a more or less neutral key, the result will be a strikingly modern setting that, while impressive and unusual, will form a perfect background against which to show the models.

To open with *divertissement,* a garden drop should be hung directly behind the wall, but in front of the car. In this scene the children's modeling could follow the entertainment, or one or more clever youngsters could entertain as well as model.

Upon conclusion of the Kiddies' Revue, the garden drop flies to reveal models grouped in and around the car. Here may be introduced any sort of sport wear from bathing suits to hiking togs. Tennis, polo, golf, bicycling, motoring—any and

(*Continued on page* 29)

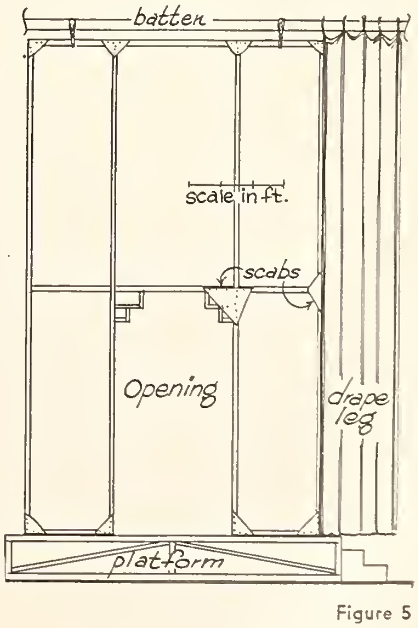


Figure 5

NEW THEATRES FROM OLD: THE LOUNGE

By EUGENE CLUTE

The seventh and concluding article in a series on remodeling, embracing every main division of the theatre building

In my preceding article, which was also on the lounge, I was particularly concerned with architectural materials. I shall conclude the discussion of lounge treatment with some suggestions concerning furnishings, color schemes and accessories.

The surest way to avoid cigarette burns on carpet is not to have carpet where people stand or sit, but only in the traffic lanes where they keep moving. Among the suitable materials for lounge and powder room floors are the following:

Zenitherm in squares, resembling buff stones that are nailed down; Martstone, a genuine buff sandstone in squares ready to set; plastic floorings, rubber tiles in squares; linoleum in marbled effects, such as black and gold (not divided in squares), used with a plain black border, or in golden brown tones, or in black and cream squares, Terrazzo, in squares or in a big, modern style design in varied rich colors outlined with brass strips. Carpeting, of course, makes a richer and warmer room, if the maintenance budget permits it.

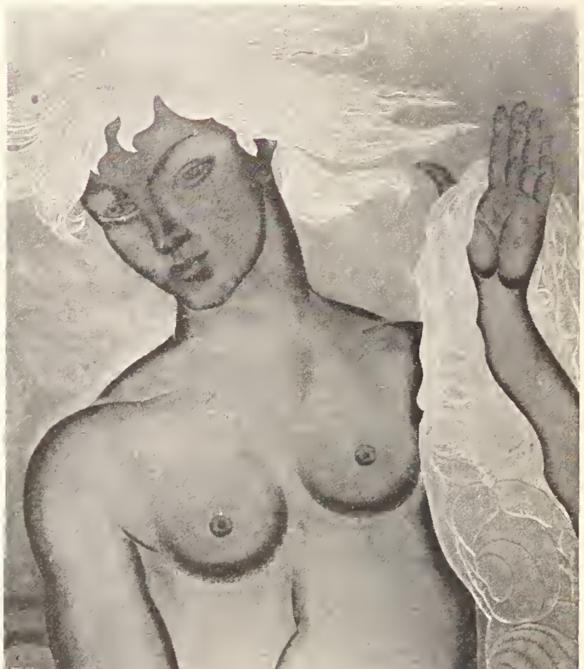
FURNISHINGS

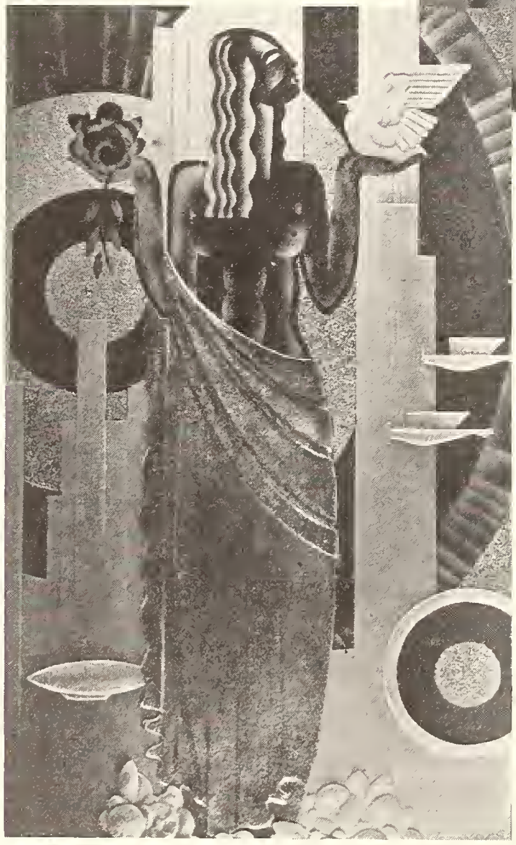
Sofas and large easy chairs fully upholstered in plain pile fabrics usually are best for the main furnishings of a large lounge. There can be also a number of chromium-finished tubular metal chairs with seats and backs in plain leather fabric of some vivid color, such as vermilion or ultramarine. Metal chairs are often best for a small lounge because they are light and open in effect and do not tend to make the room seem crowded. Bent wood chairs of similar design can be used, enameled vermilion or deep ultramarine, with seats and backs in chartreuse, *tête de Nebre,* eggshell, gray-blue, Burgundy, raisin or black enameled fabric. Varied colors in the furniture make up for the pronounced absence of ornament in the room.

The draperies at doorways should be of plain rep or moiré or other fabric without pattern, and should hang in straight folds. The color may be strong, as ultramarine, or of a soft medium shade, such as jade or gray-blue.

Plain carpet, as a rule, is best in these rooms. Taupe, *tête de Negre,* blue-gray, gray-blue, and raisin are good colors. If patterned, the carpet should harmonize with colors in the wall treatment. In a large lounge with much open floor space a big modern style design often in seamlock inlay of varied coloring is often best.

Pictures relieve the plainness of walls and can be Japanese prints in wide mats and narrow plain frames, lacquered in vermilion or in almost black teakwood finish. Or one might well choose modern still-life or figure sketches, or paintings or good reproductions of them appropriately framed, are suitable. Pictures should be of appropriate size, often uniform, and hung in a formal arrangement spaced wide apart and on the eye level.





Above and at left are examples of distinctive wall features suited to lounges. These are carved glass panels by Harriton. That at left is edge-lighted; that above, lighted from in back.

MODERN COLOR SCHEME

It is best to use a quiet tint for painted walls, such as light beige, blue-gray, buff, light turquoise or bone white in lounges; and more feminine colors, somewhat stronger, in powder rooms, such as coral, robin egg blue, jade green, salmon pink, medium royal blue or medium chartreuse. Formica and other materials, as well as paint, can be used in these colors. Black polished glass is fine for walls or dadoes, bases, pylons or pilasters. Walls of veneer in medium and light colors such as walnut, *prima versa,* and lacewood are excellent in wood veneer.

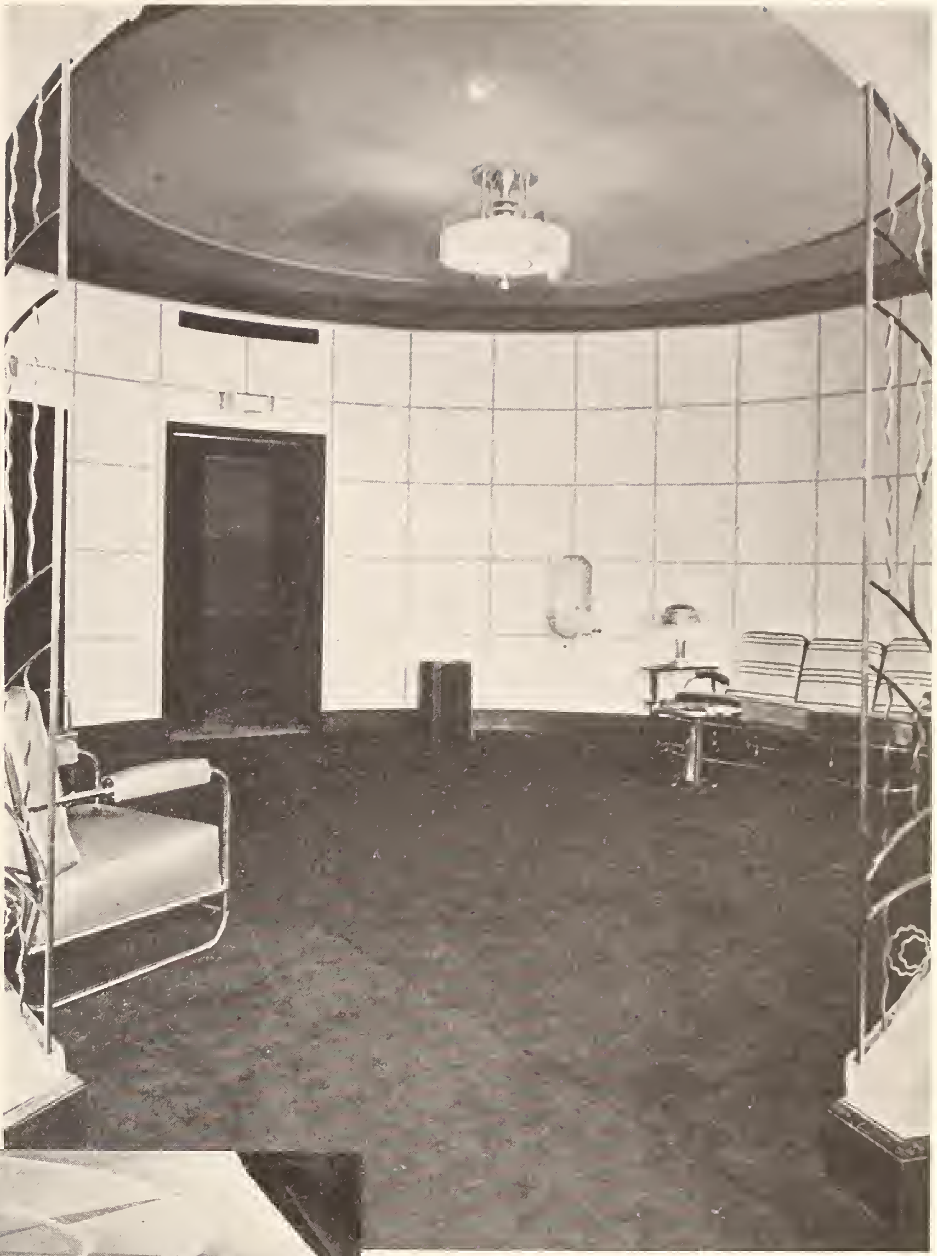
The colors in the more bulky furniture should be of medium strength and soft quality, while the lighter furniture can be in vibrant accent colors—vermilion, ultramarine, etc. The idea is to use quiet, soft coloring, in selected shades that are either light or rich, on the walls; more pronounced but quiet colors on larger furniture; and snappy accent colors on smaller areas. A good rule is that the larger the area, the more quiet and lighter or softer the color should be. The bright colors liven up a scheme that would otherwise be a too quiet scheme and compensate for the lack of ornament in modern interiors.

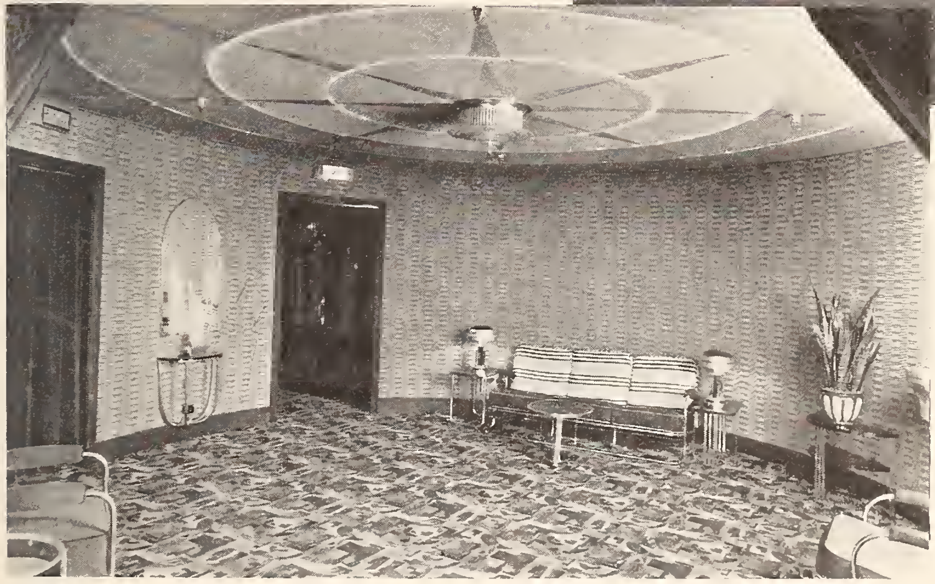
POWDER ROOMS

Women need some place in which to retouch their makeup and they appreciate an ante room between the women's toilet room and the general lounge, foyer or corridor, when there is no separate women's lounge. The powder room is the answer. The walls can be in any of the materials mentioned for lounge walls. A few vanity consoles give character, but a strip of mirror glass on the wall in front of which women can *stand* will take care of a rush, and a full length mirror on another wall will be appreciated. Consoles and tables should have glass tops to prevent cigarette burns on the wood.

LIGHTING

Built-in lighting is best in lounges and powder rooms and toilet rooms, as a rule, and it is made possible anywhere at moderate cost by the new stock units that come ready to be inserted in the ceiling. Such a unit consists of a metal box or housing 4 inches deep and 9 or 12 square, or 9 or 12 inches in diameter, or of oblong shape with a sheet of flashed opal glass in a bright or satin chromium frame. It is recessed in the ceiling flush with the surface. This is very neat and smart. Where the wall frieze is of handsome material, such as Kapashell, it can be given special lighting from a trough reflector incorporated in the ceiling a few feet from walls.





Two women's lounges in new Trans-Lux theatres are shown above and at left. The latter (Fulton Street, Brooklyn) has silk covered walls of tan and red. The Philadelphia Trans-Lux lounge above has walls of leather and stippled ceiling.

The toilet rooms can be smart, if materials and colors are well chosen. Architectural black glass is an admirable material for walls, perhaps with a row or two of tiles in vermilion next to the ceiling for accent. Water closet stalls could then be of black glass with doors of vermilion Formica, banded near the top and bottom with an inlaid stripe of aluminum. Bright chromium metal mirror frame, white fixtures and black or aluminum trim complete an effective scheme. In the women's toilet ultramarine can be used for accent instead of vermilion.

PLANNING LOUNGE SPACE

About the only space in most motion picture theatres that can be used for the purpose of a lounge is the area that gives access to the toilet rooms and the foyer, or the inner lobby that lies between the ticket vestibule and the auditorium—both primarily traffic areas. So far as possible it is desirable to plan so that lines of travel to and from the toilet rooms or the auditorium do not cross the portion of the floor used as a lounge.

EQUIPMENT and OPERATION

A DEPARTMENT OF PRACTICAL MAINTENANCE AND OPERATING SERVICE

● ● CONDUCTED BY J. T. KNIGHT, JR. ●

HOW TO WORK OUT A BUDGET SYSTEM

In which an effort is made to remove the dread most managers have for these simple devices

TO THE AVERAGE theatre manager, particularly one who has had experience in being a cog in the machinery of one of the major circuits during the past five years, the terms *budget* and *efficiency expert* are equally obnoxious. Probably some will get the "jitters" from just the thought of the audacity of anyone attempting to write on the subject of budgets. Also, some of the more experienced circuit operators may still feel that the show business can't be put on a budget basis.

When such thoughts are expressed, it is a positive indication that the individual has never known the proper use of a budget or an application of its basic function. *A budget is the science of intelligent planning;* an instrument of administrative control; a means of financial control; an index of financial position; a means of coordinating policies with actual practice; and, finally, it can be used as a measure or indication of personnel efficiency.

Certainly, every manager in some way tries to do some or all of these things in the process of operating his theatre. And most certainly all of these functions are properly a part of good management.

OPERATING VALUE OF BUDGET SYSTEM

IN REALITY every good manager does make use of a budget, whether made for periods from week to week, or for the run of a single picture, and whether kept in his head, on his cuff or in a more formal and systematic manner. How do you keep your budget, and is it doing full time duty for you? You must answer this question honestly, at least to yourself. Theatre management is a serious, industrialized business these days, and some of the guesses, hazards and speculations so frequently met with in the past must be eliminated or we are going to find new blood taking the place of the die-hard managers of the older school.

I have heard it estimated that only about one-half of the theatres in this country make a profit; a smaller percentage make bread and butter; a similar small number make a fair profit; and by far the minority make rather large returns. I am quite sure that those that lose money have no idea why they have failed, but it sounds good to damn the major producers and distributors Furthermore, of those theatres that break even and make money, only a very small percentage of them really know their actual cost of doing business. It is quite possible that devoting more thought to compiling and following through a program of proper budgeting might be very profitable.

So frequently in discussing budgets with managers and operators, this question has been presented to me:

"How can I budget my theatre when the commodity I sell to the public varies so much? One week I have a 'Becky Sharp,' then a Mae West, then 'Break of Hearts' and so on! My advertising campaign varies, even my payroll might vary," etcetera, etcetera.

This is all quite true, but there is a solution to this problem which still retains all the fine features of budgetary planning, control and guiding and yet provides the necessary flexibility.

PLANNING THE BUDGET SYSTEM

HERE IS MY suggested approach and answer to the problem. Think of (or check your records if you need reminding) the name of the picture that did the poorest business in your theatre in the last eighteen months. On the basis of what this picture actually did for you, build up a budget which would have been reasonable in light of the actual gross on this picture. Include every item of fixed charges, repairs and renewals, all expense items, insurance and other services. This budget then becomes the fundamental or basic budget for your theatre.

Now begin from that poorest picture and list the next, say ten, better pictures up to the very finest one you can think of. The best picture is naturally the one which, because of its inherent appeal, made the most money. Then ten pictures, each progressively better, plus that poorest picture from which you established the basic budget, will make a total of eleven pictures. Each of those eleven pictures is a type or quality of picture representing eleven classes of pictures into which all future pictures may be classified.

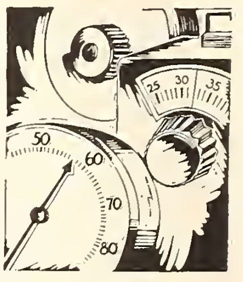
Now assign to each of these classes of pictures certain amounts which may be added to the various items of the basic budget when pictures falling into the various classes are to be played at your theatre. The basic budget plus the *class itemized* amounts, form the budget for that coming picture.

Every one of you managers and exhibitors group and classify pictures continually in your various conversations and in your reports to the "What the Picture Did for Me" department in MOTION PICTURE HERALD, so this plan so far should be easy to follow out.

SEASONAL FACTORS

There is one more variable factor that must be given weight, and that is the season of the year. Every manager who watches his business at all can chart the entire year, either by weeks, months, quarters or seasons, as spring, summer, fall and winter. Whichever your grouping is, list the various budget items that are affected in the form of amounts or percentages to be added to, or deducted from, the *picture class budgets* for the various seasonal fluctuations of business.

With these schedules of budgets before you, it should require but a few minutes' time to establish the proper budget for each picture. Book as well in advance of playdate as possible and in ample time really to use it as a guide and a control instrument. Of course, you can still make errors in judgment by the wrong classification of pictures which perhaps you have never seen. To minimize this chance of error, my advice to you is to read every trade paper



review of every picture that you have booked or hope to book for your theatre. If you do this you will err much less frequently in classifying pictures.

In the final analysis, an intelligent less frequently in classifying pictures. than a guide, a control mechanism, in order that policies may be *conformed* to actual operating conditions. It never establishes operating policies. A theatre manager should not be discouraged if his first attempts at budgeting in accordance with this plan do not produce all the results that he might think proper to expect. Just remember that any new tool put into your hand to use will require practice, patience and continued intelligent refinement to bring out its maximum utility or benefits. A budget is a tool of good, up-to-date management, no matter what the business is.

BUDGET ANALYSIS

Perhaps the most important part of budget systems is the analysis of the budget variations after the expiration of the budget period. The comparison of the budget and the actual performance of the operation which the budget was designed to guide and control is the real "proof of the pudding." A complete investigation and explanation of the cause of all significant variations from the budget will frequently save many dollars in the future. Regardless of whether or not you have a home office requiring you to make up and use a budget system, as a manager or the proprietor of a theatre, you owe it to yourself to establish a system for self-improvement in the business of motion picture exhibition.—*J. T. K.*

SERVICE DIVISION FORMED FOR NEW SOUND PROJECTOR

EXHIBITORS and film men attended two special showings of the new Simplex-Acme projector under the direction of Herbert Griffin, general sales manager; Henry F. Heidegger, chief engineer, and R. H. Driesbach, sound engineer of International Projector Corporation, in Kansas City. High fidelity and wide range recordings were shown exclusively. With the introduction of the new projector there, Walter Denney, National Theatre Supply Company branch manager, announced the appointment of Albert Orear, for three years divisional engineer for ERPI out of Philadelphia, New York, and Chicago, and more recently out of Kansas City, as manager of a newly created sound service and engineering department of the Kansas City branch.

The department will be entirely separate from sales and will offer complete surveys of the physical equipment of theatres. Theatres not now getting sound service will be able to do so from the new department, and all types of sound equipment will be serviced.

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Equipment and Materials

Developments in products used by the theatre

WASHING YOUR CARPETS WITHOUT REMOVING THEM

- The way to prolong the life of carpets is to follow a regular cleaning routine. That will probably be conceded, even by those in charge of theatres who do not follow such a routine. Grease and grit not only reduce the beauty of a carpet very quickly, but they continually work to destroy it. And to theatre carpets, which are always located where the traffic is heaviest, dirt is a constant menace.

Vacuum cleaning equipment has reduced this menace considerably. Theatre carpets would not last long, relatively, if vacuum cleaners that are really effective were not available today. Vacuum cleaning of carpets, and of other fabrics that are accessible, should form a never neglected part of the daily cleaning routine.

But carpets need more than suction-cleaning. Occasionally they should be washed. Many people have the carpets in their homes washed at intervals. Carpets in theatres, of course, have infinitely more grease and grit ground into them than carpets in a home, and while a regular routine of thorough cleaning with a vacuum cleaner can minimize the necessity of washing, it cannot eliminate it.

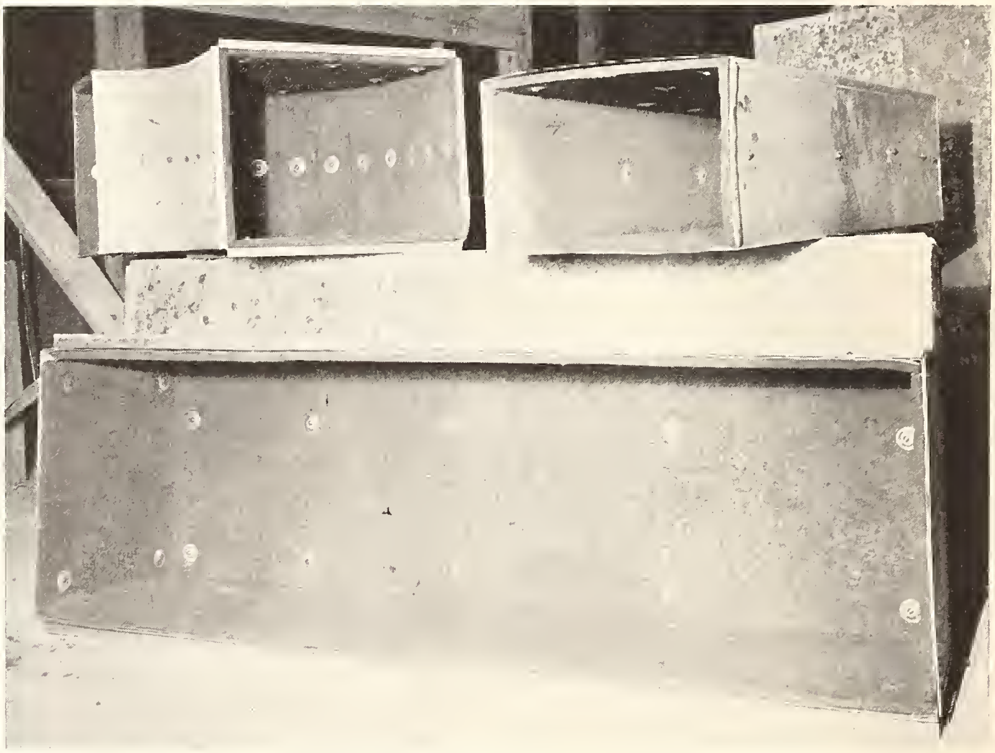
Carpets can be taken up and sent out to commercial cleaners for a washing, or at substantial reduction in time and cost, can be washed by a member of the house staff while remaining on the floor. Equipment for this purpose has been developed by the Hild Floor Machine Company of Chicago. The device is mounted on rollers which permit one person to draw it easily over the carpet.

The contacting part is a rotary scrubbing brush which is fed, in proper amounts, the cleaning liquid, the latter being contained in a tank attached to the handle. The company makes a shampoo liquid of volatile chemicals (no rinsing or wiping is therefore required) for use with this machine.

The brush, which is driven by a small motor riding above it, distributes a light, even film of the shampoo solution over the entire surface of the carpet so that the material is not soaked through (soaking may cause the carpet to shrink). Actual cost of shampooing a carpet in this manner runs from a quarter of a cent to a half-cent per square foot.

NEW MICROPHONE FOR PUBLIC ADDRESS

- A microphone of uni-directional characteristics — does not pick up sounds emanating from points opposite its active side—has been brought out by the Brush Development Company of Cleveland. This company makes other types of microphones suitable for public address systems in thea-



Sections of ventilating ducts lined with Air-Acoustic sheets, a new product brought out by Johns-Manville for the elimination of noise transmitted through ventilating systems. The sheets are of rock wool and a suitable binder. This material has very little thermal conductivity, hence its adaptability to air-conditioning systems. The sheets are attached by spot cementing or by mechanical fastenings.

tres, but the uni-directional functions of the new model are especially adaptable to the technique of single performers and to announcing. The range of its active side is through 180°. It may be adjusted, however, for non-directional operation.

This microphone employs sound cells so that there is no need for button current supply or polarizing voltage.

AUTOMATICALLY CLEANED AIR FILTER

- An air filtering unit for installation at the source of fresh air in ventilating systems, employing dry type filters which are automatically cleaned by the action of the unit, has been developed by the Coppus Engineering Corporation of Worcester, Mass. The filter element is a curtain made of a woven cotton material. This runs in zigzag fashion in a endless belt over rollers, forming tapered pockets. Sprockets and a chain belt provide the propulsion.

To prevent the by-passing of unclean air, the edges of the filter curtain pass through a labyrinth seal formed between interlocking tapered side plates which extend into the filter pockets on the air intake side and into the corresponding pocket on the clean air side.

These units are available in various sizes, depending on the amount of air to be introduced, and except for the curtain, are of structural or cold-rolled steel, rust-proofed and enamelled.

A LIQUID FOR THE PROTECTION OF PAINT

- A compounded liquid which is applied over painted surfaces, leaving an extremely thin transparent film for the protection of the paint, has been developed by the Franklin Research Company of Philadelphia. Its action is to insulate the paint from sun and rain, checking drying and oxidation.

The compound, which is marketed under the name "Triple Life Paint Protector," has also been adapted to the surfacing of such metals as brass, copper and bronze.

BY WAY OF NEWS

- The air conditioning department of the Westinghouse Electric & Manufacturing Department of East Pittsburgh, Pa., has been transferred to Mansfield, Ohio.

Financing arrangements for the installation of air conditioning equipment have been made by the Carrier Engineering Corporation of Newark with the Equipment Acceptance Corporation. One of the chief purposes of the arrangement is to provide means for taking advantage of the Federal Housing Act.

F. E. Matthews has been elected president and treasurer of the Enterprise Optical Manufacturing Company, manufacturers of Motiograph projectors. Mr. Matthews succeeds O. F. Spahr, head of the firm for 25 years. Active management will be continued under E. J. Weinke and W. H. Hirschfield.

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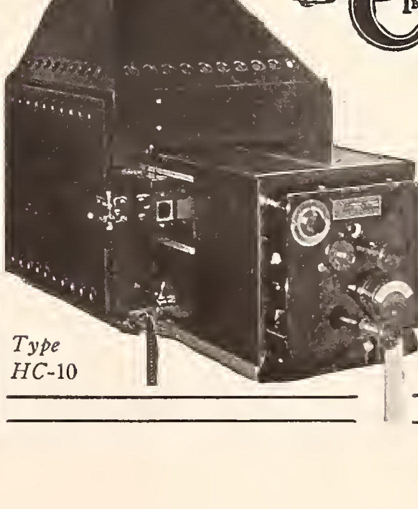

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MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

PUBLIC ADDRESS EQUIPMENT TODAY

By HARRY C. ROLLS

Describing, for guidance in planning and purchasing, the technical advancements which have accompanied the growth in importance of P. A. systems in theatres

PUBLIC ADDRESS has been, so to speak, sneaking up on the theatre until without noticing its arrival we suddenly realize it is here. It would be purposeless here to attempt to estimate how many theatres are now using microphones, but the number must be very large. The depression interest in amateur nights, prize nights and give-aways has stimulated the adoption of sound reinforcing systems, which once installed are used also for organ recitals, professional stage shows, election, baseball bulletins and so on. Or, transferred to a truck or to the roof of the marquee, they serve double duty outside the theatre for ballyhoo.

Such equipment now is inexpensive—very inexpensive. Under exceptional circumstances a complete announcing system for a good-sized theatre can be bought for approximately a hundred dollars. And these prices do not denote inferior apparatus. They are made possible by a long series of inventions, improvements and simplifications in every part of the public address equipment.

WHAT IS PUBLIC ADDRESS?

Five component parts make up a public address installation. They are the *power supply,* the *microphone,* the *mixer* (if used), the *amplifier* and the *speakers.*

The power supply can be very simple. For public address inside most American theatres, it consists only of two or three ordinary 60-cycle, 110-volt a.c. outlets, the amplifiers and speakers being plugged in as if they were so many bridge lamps or radios. For operation with d.c. or with 25-cycles, the power supply is more complex and usually is a rotary converter.

When the P. A. system is removed to a truck or automobile for ballyhoo purposes the question of power supply becomes further involved. Sixty-cycle, 110-volt generators now commercially available are driven by belt connection to the fan-belt pulley of the automobile or truck motor. Commercially available rotary converters can be used, deriving their power from the truck or automobile storage battery. Inexpensive gasoline-motor-electric-generator combinations are also common.

Lastly, the whole procedure may be reversed by buying a public address system designed to operate from a six-volt automobile or truck battery, and powering it when it is moved indoors through a special "a.c. adapter" sold with it for that purpose. In such systems the amplifier supplies d.c. exciting power to the speakers, and also to the microphone if the microphone is of the type that requires current supply. The amplifier in turn is powered by means of a six-volt-driven rotary converter built into the same case. When it is used with a.c., the rotary converter is switched out of action, and the "adapter," tube rectifier filter, takes its place.

Choice among these various methods of providing power supply is chiefly a matter of the size of the P. A. system in question. Thirty watts is about the upper limit of sound power that is possible with a six-volt source. Beyond that point the drain upon the battery becomes too great for prolonged operation and, moreover, shortens the battery's total life. The generators driven by an automobile or truck fan-belt pulley have about the same limit in the sizes now commercially offered. Consequently mobile equipment of greater power is nearly always driven by a gasoline motor generator outfit mounted in the truck.

MICROPHONES

The microphones of only five years ago are substantially obsolete. Progress in this field has been more rapid and thoroughgoing than in any other. Five types of microphones, operating on four different electrical principles, are available for public address work today.

First: Still used, although seldom purchased with new equipment now, may be listed the familiar *carbon* double-button mike. This consists of two tiny containers, or "buttons," packed with carbon dust and mounted at either side of a vibrating diaphragm. The air waves of the sound to be picked up cause the diaphragm to vibrate, and as it does so it releases some of the pressure against the carbon dust in one button and presses more firmly against the dust in the other. An instant later the diaphragm is moving in the reverse direction and pressure conditions in the two buttons are reversed. This mike requires a supply of direct current, which flows through the carbon dust, but varies in power according to the pressure to which the dust is subjected, tightly packed dust carrying more current than loose particles. One drawback of this microphone is the "mike hiss," a high-pitched rushing sound.

Second: The *condenser* microphone, first introduced in connection with early recording of sound pictures. This consists of two metal plates placed opposite each other, which therefore constitute an electrical condenser. One of the plates is so mounted that it is free to vibrate in response to sound waves in the air in front of it. In vibrating it approaches or moves away from the opposite plate, and every change in distance changes the amount of the charge the condenser is capable of retaining under the pressure of the voltage applied. Consequently a minute charge-discharge current flows in and out of this condenser when sound waves act upon it. That current is amplified.

The condenser microphone requires an external source of voltage, and for most practical purposes also requires a single-stage pre-amplifier mounted in the same case with it. Amplifier and microphone together often appear in a case that looks somewhat like an artillery shell.

The condenser microphone is free from the carbon hiss, and therefore can be used with amplifiers and speakers that reproduce the higher sound frequencies. Concurrently with the introduction of the newer types of microphones described below, its cost has fallen off to one-third or less, as compared with a few years ago.

Third: The *crystal* microphone consists of crystals of Rochelle salts mounted in a suitable case. Such crystals, when twisted in a definite way, will create an electric current. The reason is not known. When used as a microphone, they are so mounted that the pressure of sound waves against them will twist them in the proper manner, and a corresponding current is created which can be amplified in the usual way. The crystal is the simplest of all microphones. It consists essentially of a plate of Rochelle salt (sodium-potassium tartrate) and two connecting wires. It needs no current or voltage supply to enable it to function. Used not more than twenty feet away from a modern, high-gain amplifier, it requires no pre-amplification. It has no microphone hiss, and its sound is especially rich in high frequencies.

Fourth: The *dynamic* microphone is a miniature generator, creating sound currents by means of physical motion in a magnetic field. The sound waves provide the power for that motion. The length of line between a dynamic microphone and its amplifier is seldom of importance within the limits of ordinary public address work. There is no background noise and sound quality is excellent, but high gain amplification is required.

Fifth: The *ribbon* microphone is a special form of dynamic microphone. The moving element is an extremely thin, corrugated ribbon, which also serves as the armature in which sound currents are developed as a result of its vibration. Length of connecting line is not particularly important in normal P. A. work, but high amplification is necessary. This microphone has directional properties which make it peculiarly valuable in cases of feed-back—that is, when the loudspeaker sound reaches the microphone in sufficient volume to feed back through the amplifier and cause the entire sound system to "break down" into a condition of howling. The most effective remedy is to move either the microphone or the speaker until the volume of speaker sound reaching the mike is reduced to safe limits. Shielding the microphone with ozite or absorbing material is a remedy.

The ribbon or velocity microphone, by virtue of its directional properties, is less subject to feed-back than any other, since all that is necessary is to turn the microphone until it will no longer pick up sound from the direction of the speakers. (Unidirectional crystal microphones have also become available recently.)

PICKUPS

Although they are not microphones, electric phonograph pickups should be included here, since they are frequently used as sources of P. A. sound, especially on ballyhoo trucks or automobiles. A crystal pickup, operating on the same principle as the crystal microphone, is now very popular.

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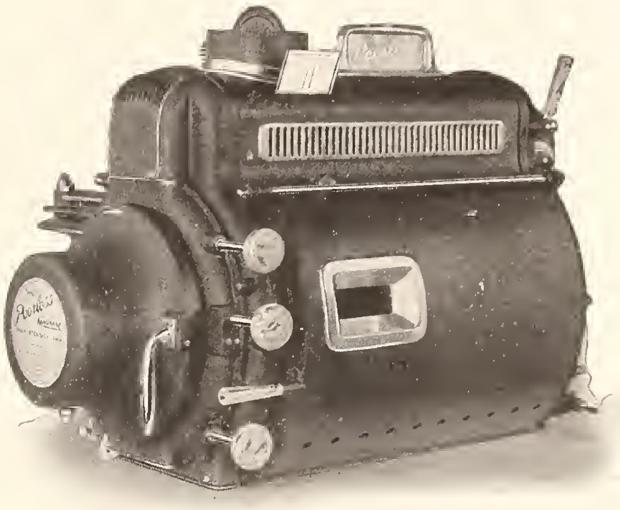

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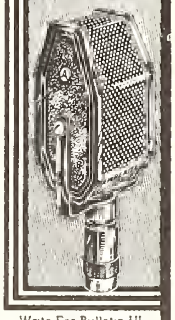

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For mobile work, 6-volt phono-motors are favored, since the output of a small 110-volt generator is seldom steady enough for smooth phono operation.

MIXERS

Sound from several sources, as from a number of microphones, or from both microphone and phono turntable, is blended in the mixer (which is built into many modern amplifiers, although in other systems it is a separate unit). The mixer consists of as many individual volume controls as there are sound input channels to be mixed, all the output circuits of the volume controls being wired in parallel to the amplifier input. A recent development in mixers uses as many amplifying tubes as there are sound input channels, the volume from each tube being controlled by a grid potentiometer in the conventional way. All tube outputs are connected in parallel to the input of the main amplifier, which also supplies the mixer with plate and filament power. Contrary to what might be expected, this mixer is not at all expensive, the cost of the tubes being more than offset by the fact that potentiometers of less careful construction can safely be used.

AMPLIFIERS

Detailed description of recent improvements in amplifying tubes, circuits and construction would require several articles, each longer than this one, and still leave much to be said. For the present it must suffice to remark that theatre men who are acquainted only with projection room amplifiers of the earlier and heavier types may be surprised to find that amplifiers of equal power and output are now made in such size and weight that they can be carried in a suitcase not much larger than an overnight bag.

SPEAKERS

The development of the high-frequency speaker, sometimes called the tweeter, has made simpler and less expensive speaker systems practical. The horn or directional baffle that formerly reproduced the entire range of sound frequencies (within the narrower range then possible) was a large contrivance, and expensive because it had to be very carefully designed. The more modern practice is to use the standard speakers and baffles to reproduce the lower frequencies only, which is much less difficult, and leave the highs to the tweeter.

One form of tweeter uses a dynamic speaker designed for high-frequency work, and wired to the amplifier through a filter that supplies it with high-frequency current only. Another uses the Rochelle Salt crystal. This crystal, which generates electric current when it is twisted, twists when it is supplied with current and therefore can be used to translate electrical vibrations into air vibrations. However, it has no appreciable response at the lower frequencies and consequently needs no filter in the wiring that is located between itself and the amplifier.

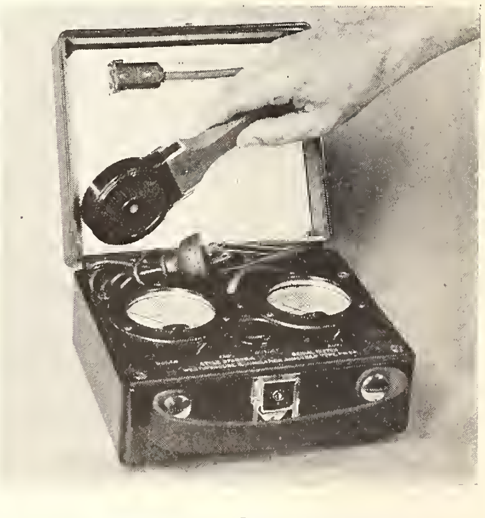
High-frequency speakers are used only where exceptionally high quality is desired; for all ordinary P. A. work a single speaker of the radio type is sufficient, trumpets or flare baffles being used to project the sound for reproduction outdoors or in the larger theatres.

A COMBINATION LIGHT ANALYZER

A NEW ANALYZER consisting of a light-meter and combination voltmeter-ammeter with suitable cable extensions, switches and plugs in a compact case for making a complete illumination analysis, has been brought out by the Westinghouse Electric & Manufacturing Company. The instrument is designed for analysis of volt and current consumption as well as foot-candle intensities and light distribution.

Complete illumination analysis requires measurement of input as well as output to obtain efficiency. With the illumination analyzer the watts input to the lighting circuit are measured by taking a reading of current and voltage. The light output can be measured with a "Photox" cell foot-candle meter supplied as part of the unit. The cell, which has a color response like the human eye, is mounted on a paddle, which is provided with a handle so that it can be held in any position without disturbing the analyzer. (See accompanying photograph.) This provides a means of taking light intensity measurements from several positions. The cell unit is connected to the micro-ammeter by a flexible cable equipped with a plug and receptacle, thus providing for additional cable lengths when desired.

The indicating instruments are equipped with knife-edge pointers and fine-line scale divisions, which may be read to a high degree of accuracy. One instrument is a micro-ammeter which measures the output of the light sensitive "Photox" cell, and the other is a combination voltmeter-ammeter having scales of 0-3 and 0-15 amperes, and 0-300 volts, either a-c. or d-c. The proper ranges are selected by switches on the panel.



F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •

F H Richardson

PRACTICES EFFECTIVE WITH ADOPTION OF 2,000-FOOT REEL

RECENTLY, impatient at what seemed an unnecessarily long delay by the Research Council of the Academy of Motion Picture Arts and Sciences in arriving at a decision concerning the long heralded 2,000-foot reel, I wrote a very bluntly worded article in criticism. These recommendations, however, have finally been made, and we probably are justified in believing that they pretty well settle the matter, and that soon after January 1, 1936, the 1,000-foot reel will begin to pass gradually out of use in connection with features.

Briefly, the printed recommendations say that editorially the change will save time and expense in the cutting department, one reason for which is that only half the reel end changeovers will be necessary. It warns that in no event should any reel contain less than 1,700 feet of film.

In the laboratory no change in release printing procedure will be necessary. Labs will issue film in 1,000 foot lengths, which will be shipped to exchanges in cans, not mounted on reels, the exchange effecting the splice of two 1,000-foot lengths and mounting them on reels.

There will be no change in procedure in sound recording, dubbing or duping, or in sound track printing. Exchange procedure with regard to film will remain the same, except for splicing two 1,000-foot lengths together and mounting on reels. The storage vaults must be altered, but since most of them are built up on angle-iron frames, the change may be effected for an estimated sum of $10 per vault, more or less according to local conditions. Exchanges having welded angle-iron frames will have a higher cost to face. Extensive tests have shown that a rewind having a gear ratio of 2.75 to 1 may be operated as easily as does a 4-to-1 rewind with a 1,000-foot reel. Features will be released on 2,000-foot reels. Shorts and newsreels will be released on 1,000-foot reels until the supply is finally exhausted and all equipment converted to the new standard.

A reel design of maximum efficiency has been approved, and we are assured by the Council that after these reels are in use there will be no necessity for the use of special projection reels—*a thing I will believe when I see it.* However, we are told that all reel makers were consulted and that the experience, technical and practical knowledge of them all was combined in forming the new proposed reel, so after all it may be true. But I do not forget that cost must enter into the matter, hence I am skeptical.

The new reel is to cost little or no more than two of the present 1,000-foot reels. It will have an outside diameter of 15.5 inches; diameter of hub, 5 inches; clear width between flanges, 1.5 inches; center opening to fit all standard 5/16-inch rewind and projector spindles, with keyway ⅛ x 1/3-inch. There will be a slot of 3 inches minimum opposite the film slot for threading. [See drawing on page 22.]

The reel will be of No. 24 U. S. standard gauge (.025-inch), with raised stiffening ribs and rolled edges. There shall be no raw edges, even the edges of hand openings will be rolled. The material will be steel, with anti-corrosive alloy coating.

I had hoped a new reel with sides made up of strips of spring steel, might be adopted, but perhaps the Council feared its cost would be such as would prevent its use by a great many exchanges. I also believe it would have been much better to ship the films from the producers in 2,000-foot lengths, but again I can understand that such procedure, in the beginning, before all exchanges completed the change in equipment, might have caused possible trouble, so probably the procedure recommended is better under the conditions.

●

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

Why A.C. Can't Charge a Battery Page 22
Remote Control of Sound Volume Page 22
Flutter and Wows Page 22
Examples of Mismanagement Page 23
A Problem in Image Definition Page 24
Gummed Paper for Cues Page 24
Single Exciter Lamp Supply Page 25
Causes of "Frying" Noise Page 25
Purchase of Duplicate Parts Page 26
Comment from Out Missouri Way Page 27

AS TO DRAWING WIRING DIAGRAMS

FRANK C. CHAMPLIN, chief projectionist of the Roxy theatre in Twin Falls, Idaho, writes, "Concerning the letter of Brother Titsworth, Nowata, Oklahoma, I agree with this gentleman that it is a poor state of affairs when an equipment manufacturer refuses to supply a wiring diagram of his amplifier, even at a small charge. However, may I suggest that experience (not only my own, but that of others) shows that one may best get really acquainted with an amplifier by getting a bit of paper, a pencil and a test kit. Next roll up your sleeves, use your eyes and brains and draw your own diagram.

"A test kit (borrowed if necessary) will enable you to ascertain the resistance of all resistors in any circuit, the capacity of condensers, plate, screen and the bias voltage of all tubes under normal operating conditions. It will in fact tell you everything you want to know, and on top of all that you will gain a far better knowledge of your amplifier than can be had by any other method.

"You must remember, though, that a test kit that will read condenser capacities places voltage on the condenser being measured from its own power supply. Precautions must therefore be taken to protect the rest of the circuit from being injured, before starting to make the test. This may be done by disconnecting one side of the condenser from the circuit.

"Incidentally I might add that a test kit that will cover practically all equipments used in theatres except for checking photoelectric cells may be had for $40. I am neither an engineer nor a supply dealer, Brother Richardson. Purely a projectionist. My radio knowledge—what I have—was all obtained through building and operating my own equipments. Here is hoping you will long continue the good work you have been doing for many years."

Thank you, Brother Champlin. I'll try to do that li'l thing. I cannot altogether agree with you concerning the tests referred to, however. I do most emphatically agree, though, that what you suggest is the proper course for men with brains, who know enough to proceed with care and caution. But if it be undertaken by Mr. N. Wit—well, the result might and probably would not be any too good. And while we now have many high-class professional projectionists in our theatres, we still have with us an abundant supply of those who are (and probably always will be) wondering what it is all about.

The genuine projectionist has brains and he uses them. He is proud of his profession and wants to know all there is to know about it. He desires to understand his equipment, to the end that he be able to get the very best possible results from it and get them at the least possible cost. Theatre managers will do well to supply such men with a test kit and to stand any reasonable cost attached to learning how to use it effectively. In the end they will be the gainer in every way.

As to having wiring diagrams, I hold the projectionist to be justly entitled to them.

WHY A.C. CAN'T CHARGE A BATTERY

FROM A southwestern city comes this letter:

"Dear Brother Richardson: May I ask you a question? Lately our local has been setting apart a time for discussion of such questions as any member may wish to present. At the last meeting a member asked for an explanation of this: Just exactly why cannot a storage battery be charged with a. c.? I think we all felt rather foolish when it was discovered that not one of us could give the answer. May I therefore ask you to supply the right one."

I can understand just how you all felt, brother. But I venture the assertion that some of our Big City men could not answer that offhad, either, when it came right down to brass tacks. Yet the answer is very simple. Had your members really considered the question on its merits I think it would have been answered.

To charge a battery, something must go *into* it. Direct current acts continuously in one direction and puts something into the battery. Alternating current (60-cycle) acts in one direction for 1/120 of a second, putting something into the battery; then it acts in exactly the opposite direction for the same length of time; hence pulls exactly the same amount of energy out again. And there you are.

REMOTE CONTROL OF SOUND VOLUME

I HAVE received a letter from a Midwest company as follows:

"In your *Comments* in BETTER THEATRES we noted a letter from Irl Gordon, a projectionist of Akron, O., in which he complains concerning wide variations in sound track density. We note in your reply that you have had similar protests from projectionists in several cities. We also note that the S. M. P. E. *Journal,* under convention discussion, these remarks: 'We often have this situation in the theatre: projection is progressing very well, with sound at its proper level; suddenly the sound decreases to almost nothing, or increases far above its normal level. The dialogue may be lost or the ears of theatre patrons strained. In either case it is annoying. Such a situation is bad enough in two-man projection room. In the one-man room it often is beyond control, because other duties that cannot be neglected keep the projectionist away from his post of duty beside the working projector. What are the causes of such situations and how may they be remedied?'

"It is not our purpose to discuss the causes of such situations, but we can answer your question as to how they may be prevented. For four years past we have been making a remote volume control by means of which volume may be instantly altered by a monitor man located anywhere in the auditorium. They are now available for use with Western Electric and several other types of amplifier."

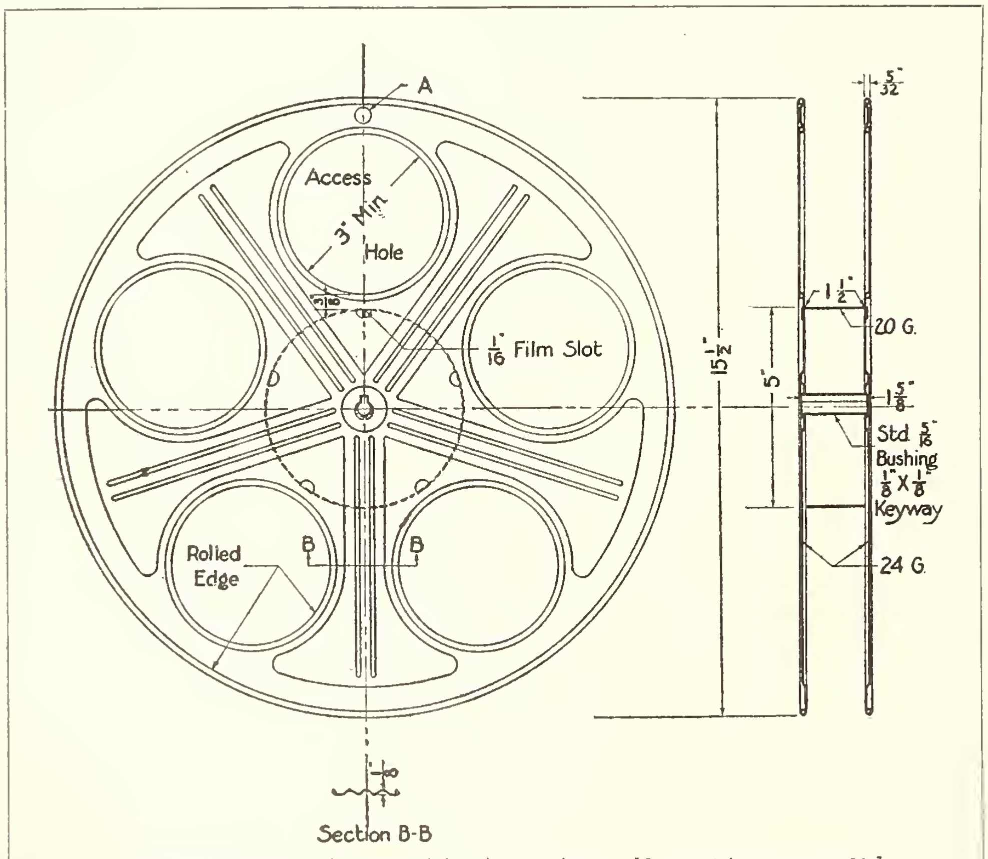
Now that sounds quite all right, but there is a great big bug in the ointment. This company may guarantee that the device named will take care of the situation, *provided it be competently handled. But how can they guarantee it will be constantly and competently handled?* Past experience has pretty thoroughly demonstrated the fact that few theatre managers will employ a carefully selected, thoroughly competent observer (or any at all, for that matter) and keep him constantly on the job monitoring sound.

In the projection room is a man who is on the job constantly, in no position to be much otherwise. Now it is and always has been my view that the sound engineers should provide some practicable means for placing the projectionist in direct touch with the thing he is producing. I hold that engineers who have given us so many marvels can, *if they will,* provide this last touch that completes the mechanism. To place men in a position where they must be responsible for the sound which they themselves cannot control intelligently for the simple reason that they cannot hear it, is not only unfair, but verges on absurdity.

It is quite possible to build practicable remote control equipment. I cannot say, however, that I favor such a method for controlling sound volume—at least until theatre managers are willing to employ a very carefully selected, thoroughly competent man whose only duty shall be to observe and monitor sound and who is in charge of the actual fader controls except during changeover period. Even then I hold it to be a poor method, in that it takes entirely out of his control one of the elements in entertainment the projectionist is creating.

DIFFERENCE BETWEEN FLUTTER AND WOWS

J. L. JACOBSON, of Kansas City, Kansas, writes, "I often hear flutter and wows spoken of. Have asked several what is the difference, but no one has given an intelligent answer. Will you tell me what, if any difference.



Standard 2,000-foot reel approved by the Academy. [See article on page 21.]

there is between the two. Also, who is the oldest projectionist in point of years of service?"

The difference between a flutter and a wow is wholly one of rapidity of the action. If the sound track speed at the sound gate be uneven, and the action be fast, the effect on sound is called a "flutter." If the action is more slow, it is called a "wow." Just where the dividing line is I doubt if anyone could say.

The oldest projectionist in point of continuous service is, beyond any question of doubt, William Reed, who still is projecting in Atlantic City. He began projection work (caring for the equipments) in the Edison peep-show days. He was projectionist in the first *motion picture theatre* of which any authentic record exists. That was in the fall of 1896. But he projected life-sized pictures in a New Orleans park from early spring of that year until the theatre opened later in Canal Street of the same city. Incidentally, I should like to see the Mr. Reed, who has been recognized by the Society of Motion Picture Engineers, made an honorary member of the IA, of which he has for years been and now is an active member.

EXAMPLES OF MISMANAGEMENT

A MASSACHUSETTS projectionist is the author of this interesting letter:

"Will you be good enough to advise me as to whether or not sound-on-disc is still being used? One projectionist assures me it is not. Another says it is being used in small theatres in some localities. Still others have a different idea.

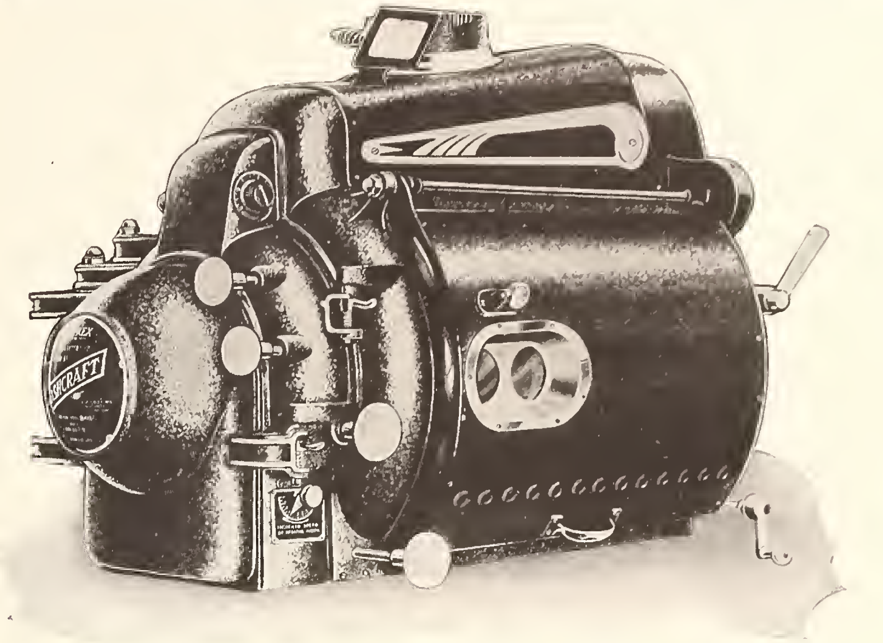
"I have made it my business to visit several projection rooms, though not as many as I would like to because, despite my 'blue card,' I have been refused admission to several. Here is what I have seen in too many of them:

"The projectionist not even looking at the working projector, much less remaining beside it. Many projectionists leaving the projection room door wide open. I have seen men leave the room wholly unoccupied, the projector working, while they went out to get a drink or for some other reason. I know of one room where the projectionist sits in the balcony, entirely outside the projection room, except only while making changeover, threading the idle projector, etc. This man smokes a lot in the projection room too.

"What puzzles me, is how, in view of the strict license and fire laws in this state, do they dare do such things? One would assume that, it being so hard to get a license and a job, a man would not take the chance of losing both for the sake of a smoke, a drink or a seat in the balcony. When a man gets to the point where he must smoke to keep going it would seem wise to consult a doctor. Before closing may I ask if the new Bluebook is illustrated?"

The new Bluebook will be well illustrated, including many sound equipment

ASHCRAFT SUPREX



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To be sure of my ground in the disc sound matter, I wrote Warner Brothers Pictures, Inc. The following reply was signed by Maj. Albert Warner:

"Dear Mr. Richardson: Replying to your letter of July 8, please be advised that all of our productions are now made sound-on-film. We do not use sound-on-disc at all, and to the best of my knowledge all other major companies use only sound-on-film likewise."

As to the projectionist faults noted, it would seem rather useless to talk to or about men who have so little respect for the profession of projection that they will thus outrage it. They are not even good *machine operators*. Not only do they show disrespect for their profession, but also for the motion picture industry that supports them. They have total disregard for the safety of the audiences.

However, ultimate responsibility lies with managers who permit such practices. Most emphatically they evince very small regard for their duty as a theatre manager. That they do not know of them would be no excuse. *It is a part of their duty to know.*

Certainly a theatre manager who permits his projectionist to leave the room with a projector working very well knows both life and property is being endangered. That "nothing has happened yet" is no proof it won't happen very soon. Certainly he very well knows that with the projectionist paying no attention to either the projector or the screen (as certainly he is not when he is looking at neither), projection is not being carried on with any possible certainty of quality and efficiency.

It is one of the most important duties of a theatre manager to employ the most competent projectionist he can get, then to see to it that the projectionist attends strictly to business every moment he is on duty. Projectionists are not employed to take it easy. They are hired to *work* and to make every possible effort to achieve the best results obtainable with equipment and film given them. If they don't like the job they should quit. I have fought for the best possible working conditions. I am for adequate ventilation of projection rooms, and for toilet facilities and running water. They are all necessities. I am for as high wages as conditions warrant. *But I also am for compelling projectionists to do their full, complete duty, in the best possible manner.*

A PROBLEM IN IMAGE DEFINITION

ROY W. HOWELL, manager of one of the Howell theatres in Coleman, Tex., orders a new Bluebook and says, "I am one of your old correspondents, dating back to the time when you were putting a lone fight for better projection, dealing out information of large value to theatre owners and projectionists who desired to give their patrons the best possible service. I now have a lens problem, or problem in definition, that we can't solve, hence ask your aid.

"I have tried lenses of several different makes. Now using Ross 5-inch E.F., with projection distance 128 feet, 8 inches, picture 17 feet, 5 inches by 13 feet, 3 inches; seats, 600 on main floor, 300 in balcony. The auditorium is 40x150 feet. Use simplex projectors with Peerless lamps. Draw 34 amperes from a Hertner Transverter. The screen is a Walker white cloth sound screen."

Mr. Howell further states that he can get one side fairly sharp, but the other side is then badly out. He says the sharp side is "fair," but not what it should be, that when they try to sharpen the whole picture the result is an exceedingly hazy, unpleasant effect.

Something queer here, or so it seems to me. If this is correct, it can only mean that the projectors are spaced too far apart, but even so there should always be one vertical section that would be sharp. A lens will only project with *critical* sharpness at one exact distance, though a good lens will have enough *depth of focus* to give definition through a considerable difference in distance sharp enough for the fault to be unnoticed by the average person.

It is of course evident that when projectors are set off center with the screen, the distance from lens to one side of the screen will be shorter than the distance from lens to the other side. However, it would seem that under ordinary conditions of projector spacing, which should be 5 feet from lens center to lens center for a 128-foot projection distance, a good lens should give sufficiently sharp definition all over a 17-foot screen to be acceptable to the average person.

I am forced to the belief that Mr. Howell's projectors are spaced too far apart. I would suggest that the distance be reduced to 4 feet, 5 inches between lens centers, each lens being, of course, equidistant from the center line of the screen. I know this may compel changing the lens, and possible even the observation ports, but if the description of the effect be correct, I guess it will have to be done. First, however, all data should be sent to lens manufacturers asking whether or no they can supply lenses of sufficient diameter to work efficiently and to be guaranteed for acceptable results. Give the projection distance, picture width, spacing of projection lenses, center to center. I might add that reduction of picture width would help, but the reduction would, apparently, have to be considerable.

GUMMED PAPER FOR CHANGEOVER CUES

BARNEY DEVIETTI, of Helper, Utah, writes, "In Better Theatres, June 1 issue, I note that C. B. Baldwin, Decatur, Ga., describes a changeover cue mark substitution that is identical with the one I use, except that instead of punching

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out discs from black film and cementing them in place, I punch out discs from gummed paper, using a punch approximately the size of standard cue marks. I believe gummed paper is better than film for the reason that it may be so quickly and easily affixed to the film. It is merely a matter of moistening the gum a bit and sticking the paper on."

I believe I agree with you, Brother DeVietti. The general idea is that such a mark be affixed in cases where the regular cue mark is missing—at the standard distance from the film end, of course. May I suggest that a roll of gummed slide binder paper, costing maybe a dime, would last, if carefully used, for "ages."

SINGLE EXCITER LAMP SUPPLY PANEL

RCA *is mailing* out to all projectionists using their type PG-30, PG-31 and PG-32 equipments pamphlets telling how to make the change necessary to operate, in an emergency, with only one exciter lamp supply panel. Each pamphlet contains adequate printed instructions supplemented by drawings, so that any projectionist should be quite able to effect the change in minimum time did it become necessary.

This represents real service, or so it seems to me. We trust that in the interests of right and justice this action will be followed by other similar activities by RCA and other manufacturers covering all things that can thus be practicably explained and made clear to projectionists.

CAUSES OF "FRYING" NOISE

C. H. BRITTON, of St. Charles, Minn., sends a frame of film and asks, "Can you tell me whether or not any part of a DeForest sound system could make this scratch on a sound track? Am having some trouble with a noise like frying. Can you tell me what causes it? Am very careful not to use too much oil. Have put in a new set of tubes, also a new photocell."

The scratch is rather wide and runs in a perfectly straight line. The microscope shows it to be caused by some substance rubbing, and rubbing rather hard, on the sound track. It is not due to the equipment itself, but in all human probability to some deposit on some part of the sound track. Doubtless this has been located and removed long before this will reach you. It might be in any one of a dozen places, either in the sound-head, the projector mechanism or the magazine fire traps.

As to the frying sound, that is entirely too indefinite. Such a sound might have its source in any one of many things—dirty battery tops, for example, if you use batteries. A dirty or loose connection is another possible cause. Or—gosh, numberless things. Will readers of my comments be good enough to write setting forth all the various things they have found to be

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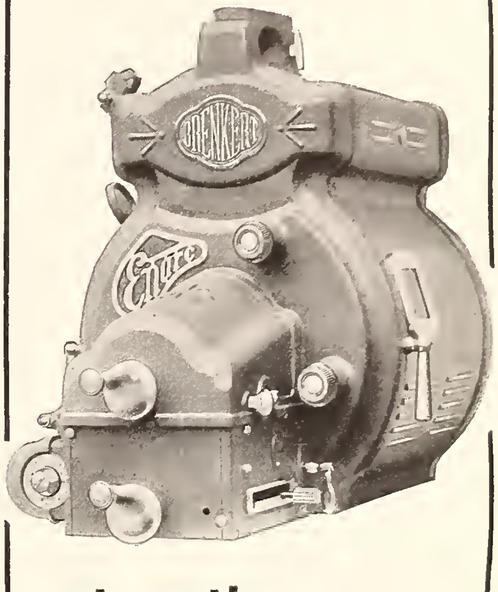

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PHOTO CELLS

the possible source of such a sound. I would like to list them.

THE PURCHASE OF DUPLICATE PARTS

J. L. QUIMBY, projectionist of Sedalia, Mo., writes, "I have been a projectionist in a small town near here for several years. I have tried hard to give the best results I am able to. I read all your articles and study them and work out the HERALD Bluebook School problems, all to fit myself, when times perhaps get better, for a job in a larger town and theatre.

"Not long ago the theatre was bought by a man who admits he does not understand the business as well as he might, but wants to and really tries to learn. I am sure he will make good. Just now I am having an argument with him and want your help.

"I am needing some new parts for the projectors. He has found out he can get parts not made by the manufacturer of the projectors at less than the genuine parts cost. He is unable to understand why they are not just as good. Will you, Mr. Richardson, help me out on this?"

As to the help, I don't know, but I will set forth my honest opinion, which is based on many, many years of practical experience. Granted there are a few concerns that make good parts, there are others that make "dupe" parts that are not up to the standards that should be adhered to in projection today. How is your employer to know which is which? And if he makes a wrong guess—well, it will be just too bad, for in the end he will be the "goat."

Here is the common sense of the matter as I see it. The manufacturer of a projector is vitally interested in his equipment, giving as nearly as possible perfect service. It therefore is unreasonable to presume he would supply you any but the best possible parts to replace those worn out in service. Unquestionably he is supplied with the machinery and engineering staff enabling him to select the best possible materials and to fabricate the parts with consummate skill and precision.

This being true, when parts made by the projector manufacturer are purchased, the purchaser knows he receives the best parts that can be produced. Perhaps such parts do cost a little more? They cost more because proper manufacture of them costs more. It is very possible to save a few cents, or even two or three dollars, by purchasing other parts, but in the end one is usually likely to lose several times that amount in excessive replacement, lowered efficiency and poorer results. And this is to say nothing of the gray hairs added to the scalp of both the projectionist and the exhibitor.

I well know that in saying this I will give offense to some makers of, and dealers in, what is known as "dupe" parts. However, I feel that this is a matter which, in the interests of effective presentation of motion pictures and appropriate standards of theatre operation, merits frank, honest expression.

Why Wagner Silhouette Attraction Letters STAND OUT!

BLACK completely surrounded by WHITE makes CONTRAST. That explains why they're more legible at long distance day or night. Easy to read; easy to change and space. Send for our free bulletin on these cast aluminum letters. It tells how to make your marquee a real help to your box office.

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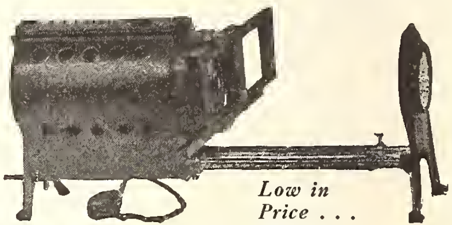

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No more trouble with loose chairs when you fasten them down with Chicago Theatre Style Expansion Bolts. Send for samples and attractive prices.

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Projection machines repaired and overhauled. Repair parts for all makes of opera chairs. Equipment bought at highest prices.

S. O. S. CORP.
1600 Broadway, New York City

COMMENT FROM OUT MISSOURI WAY

FROM Thomas L. Jackson, projectionist of the Electric theatre in Joplin, Mo., center of the great zinc mining industry, comes this letter:

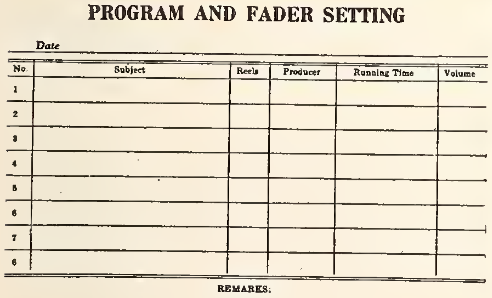
"It is a long while since I wrote, but I just must thank you for the way you have been handling the projection department in Better Theatres. (I don't handle the whole department, but thanks anyway.—F. H. R.) The 'Projectionist and Repair Work' article in July 27 issue was excellent. It was so illustrative of the wrong procedure followed by too many chief projectionists, who, instead of building up the knowledge and therefore improving the work of the men under them, do exactly the opposite.

"May I suggest that the assistant who sent the letter would be very much benefited did he get a Bluebook, *study* it for a while and forget about repairing projectors until he has acquired basic knowledge and understanding of all details of the same. The man under me has done so, and I am letting him do the repair work, under my observation. This, however, might not work out well with a good many of the men because of the fact that they have not the tool equipment I have.

"Have you had an opportunity to inspect the Supreme P. A. Analyzer, just released? Every projectionist should have one, though it is pretty costly—$71.

"Conditions in Joplin are excellent just now. From general appearances they will continue to be so. We have a nice bunch of men in our local (Projectionists Local Union 465, IATSE and MPMO). We have six theatres in Joplin, two RCA Photophone, four Western Electric. There are three wide range sound systems.

"Where I work (the Electric theatre) we have W. E. three-way wide range, with which we are well pleased. I attach a program and fader setting blank which may benefit others."



PROGRAM AND FADER SETTING

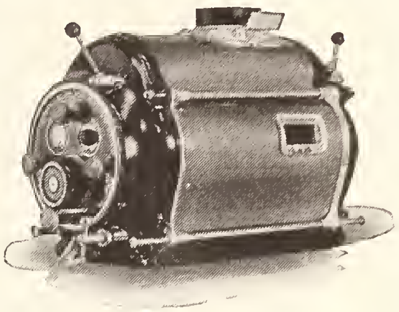
Date

No.	Subject	Reels	Producer	Running Time	Volume
1					
2					
3					
4					
5					
6					
7					
8					

REMARKS:

Reduced about one half.

Brother Jackson is wholly correct. It certainly is the duty of every chief projectionist, or man in charge of a plant, to teach those under him every possible thing he can that will tend to make better workmen of them. This is true if for no other reason (there are other reasons a-plenty) that the chief cannot possibly tell what day he may be supplanted by one of these men, perhaps through his own voluntary action. It is small-time stuff and the mark of a small time man to fear to divulge such knowledge to another brother Projectionist.



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For Sale by Trustworthy Independent Supply Dealers Everywhere.

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KEEP DIRT OUT
KEEP PROFITS IN

The millions of particles of dirt and dust daily entering your theatre are like so many demons, eating away at your profits in a dozen ways.

An ounce of fine sand, imbedded in a carpet that has heavy travel, can ruin it in a few weeks by cutting the nap. Dust ruins decorations and equipment and makes frequent painting necessary. Dust mars motion-picture projection, interferes with stage performance and gives the theatre a "smell."

Why not remove this dirt and dust—just after the patrons leave and before it has a chance to spread?

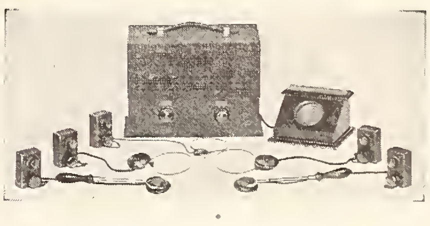
Spencer Central and Portable Vacuum Cleaning Systems show the way. They save cleaning time, are efficient in operating and maintenance costs, and have proven their ability to produce results in hundreds of theatres.

Demonstration of The Spencer Portable on request.

SPENCER S-16

Spencer Central and Portable Cleaning Systems

THE SPENCER TURBINE COMPANY, HARTFORD, CONN.



The HARD OF HEARING will attend YOUR THEATRE if they are able to hear. Sound brought to them through the Trimm Group Hearing Aid will bring new patrons to your box office. Don't keep patrons away from your theatre because they are unable to hear. Install Trimm Group Hearing Aid Equipment now.

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PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to Better Theatres, 1790 Broadway, New York.

The Question:

I HAVE a lot 30x115 feet. I wish to build a theatre with as many seats as possible, comfortably spaced; if possible, also a small shop and managers' office. Also with toilet on main floor. Can you help me? I am very anxious to get started, as the town has no theatre at present.—H. H.

The Answer:

AS IT WILL take at least 14 feet for the width of the lobby, I think you will have to forget about the small shop, as the space left will be too small.

Place the entrance lobby in the center of the building. Have ticket office at sidewalk with double entrance doors on each side, and make the lobby 12 feet deep. This will leave space on each side of lobby for men's and women's toilet rooms. These rooms should open from the foyer. On the Men's room side may be left enough space for a small manager's office, opening from lobby. Plan for a 6- or 8-foot foyer or cross-aisle. The seating should be arranged in a row of 13 chairs to the row with aisle on each side.

You will need a platform for horns and projection screen and perhaps for small acts. This should be about 15 feet deep, so there will be space left for 27 rows of seats, making the total seating capacity 351

●

The Question:

I AM CONSIDERING a change in my present marquee and lobby entrance. The theatre itself is a 550-seat house, but the lobby is only 12 feet wide and about 18 feet long. A candy store is alongside the lobby in the same building and is about the same size.

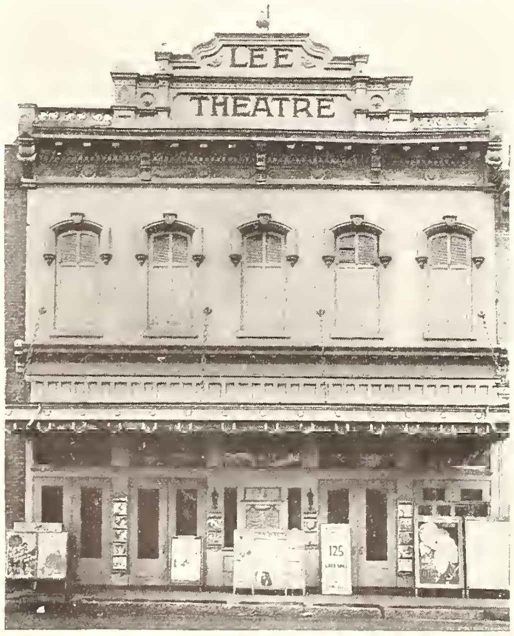
I expect to have a new marquee erected to extend over the lobby entrance and the candy store, with the possibility at some later date of putting my lobby across the entire building to include the candy store space also. My theatre space is about 40 by 110. I trust the diagram shows you enough to have you give me some advice including answers to the following:

Do you think the proposed marquee change is satisfactory when it extends over another store? How high from the sidewalk should the marquee be? Considering that my sidewalk is only 9½ feet, do you suggest 2, 3 or 4 rows of letters on *the sides,* under the name, on the marquee? It is a neighborhood house. Do you suggest lettering across the front? How many rows? Do you suggest name on front?

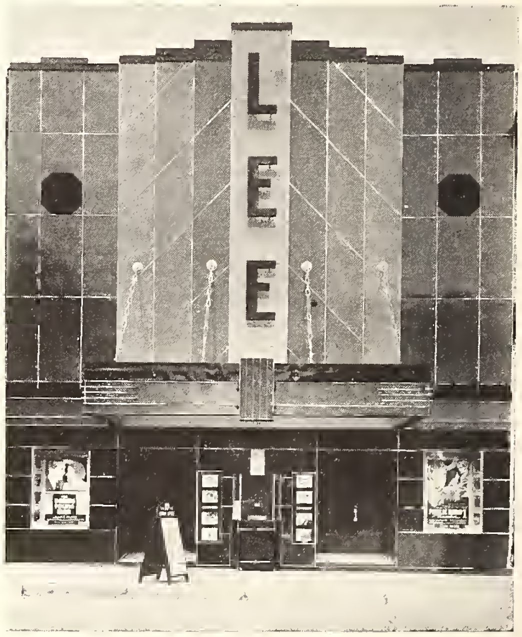
Can you suggest a different layout for my theatre entrance, using the same space, 12 feet? Would it be possible to put the ticket booth on the sidewalk line with this limited space? I also expect to redecorate my interior somewhat and have therefore requested the mailing of information and catalogues about other items of interest.

Both the HERALD and BETTER THE-

A MODERNIZED FRONT OF COMPOSITION BOARD



● The remodeling of the Lee theatre, an 800-seat theatre in Clinton, Mo., was accomplished under conditions calling for the strictest economy. Only the front and lobby were retreated. The front was resurfaced with Masonite tempered hardboard, which was painted with enamel finishes in rose, turquoise blue and yellow, with silhouette letters in black. Aluminum mouldings conceal division between the wood sections. The marquee, which also is of Masonite, is lighted with neon. The black hexagonal openings at the sides are exhaust ventilators. The Lee is operated by Commonwealth Theatres. Robert O. Boller was the architect.



ATRES have been of great help to me. Each issue is thoroughly read and reread. Please accept my thanks in advance for your kind assistance.—M. L. R.

The Answer:

A LOBBY is rather small for a 550-seat house and since you are considering that on some later date to include the candy store space in the lobby, why not do it now since you are going to make some improvements? However, there is no objection to extending the marquee across the entire width of the building. The bottom of the marquee should be 9 feet above the sidewalk line.

I am sorry not to be familiar with the location of your theatre. If I knew the width of the street and any obstructions to adjacent buildings, I could advise you more correctly. If the street is rather wide, I suggest to carry the changeable program letters on three sides. Should the street be rather narrow, the letters should be located on the sides only, and the name of the theatre could be placed in front. A vertical sign with theatre name is really more advisable, but it all depends on how much money you have budgeted for this improvement. For a 9 feet, 6 inches projection from the building, use three rows of changeable program letters.

Have the marquee so designed that the letters stand against a background of flashed opal glass. The letters should be silhouette letters 10 inches high and either suspended from a cable or sliding in a track. A block letter of cast aluminum will give the most readable results. Should it be necessary to read the sign from a large distance, I suggest that you build a triangular sign without front. The two sides would come together at the curb of the sidewalk and the front would be eliminated. This would give longer sides and maybe this would solve your problem more satisfactorily.

Place in box behind the flashed opal glass, a strip-light with lamps staggered 3 inches from center to center. This should be placed in center of each row of letters to give the best results, but two rows of strips may answer your problem. The lamps can be small, 10 or 15 watts. Neon tubes may also be used if you desire a color change.

Since the lobby is only 12 feet wide, it will be impossible to place the box office in front, as on your sketch you show offsets on piers at entrance, and as the width of a box office is about 4 feet, there is not enough room left to be safe for proper exit space in case of panic. The location of the box office in front at sidewalk is as it should be, but you will be able to work this out only when you add the candy store to the lobby.

●

The Question:

THE THEATRE I have in mind has a frontage of approximately 30 feet. I wish to remodel it with the new modern glass fronts or any other process which you might suggest. I also wish to construct a complete new marquee neon sign plus a vertical neon sign. Also, I expect to eliminate the entire exterior of the building and redecorate and renovate the auditorium, lobbies, etc.—S. K.

The Answer:

I AM SORRY that your inquiry does not contain sufficient details to give you proper information. Structural glass, Formica, and tile are used to a great extent in making new modern theatre fronts.

For the marquee I suggest you use silhouette letters on a background of flashed opal glass, and a good readable vertical sign may be constructed out of channel letters with neon tubes or with bulbs. The flashed opal background of the marquee can be eliminated if you prefer to use neon tubes of three colors, and with a flasher, changing the color scheme as desired.

Setting and Staging a Style Revue

(*Continued from page* 11)

all of the summer sports may be included. Afternoon frocks and street wear are equally in keeping with the scheme. The models, one by one, or in pairs or groups, walk downstage to model just behind the footlights, or on a runway if one is built over the pit. At the finish of this part of the revue, a split drop on a traveler (track) comes down in front of the wall. The car is pushed off stage. As an alternate, the car could be driven offstage before the drop is lowered. Here it becomes necessary either to introduce entertainment or to continue modeling of a suitable line while the stage is being set for part two.

The curtain now opens on the formal setting with the first model posed in the doorway. Models enter through the doorway, turn and pose on platform, walk down stage right to footlights, cross over to left and exit. The next model appears in the doorway just as the previous model exits. Models exit right and left alternately. Undue hurry should be avoided. It is better to let the model take an extra turn or a few extra steps than to appear in a hurry to leave the stage.

CONSTRUCTION OF SETTINGS

The settings shown in *Figure* 1 and 3, while eye-filling and apparently costly, can really be built at a surprisingly low cost. Construction of the walls is shown in detail in *Figure* 4. Rear elevation (*A*) shows frame made of 1 x 2-inch battens, covered with 40-pound rosin or sheeting paper. The end post is wallboard cut to shape (indicated by dotted lines at the top) and fastened to a separate frame, which in turn is fastened to the projecting top and bottom arms of the main frame as shown (*B, top view*). End elevation (*C*), on slightly larger scale, illustrates how the frames can be fastened to floor brackets, with a weighted board running parallel with the frame to prevent it from toppling over. The weight can be sand bags, iron bars or other heavy material. Skids or gliders placed under the brackets make it easy to slide the pieces from one position to the next. The foliage of the profiled trees can also be sheeting paper or heavy manila paper. The tree trunks are cut from wallboard and braced with 1 x 2-inch battens. Trunks and foliage are suspended from a fly batten. The evergreens in front of the walls are preferably natural trees in tubs. Promoting these from a nursery in return for credit mention should not be difficult.

The main feature of the setting for part two (*see Figure* 3) is a single flat with a draped center opening, set on a platform with steps leading to the stage. The walls are drawn closer together to conceal the ends of the steps. Construction of the flat is shown in *Figure* 5, illustrating also how it can be suspended from the same batten on which the drape legs hang. Fasten the bottom of the flat to the platform, take a strain on the lines to the batten and no stage braces will be needed.

SCENE PLOT

Part one—Dark blue sky drop with garden or wood wings, and foliage border (*Figure* 2). Profiled trees (*A*). Dotted lines (*B*) indicate space occupied by car. (Platform and steps are off-stage). Position of walls (*E*) indicated by dotted lines. Tubbed trees (*F*). Announcer and "mike" (*G*). Close-in drop (*H*). Garden drop (*I*).

Part Two—Strike car, sky drop, wings and trees. Set platform and steps. Slide walls (*E*) to positions shown by black lines. Backing behind platform. Drape legs (*D*) and flat (*C*) down. If loudspeakers are used, these may be placed as indicated at (*J*) with fairly satisfactory results.

Bright, flashy colors should be avoided or at least used very sparingly, except in part one, where the trees may be given a bright, airy treatment. Walls could be in a neutral medium gray-green with chromium horizontal bars. Flat, vertical bands, nearest edges, in the same color as walls, each adjoining band a tint or two lighter. Center panel ornamentation in turquoise, yellow-orange and black on silver ground. Band around opening, silver or chromium-edged with black. Drapes, burnt orange or green.

The above is merely a suggestion. The entire color scheme should, of course, be in harmony with the cyc or curtain.

LIGHTING

Except for the *divertissement,* the entire lighting should be in white, otherwise costumes will not show in their true colors. Use plenty of light—floods and spots as well as border and footlights.

LAW AND THE THEATRE

A DEPARTMENT DEVOTED TO LEGAL PHASES OF THEATRE OPERATION

THE AVOIDANCE OF SUITS FOR DAMAGES

By LEO T. PARKER

A digest of recent cases disclosing the law applying in injuries to patrons of theatres and employes

ALL THEATRE owners carry insurance against fire and tornado, and many are protected against theft and burglary. Yet few theatre owners and managers have accumulated sufficient legal knowledge *to insure themselves against heavy liabilities* for injuries to theatre employes and patrons. Yet such protection may be accomplished by following certain well defined and simple rules established by the higher courts.

First, it is important to know the owner or operator of a theatre is not an insurer of the safety of employes, patrons, and others who are lawfully in the building. Also, in order to impose liability for injuries to an employe, patron or others, by reason of a dangerous or defective condition, the injured person is bound to prove that the condition which caused the injury was known to the one in control of the premises, and that it existed for such time that it was the legal duty of the person in control to discover it and make the necessary changes or repairs.

In other words, the outcome of all suits against theatre owners for injuries to employes and patrons depends on whether the person in control of the theatre had knowledge of the danger or defect which caused the injury, and also whether by the application of an ordinary degree of care he should have discovered and remedied it. *Under all circumstances the person, or company, in control of the premises may be liable in damages for an injury resulting from his negligence in keeping the building in good repair; and this is true notwithstanding the fact that the property is owned by another who may have had some obligation to keep it in repair.*

For illustration, in a late case, Ziul v. Kol (175 Atl. 780, Britain, Conn.), a person, for mere accommodation, assumed control of a building, and later a patron who was injured while on the premises sued to recover damages. In holding the person in control of the premises liable, this court said:

DECISION

"Liability for negligence does not depend upon title; a person is liable for an injury resulting from his negligence in respect of a place or instrumentality which is in his control and possession, even if he is not the owner thereof. One who assumes to control and manage property . . . cannot escape liability for its defective condition by showing want of title in himself."

Obviously, therefore, if the owner of a theatre building rents it to a theatre operator, the owner of the building is not liable for any damages or losses sustained by patrons, unless he retains control over the premises, such as assuming obligation to operate the theatre or to make repairs therein. On the other hand, the landlord *is* liable for any injuries or losses negligently affecting a patron, although he rents the premises to another, providing the testimony indicates that the landlord controlled the premises and the employes thereon.

CASE

In Smith v. Atlanta Enterprises (169 S. E. 243) it was shown that a theatre owner rented the theatre for use as a cooking school, but retained his manager, stage hands, ushers and other employes in charge of the premises. One night a patron of the cooking school fell down an open stairway, and filed suit against the landlord to recover damages. The counsel for the landlord contended that he should not be held liable, because the injured person was patronizing the landlord's tenant who operated the cooking school. However, under the circumstances, the court indicated liability on the part of the landlord, and said:

DECISION

"An owner or occupier of land, who, by express or implied invitation induces or leads others to come upon his premises for any lawful purpose, is liable in damages to such persons for injuries occasioned by his failure to exercise ordinary care in keeping the premises and approaches safe. A suit against the landlord and one to whom he lets certain premises consisting of a theatre, to be used by the latter conducting a cooking school for the general public, which alleges that the landlord had its manager, stage hands, ushers and other employes in charge of the premises, did not warn the plaintiff of the presence and location of the stairway, set forth a cause of action against the landlord."

REGULAR INSPECTION AVOIDS DAMAGES

IN ALL CASES involving injury to theatre patrons, the most important evidence to be introduced by the theatre owner is that the thing causing the injury had been recently inspected and that no defects were discovered. A theatre patron may prove by convincing testimony that a defect existed when the injury was sustained, but the theatre owner may counteract this testimony and, in many instances, avoid liability by proving that no defect *was apparent* during a *recent* inspection conducted throughout the theatre premises.

CASE

For example, in Hunker v. Warner Brothers Theatres (177 S. E. 629) it was shown that the carpet on a theatre floor was heavy, and that both ends (and also at intervals of several feet along the edge) were fastened to the aisle way with tacks driven into wooden pegs in holes in the concrete floor.

A theatre patron sued the theatre owner to recover damages for an injury and testified that he tripped and fell when his foot caught under the edge of the carpet at the time he attempted to walk from his seat into the aisle. However, the theatre owner testified that the carpet was gone over every morning with an electric sweeper by the janitor, whose duty was to report to the manager anything wrong with the carpet; that it was inspected every day just before the theatre was opened by an usher with a flashlight, whose duty it was to check the aisle to see that all things were in proper places; that both employes had performed their duties on the day of the accident, and that both had found the entire length of the carpet to be flat on the floor; that no repairs or adjustment has ever been made on the carpet and it now lies flat and in its proper position on the floor; and that no one else has ever fallen in the theatre. Although the lower courts held the theatre owner liable for the injury, the higher courts reversed the verdict, saying:

DECISION

"The mere fact that the defendant's (theatre) carpet was raised at the moment of accident does not denote that it had been in that condition any certain period prior to the accident. Unless the condition had existed long enough to have given the proprietor opportunity to have seen it in the exercise of due care, he can not be held liable. Knowledge either actual or constructive is essential to impose liability. Liability could not be imposed upon defendant (theatre owner) unless it was also shown that this condition of the carpet was known to defendant (theatre owner) or had existed for such a length of time that defendant should have known of it, or was of such a nature that it must have existed for such a length of time as to give it notice."

CHARACTER OF DEFECT IMPORTANT

A THEATRE OWNER is not liable in damages for an injury sustained by a theatre patron as a result of defective construction or a condition, such as torn carpets, poor illumination, slippery floors, broken seats, defective steps and the like, *provided evidence is introduced* showing that such defects were of recent origin, or that the defects were caused by another theatre patron and without knowledge of the theatre owner.

However, where evidence is introduced by the injured person showing that the defects have been in existence for a reasonably long period of time, the courts consider the landlord and his employes negligent in failing to use reasonable and ordinary care to inspect the premises for the purpose of discovering the defects.

CASE

In Tovey v. G. E. Lothrop Theatres, Boston (193 N. E. 19) it was disclosed that a patron paid admission to a theatre, went up to the balcony and was directed by an usher to proceed. The theatre was dimly lighted and the aisle where the patron stood was dark. The usher had a flashlight with him, but so far as appears from the evidence, did not use it. As the patron started to go down the aisle in response to the usher's direction, her foot caught and she tripped and fell.

The cause of her fall was the condition of the tapestry carpet at the head of the aisle. It was ragged, worn and torn and for the width of 15 or 18 inches was "lapped" or "rolled" over, or "curled up" so that it projected 1½ or 2 inches above the level of the floor. The carpet had been in use at that place for about three years, and in that period on an average of 200 people went over the aisle daily. In view of this testimony the higher court held the theatre owner liable in damages, and stated the following important law:

DECISION

"The plaintiff (patron) was an invitee, and the defendant (theatre owner) was under the legal obligation to use ordinary care to keep its theatre in a reasonably safe condition from the length of time the carpet had been on the floor, the extent of its use, its worn and torn state and the elevation above the floor level the finding was justified that the condition was not transitory or of recent origin."

The theatre owner might have avoided liability in this case (1) if testimony had been given to prove that the usher had directed the rays of his flashlight on the torn and worn portion of the carpet; or (2) the usher had made an effort to direct the attention of the patron to this dangerous condition; or (3) if the theatre owner had proved that the defect had existed only a short period of time; or (4) if the theatre owner had proved that the theatre was illuminated at this point so that the patron could have discovered the defect if he had used due care; or (5) if the theatre owner had proved that he had discovered that the carpet had been worn and had recently repaired it; or (6) that unknown to the theatre owner a patron or other person had very recently caused the carpet to become dangerous by kicking it or stumbling over it.

In order to avoid liabilities for injuries caused by worn or loose edges or carpets, all theatre owners should securely screw beveled metal strips over the edges of the complete length of the carpet, whereby patrons can not stumble by getting their feet caught under the carpet. Also, it is advisable to install at frequent intervals in the end seats shielded small lights which partly illuminate the aisles so that in the event a patron gets injured, and files suit for damages, the theatre owner may introduce testimony to prove that he exercised care to make the premises safe for patrons and that the patron could have avoided the injury had he been careful.

WHEN PATRON KNOWS DANGER EXISTS

ANOTHER IMPORTANT rule of the law relating to injuries to theatre patrons, is that a theatre owner never is liable in damages for an injury sustained where the evidence indicates that the patron was aware that the defect which caused the injury had existed. Under these circumstances the patron is considered contributory negligent and since he could have avoided the injury had he used ordinary care.

In 175 Atl. 480, it was disclosed that a

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patron slipped in a hallway which was properly illuminated and fell sustaining severe injuries for which he filed suit to recover damages.

During the trial testimony was introduced proving that the patron knew that the floor was slippery. Therefore, the higher court refused to hold the injured person entitled to damages, and said:

DECISION

"It does not appear that the hallway was improperly lighted. Plaintiff testified that he knew that the floor was slippery; he is considered to have assumed the risk, and in case of injury resulting from such defects, he is held guilty of contributory negligence, and hence can not recover."

Also, in the late case of Bilger v. Atlanta Company, Mt. Oliver, Pa. (175 Atlantic 496) it was shown that a patron was severely injured when he slipped in the vestibule. He filed suit to recover damages and proved that certain substances had been dropped in the vestibule by theatre employes which resulted in the floor being extremly slippery.

The patron filed suit to recover damages. However, since it was shown that the substance was plainly visible and should have been observed by the patron, by the application of ordinary care, the higher court held the injured patron not entitled to recover damages, and said:

"If plaintiff (patron) had been exercising ordinary care in looking where he would have been required to avoid it; and he will not now be heard to complain against defendant (proprietor) of the consequences of his failure to observe an obstacle which ordinary care would have disclosed, whether defendant was negligent.

Therefore, in view of this decision while a theatre owner may reduce chances of liability by making frequent inspections of the building, and remedying dangerous conditions, yet no liability exists if it is proved that the injured patron knew that the dangerous condition existed.

In all cases involving injuries to theatre patrons, it first must be determined whether the theatre operator violated any state or city law with respect to construction or operation of the theatre. If the injury did not result from failure of the theatre operator to abide by such law, then the injured person can not recover damages for an injury resulting from falling down stairs, or the like, unless he proves conclusively that the proximate cause of the injury was failure of the theatre operator to provide proper illumination.

CASE

In Lengas v. Resnick, Manchester, N. H. (175 Atlantic 824) it was disclosed that a person was severely injured when he fell down a flight of steps. He filed suit against the proprietor to recover damages, and contended that the injury was caused primarily because the steps were not properly illuminated. However, since the state or city laws did not require a proprietor to provide illumination of the steps, and also since the evidence indicated that there was no defect in the steps, and that an average careful and prudent person would not have fallen down the steps, the higher court refused to hold the injured person entitled to a recovery. This court said:

DECISION

"Conceding that where special dangers may be encountered because of defective or unusual construction, a landlord may be required not only to install proper lights but to keep them lighted, we find here no evidence of any defect or pitfall connected with the steps."

CONTRACTOR IS HELD NEGLIGENT

THE COURTS have consistently held that a theatre patron, employe, or other person, lawfully in the theatre, when possessed of his natural faculties, may not escape being charged with negligence if he is heedless of his own safety. In other words, if he fails to use the care that an ordinarily careful person would have used in like surroundings, and in consequence sustains injury, he can recover damages for the injury. When deciding legal controversies of this nature the courts invariably investigate the evidence to determine whether other persons, under the same circumstances, were aware of the danger.

CASE

For example, in Hibberd v. Furlong, Detroit (257 N. W. 737), it was revealed that a man named Pentz had for a number of years engaged in the advertising business. In August he contracted with the Woodward Theatre Company to install an advertising curtain. On January 11, while

THE LAW ON PRIZE CONTESTS

By M. MARVIN BERGER

Member New York Bar

THE POPULARITY of prize nights and similar schemes for attracting customers to the box office has caused many exhibitors to lose sight of the disapproval with which the penal laws of the various States regard such plans. Lotteries and various transactions connected with them are generally forbidden by the statutes of every State and by numerous municipal ordinances as well.

In addition, by Federal legislation, the United States mails are closed to use for lottery purposes. While some of these laws do not attempt to define a lottery and differ as to the measure of punishment for violations, they may all be said, in the words of the New York statute on lotteries, to prohibit **"a scheme for the distribution of property by chance among persons who have paid or agreed to pay a valuable consideration for the chance, whether called a lottery, a raffle, a gift enterprise, or some other name."** The elements of a lottery, as set forth in this definition, are:

1. **The offering of a prize.**
2. **The awarding of the prize by chance.**
3. **Payment by people of a consideration for a chance to win the prize.**

PRIZE: A prize has been defined as an "advantage or inequality in amount or value," or an advantage accruing to one or more of the people participating in the lottery over others also participating. The chief element is an unequal distribution. For example, if every contestant receives property of equal value, there is no "prize" element present and the scheme is not a lottery. The prize may be money or property—in short, anything of value.

CHANCE: While some States hold that a scheme must provide for the winning of prizes by pure chance in order to be called lotteries, most States follow the rule that a lottery exists where chance is the important factor in determining the result, even though the result may be affected to some extent by the use of skill or judgment. In the latter States, such schemes as guessing the number of beans in a jar, are held to be lotteries.

CONSIDERATION: The fact that money, or its equivalent, is paid for the privilege of participating in the lottery is what has drawn legislative fire. The theory of the Legislatures is that people must be protected from foolishly risking their money on the chance that they may obtain a greater return. Therefore, a person may legally make a gift of his money or property in the form of a lottery provided that he obtains no money, or its equivalent, from the people receiving chances.

It is vitally important to note that in order to have the element of consideration present in a lottery, it is not necessary that consideration be paid only for the chance of winning the prize. Money may be paid for merchandise, and yet as long as the purchase of goods carries with it the right to participate in a distribution of prizes by chance, a lottery is in existence. For example, a theatre, charging a 50-cent admission for prize nights as well as ordinary nights, is charging a consideration for a prize contest in that a part of the prize night admission is paid for the chance of winning, and the exhibitor is taking the cost of the prize the theatre was being completed and prepared for its opening, the theatre owner had several men at work completing the building, such as installing seats, pipe organ, and a door for a trap opening in the stage of the theatre. Pentz arrived at the theatre on the morning of January 11, and brought the curtain upon the stage and started to unfold or unroll it.

Following the custom in such cases, Pentz walked backward in the process of unrolling the curtain. The stage of the theatre was lighted about the same as when a performance is on, and sufficient so men could work and see properly to perform their various duties. While Pentz was unrolling the curtain he fell through a hole in the floor and landed on the cement floor in the basement and, as a result of this fall, death followed in about two hours. His dependents sued the theatre owner to recover damages. However, in view of the above-mentioned conditions the court held the theatre owner not liable.

TESTIMONY OF DANGER PERMITTED

ANOTHER IMPORTANT point of the law is that in all trials, involving suits against theatre owners for injuries to patrons, the injured patron may introduce any and all testimony of witnesses which is intended to assist the jury to determine whether the injury was caused by negligence of the theatre owner, or his authorized employes.

For example, in Martin v. Angel City, Los Angeles (40 Pacific [2d] 287), it was shown that a patron stumbled over an obstruction in an aisle, fell down a stairway and sustained severe injuries. He sued the proprietor to recover damages.

During the trial the patron introduced witnesses who testified that the obstruction, over which the patron stumbled, was unusual and likely to cause injury to any patron who was unfamiliar with the construction and present condition of the building. In view of this testimony the jury held the patron entitled to a recovery. The proprietor appealed to the higher court to reverse the verdict on the contention that witnesses had no legal right to express themselves as to the dangerous condition of the building at the time of the injury. However, the higher court sustained the verdict of the lower court, and said:

DECISION

"Those witnesses were not asked their opinions as to the condition of the structure, but only what in their knowledge was its condition in relation to the standard or approved practice of such stairhead structures. Such evidence was proper and relevant to an enlightened consideration of the question whether appellant (proprietor) was negligent in the maintenance of such stairway. . . ."

DISTURBERS CAUSE INJURY

NUMEROUS COURTS have held that owners of places of amusements are liable for assaults on their patrons by third parties, but in each case the danger to the patrons was known to the theatre owner or his agents. However, a theatre owner is not liable for an injury to a patron caused by unlawful acts of other theatre patrons, as strikers, unless definite proof is introduced showing that the injury resulted from negligence of the theatre owner or his employes.

CASE

For example, in Paschall-Texas Theatres, Inc., v. Waymire, Tyler, Tex. (81 S. W. [2d] 676), it was disclosed that theatre operators were on a strike. A patron bought a ticket and entered the theatre for the purpose of seeing a motion picture. While she was seated in the theatre, and while the motion picture exhibition was in progress, there was a violent explosion followed by fire. The explosion was without warning to the patron and the inflammable substances and explosives in the bomb caused the patron serious and permanent injuries. She filed suit against the theatre owner to recover damages alleging that the theatre owner was negligent because he failed to place or maintain guards in constant attendance at the theatre for the protection of the general public, including depredation and injury at the hands of the person or strikers who might commit the act of exploding the bomb in the theatre.

The theatre owner testified that he anticipated some violence on the part of the strikers or some of their sympathizers, and that he sought the protection of the police, members of the State Ranger Force, and the sheriff's department, and in addition thereto, hired three guards of his own choosing. The higher court held the theatre owner not liable.

---

from the increase in the number of customers attending on prize night. As was said in one leading case:

> It is argued that the element of consideration does not appear because the patrons of the theatre pay no additional consideration for entrance thereto and pay nothing whatever for the tickets which may entitle them to prizes. But . . . there is an indirect consideration paid and received. The fact, that prizes of more or less value are to be distributed, will attract persons to the theatre who would not otherwise attend.

By their so doing, the theatre gets a direct financial benefit and, in the words of another important case:

> The fact that they (theatre customers) paid the same price as charged on other nights is not controlling. . . . A valuable consideration was paid.

It need hardly be pointed out that a lottery may still be a lottery even though entering a person's name in a book takes the place of giving him a ticket for the prize drawing.

The penal provisions of the various statutes dealing with lotteries vary widely. In New York, "contriving, proposing or drawing a lottery" or assisting in these acts, is a felony punishable by a maximum of two years imprisonment and a $1,000 fine. The advertising of a lottery is a misdemeanor.

In Pennsylvania, a person who shall "set up, open, make or draw any lottery or be in any way concerned in managing, conducting or carrying on the same," commits a misdemeanor and becomes liable to imprisonment for not more than one year and a fine of not more than $1,000.

In Illinois, "whoever sets up or promotes any lottery, and whoever aids or is in any way concerned in the setting up, managing or drawing," is liable to a $2,000 fine for each offense, and for a second offense is liable to the same fine and in addition not more than one year's imprisonment.

Besides the penal provisions for conducting a lottery, of which those quoted are typical, **some States, by statute, permit a person who pays for the privilege of participation to recover a penalty from the person managing the lottery.**

In New York, this takes the form of permitting the customer to sue for double the amount of the consideration paid for participating, and, in addition, double the amount of costs.

The law will not enforce an illegal contract as to the immediate parties thereto, and so, in all States prohibiting lotteries, generally any transaction in furtherance of a lottery is void, either by decisions of the courts or by statute. For example, the New York Penal Law declares all contracts and agreements made for, and on account of, a raffle, to be utterly void, and any transfer of money or other property "in pursuance of any lottery," or aiding and assisting therein, to be "void and of no effect." And so in one New York case it was held that a wholesaler who sold a retailer candy in packages, some of which contained tickets entitling the purchaser from the retailer to a piece of silverware, which was also sold to the retailer with the candy, could not recover the purchase price of the candy from the retailer as it was a sale for the purpose of aiding in a lottery. Nor may the winner of a raffle prize maintain an action for the recovery of his prize.

From the foregoing, it may be seen that there is in existence practically no form of prize scheme in common use in theatres today, which does not violate the lottery laws of the particular State in which the theatre is located. It would, therefore, be most wise for any exhibitor proposing to run a prize night, gift night, or similar prize distribution, to seek legal counsel before engaging in the scheme, and if he be now engaged in operating such a plan, to make certain that he is well within the law in so doing.

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H
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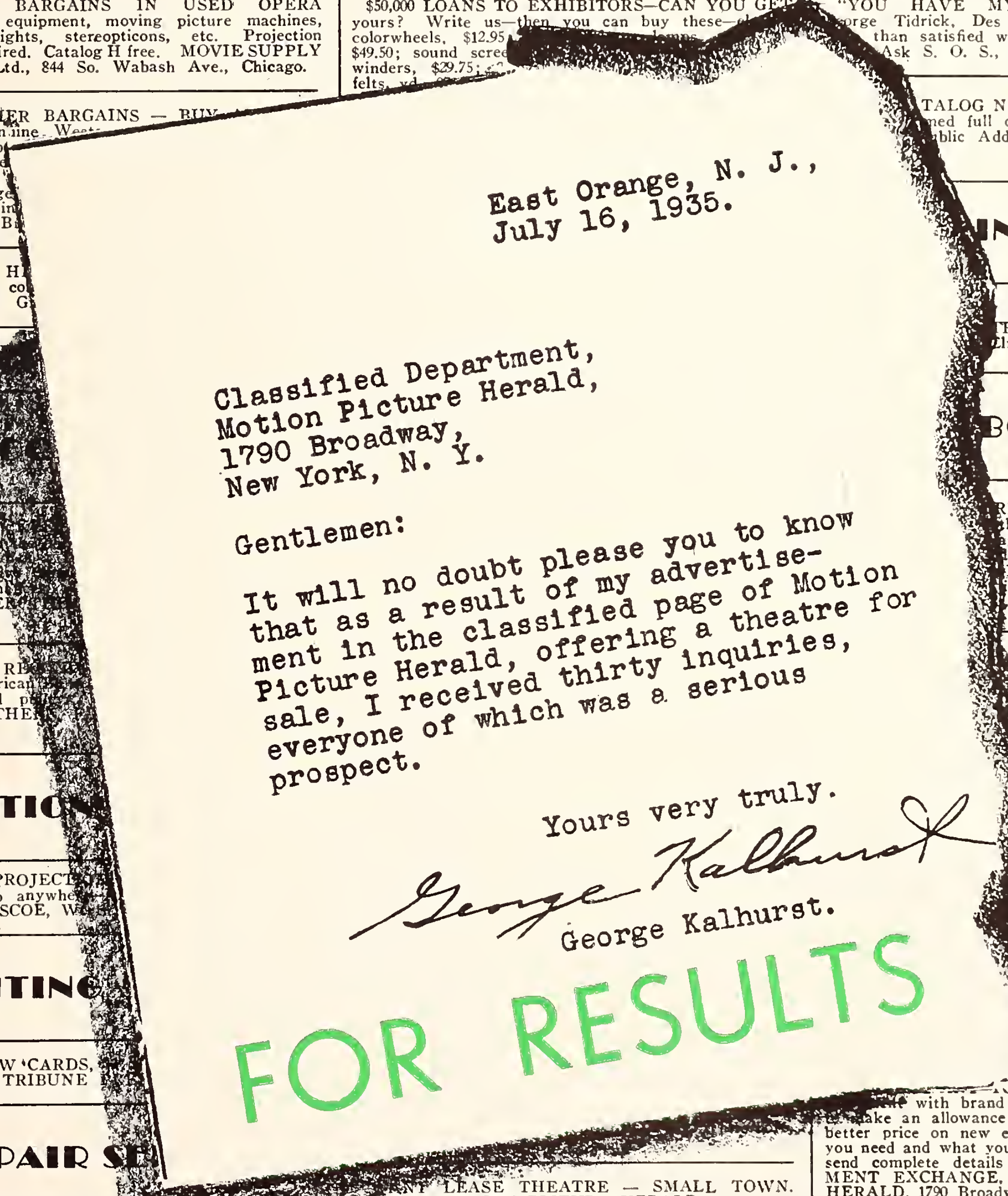

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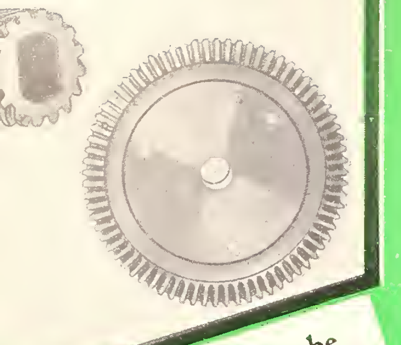

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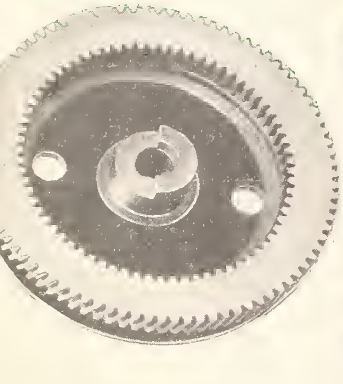

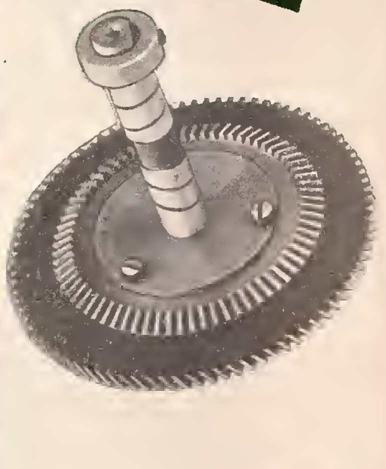

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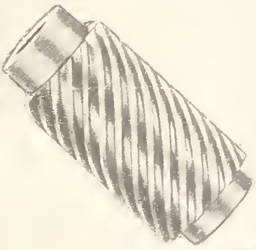

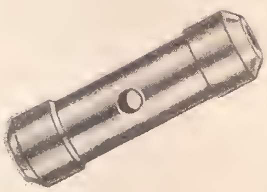

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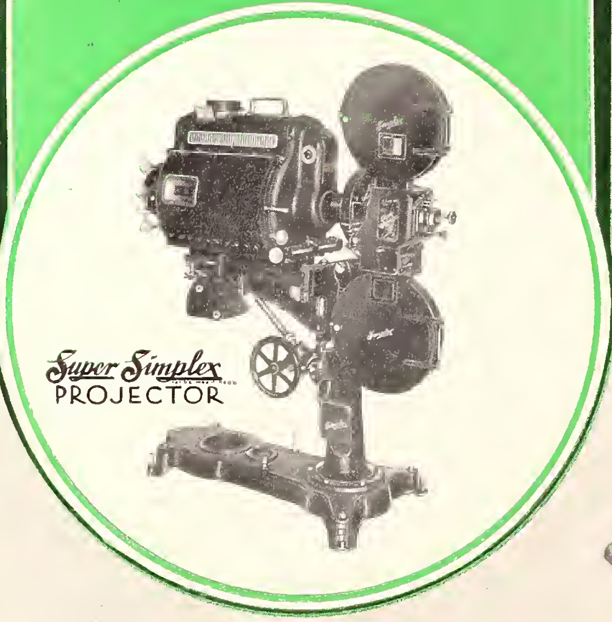

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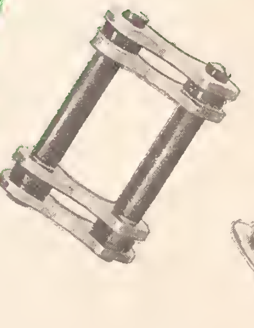
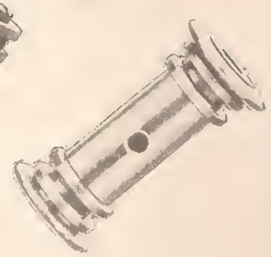
Showmen's Trade Review





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"CHINA SEAS"
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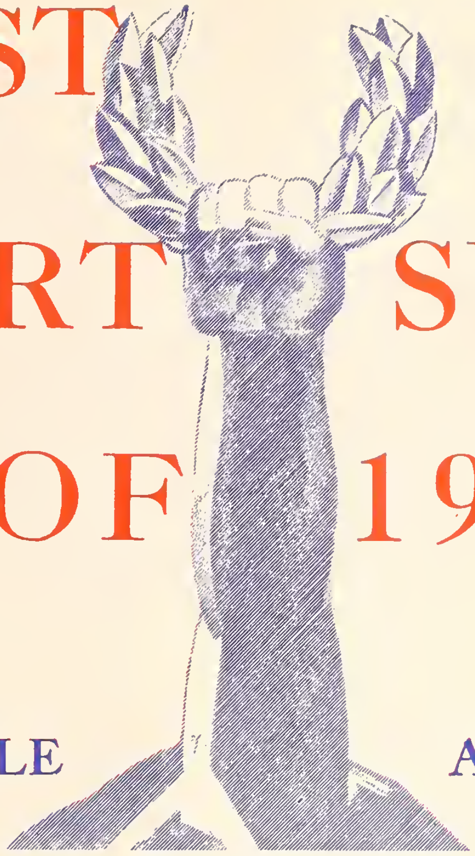
Jean Harlow
Wallace Beery

1935-36 PRESENTS ITS CARD!

Motion picture history is being written at the box-offices of America as "China Seas" now chalks up 2nd Week records from Coast to Coast (3rd week, Capitol, N. Y.) Despite summer heat it beats the biggest of prior M-G-M hits, even those played on holidays, even those played with expensive stage shows! The thrill of this New Season beginning gladdens the heart of M-G-M showmen all the more in the knowledge of other Giant M-G-M Entertainments, completed, previewed, acclaimed . . . and ready for your box-office!

● ***Something beautiful for your lobby on*** **PAGE 19**

THE BEST SHORT SUBJECT OF 1935-1936!



AND THAT'S NO IDLE ADVERTISING BOAST!

We got the idea from these reviews:

"If this beautiful little novelty in the new three-color Technicolor process (the same as used with "Becky Sharp") doesn't win the Academy award, then I'll miss my guess. Without a doubt, here is a subject that rates especial attention from everyone."

—Jimmy Starr in L. A. Herald-Express

"Word of mouth advertising may build this short to feature importance, for it seems certain to be discussed at length as a splendid example of Technicolor in outdoor photography. The picture serves as a canvas that is always interesting and at times awe-inspiring. Included in the scenes shown are shots of Yosemite waterfalls, Mirror Lake, and the Grand Canyon as it probably has never been shown before."

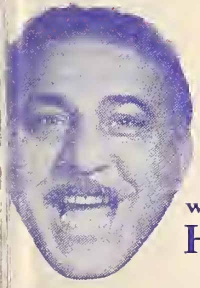
—Motion Picture Daily

"This two-reeler stacks up as a really worthwhile subject. Scenically and from the standpoint of photography it comes close to masterpiece rating. Many of the Technicolor shots should not fail to elicit applause from any type of audience."

—Variety Daily

"ROMANCE of the WEST"

A Vitaphone Broadway Brevity in Technicolor



with

HENRY ARMETTA · PHIL REGAN · DOROTHY DARE

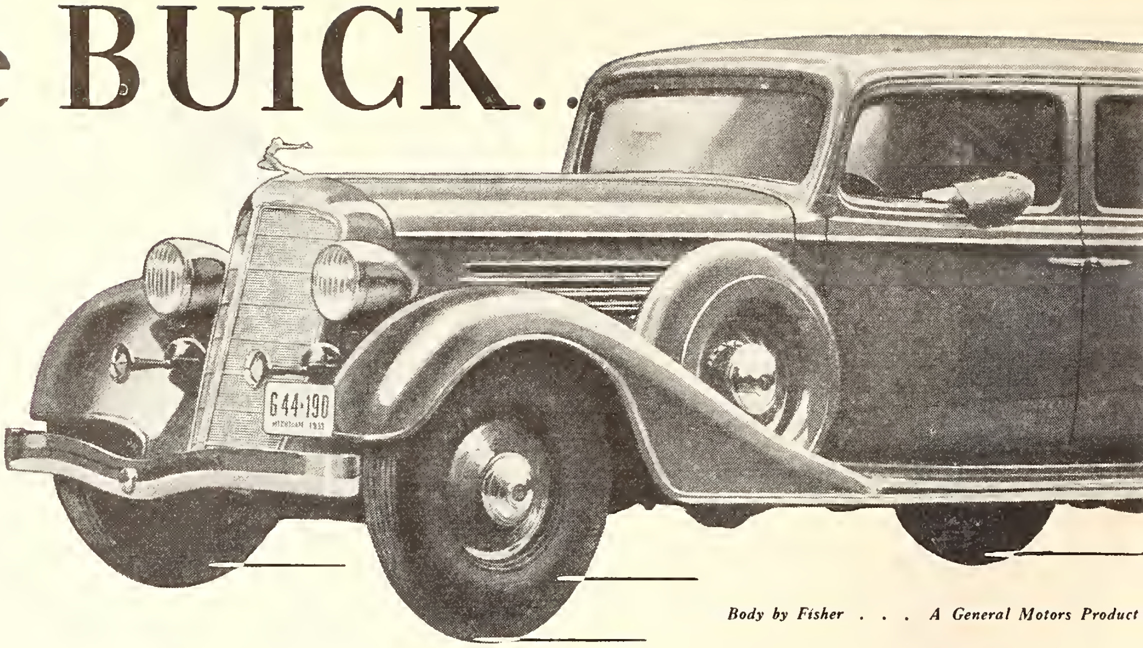
Directed and supervised by Ralph Staub · Story and screen play by Joe Traub · Photographed by William Skall · Technicolor Director—Natalie Kalmus · Produced by Warner Bros. &

VITAPHONE

WHO WILL CONTINUE TO MAKE THE INDUSTRY'S BEST SHORT SUBJECTS DURING THE COMING YEAR!

"Romance of the West" is now playing first run dates only. Arrangements for hold-overs and return engagements must be made with local exchange.

Like the BUICK..



Body by Fisher . . . A General Motors Product

In automobiles it's Buick for acceleration . . . And we're pleased to see that Warner Bros. have applied the same principle to pictures for 1935-'36. Pleased because prosperity for your industry will aid prosperity in ours . . . And flattered because Warner Bros. must have had Buick's quick-starting qualities in mind when they planned ALL THESE THRILLING SHOWS AT THE VERY BEGINNING OF THE NEW SEASON!

MARION DAVIES
in
"PAGE MISS GLORY"[c]
Every opening record smashed at Earle, Washington world premiere! With
PAT O'BRIEN • DICK POWELL
MARY ASTOR and 9 OTHERS
Directed by Mervyn LeRoy

KAY FRANCIS
in
"THE GOOSE AND THE GANDER"[°]
with
GEORGE BRENT • GENEVIEVE TOBIN • RALPH FORBES
Kay's most fascinating role–
Directed by Alfred E. Green

SYBIL JASON
Greatest little star of them all, in
"LITTLE BIG SHOT"
with
GLENDA FARRELL • ROBERT ARMSTRONG • EDW. EVERETT HORTON • JACK LaRUE
Directed by Michael Curtiz

"I LIVE FOR LOVE"
with
DOLORES DEL RIO
Introducing the stage's favorite singing star
EVERETT MARSHALL
Directed by Busby Berkeley

[°] *A First National Picture* [c] *A Cosmopolitan Production*

..WARNER BROS. GET OFF TO A FLYING START

PAUL MUNI
in
"DR. SOCRATES"
Muni as the 'Scarface' of medicine in the *Collier's* serial by 'Little Caesar's' author—
with
ANN DVORAK
Directed by William Dieterle

DICK POWELL
RUBY KEELER
in
"SHIPMATES FOREVER"©
The 'Flirtation Walk' of Annapolis! With
LEWIS STONE • ROSS ALEXANDER
Directed by Frank Borzage

BETTE DAVIS
in
"SPECIAL AGENT"©
with
GEORGE BRENT • RICARDO CORTEZ • JACK LaRUE
First film of Treasury Department's 'T-Men' by 'G-Men' director William Keighley!

"CAPTAIN BLOOD"©
Rafael Sabatini's celebrated novel spectacularly produced with star cast headed by
ERROL FLYNN and OLIVIA DE HAVILLAND
Directed by Michael Curtiz

Because we are confident that the exhibitors' success with such attractions as these will be quickly reflected in increased sales of fine motor cars, Buick is happy to extend this salute from one leader to another—and to assert our belief that when better spectacles, musicals, melodramas and comedies are made, Warner Bros. will make them.

Buick

WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM

LAURENCE STALLINGS EXPEDITION NOW IN ETHIOPIA

An army of manpower... FIVE COMPLETE UNITS... each headed by an ace Movietone cameraman. A shipload of special equipment... even to short-wave radios, trucks, motorcycles, traveling laboratories. Your guarantee of the biggest news *first!* And, front-page tie-ups in America's 42 leading dailies — *only from Movietone!*

FOX MOVIETONE NEWS

Laurence Stallings, *Editor*　　Lowell Thomas, *Narrator*

Produced by Truman Talley

AUG 30 1935
©CIB 273271

MOTION PICTURE HERALD

Vol. 120, No. 9 August 31, 1935

RED RULE

THOSE who have regarded with no special or practical concern the drive of the Reds against the newsreel issued by and bearing the name of Mr. William Randolph Hearst may now be discovered themselves discovering that next, in inevitable sequel, comes a drive aimed at dictation of the whole theatre program.

The theatre which can be told this week what newsreel it may or may not run, may expect to be told the next week what features it may or may not play. Some are now being told.

It is more than obvious that the Red movement initiated against the Hearst newsreels was intended as retaliation for attentions that the Reds have been getting in the columns of Mr. Hearst's newspapers. The newsreel itself, so far as one may discover, presented no provocations for special attention. The fact is that only one of the old line newsreels has developed any flair for political and social issues and it has treated them with surprisingly balanced attention. That newsreel has not been honored with Red consideration.

Politics, and all other controversial matters, as matters of controversy, have no place on the theatre screen. That does not however mean that the screen cannot properly purvey newspictures which derive their interest from events that take their origin in controversies and public issues. It further does certainly not mean that the Reds, or others, can with propriety demand of the art of the motion picture that it depart from or forget the standards, conventions and purposes of the civilization of these United States, that it must eschew dramatic material which derives from the American manner of living, policy of government, belief in property or principles of national defense.

We have had in this land of ours in the last few years the occasion, the very proper occasion, to hear some blazing words on the subject of the freedom of the press. The freedom of the screen is quite as significant a subject.

There is a Red press in this country. There are also, all imported, many Red pictures. They have both been permitted circulation among their followers. That it seems is not enough. The Reds would now decide what all America must see.

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TASTE AND DECENCY

THE general approval of the industry will be accorded to Mr. Sidney R. Kent's announcement that the corporation will deal with "Steamboat Round the Bend" and "In Old Kentucky," and all other Rogers pictures "on exactly the same basis as though Will Rogers were still alive and working, and there will be no variation from this." Mr. Kent has voiced official refusal of proposals for reissues at this time, and "hundreds of demands for spot bookings of older pictures."

It is only to be regretted that pressures of the zeal that is willing to transgress the canons of taste and the proprieties have made such an announcement necessary.

Meanwhile it is perhaps equally necessary to point out that the motion picture as an institution bearing today all of the responsibilities and heritages, social and moral, of the theatre, stands thereby in special case, very special case. Not quite the same injunction of restraint would apply, for example, to a publisher purveying the books of an author given a sudden flare of attention by disaster, or to the merchandising of works of art in other categories, painting, sculpture, music.

It is necessary to understand that the theatre, being the theatre, a place of display, exhibition before the multitudes, may not properly make profit for itself or diversion for its customers by transgression of the conventions. In this present personified and particularized case the point is clear. It is unfortunate that decency on somewhat more generalized terms has not always been so sharply and readily recognized. The principle none-the-less prevails.

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TOO MUCH BUSINESS

A DETACHED excursion into the pages of some, and many, of the national magazines of long established distinction—such an excursion as recently beguiled a tedious time aboard train—will reveal that some strange, disturbing changes, both typographical and editorial, have come about.

In the frenzy to sell stories the editors and their make-up men have come to the use of strange hybridized types for title lines that look most exactly like advertisements, while the advertisers, in a froth of desire to challenge reader interest have been permitted widely to adopt a mask of story telling and editorial treatment. Both, to the literate eye of any person accustomed to reading, result in a conviction of great insincerity. If it has not a price mark and a coupon you can not be sure whether it is an advertisement or an editorial feature.

One is reminded of that long ago story about Mr. Rudyard Kipling, sojourning deep in India, to whom some London friends made a shipment of current magazines, from which they carefully stripped the advertising pages to save postage. Mr. Kipling wrote back: "Send me the advertisements—I can write stories myself."

△ △ △

The pheasants are ganging into the gardens and this season's mallards are organizing training flights in formation, preparing for their first big southern tour.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

After New Customers

Taking early advantage of the large number of pictures of special merit on the schedule for release in 1935-36, the organized motion picture industry, as represented by the Motion Picture Producers and Distributors of America, will, on September 15, set in motion the machinery for developing the concentrated interest of important women's and men's organizations in the outstanding photoplays through the medium of prepared study guides and discussion procedure for use during the routine clubroom meeting. Picture of the Month keynotes the plan.

The idea, already well rounded, is for the greatest movement to develop additional patronage ever directed to the non-theatregoing public, and is explained on page 13.

Law on Reds

Repelling attacks by Red elements which are boycotting and picketing theatres by way of showing displeasure with various pictures, motion picture interests this week were using and planning legal measures to stop the agitation.

Meanwhile as the New York police and magistrates were acting decisively to prevent further disturbances, the State Department's note to the Soviet Union made conspicuous the Communists' propaganda activities in the United States, of which the campaign against films is a part.

Details of these and other developments are related on page 16.

Park Giveaways

Chicago's largest amusement park—Riverview—enters the giveaway war that has been raging there since March, with the "Biggest Bank Night in the World!", offering this week an award of $2,500. This is the answer received by 115 theatre "Bank Night" and 200 "Screeno" users in that city from the outdoor amusement business in the midwest to the campaign of exhibitors to corral amusement seekers by the lure of the cash award. Chicago's giveaway situation, an acute one, is described on page 18.

Vaudeville's Low

Reaffirming motion picture dominance of the amusement world, vaudeville sinks to its lowest estate in history this season, and Broadway talent agents are definitely pessimistic over the immediate outlook.

With Loew's Capitol experiencing a box office uplift since inaugurating a straight film policy three weeks ago, the circuit is dropping stage shows from a number of houses. Only three Loew houses will have regular vaudeville this year as compared with 12 last season and, going further back, 36 five years ago.

Circuit heads believe that the current and forthcoming crop of releases precludes the need of stage support. A review of the nationwide vaudeville situation as it shapes up at the season's opening gun will be found on page 17.

Hellraisers Take Rest

Adjournment of Congress Monday midnight silenced, at least until January, the expressions of attack against the motion picture industry that were voiced variously during the first session by such legislators as Representatives Celler, Culkin, Sirovich and Pettengill. A review of the Congressional year as it related to the business appears on page 24.

Korda Asks Public

The largest "national" advertising campaign ever conducted by a British motion picture company has been undertaken by London Film Productions, and is the brainchild of Alexander Korda. The object is the investigation of British film tastes and the obtaining of information likely to be of value in planning future production.

The advertising asks 17 questions of the reader, and offers prizes for the best answers to the last question: "What book, play, imaginative or historical subject would you most like to see filmed?" The response has been big thus far and the campaign has made a deep impression on general advertising and journalistic circles in London.

C. M. Woolfe, whose affiliations have been the subject of much speculation lately, has been named managing director of British & Dominions. These and other matters are discussed by Bruce Allan, the HERALD'S London correspondent, in an article on page 28.

Also . . .

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Technological Page 58
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Short Subjects on Broadway Page 66
Productions in Work Page 67
The Release Chart Page 83
Box Office Receipts Page 59
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No Fox Injunction

Mrs. William Fox and her All-Continent Corporation on Wednesday lost their third attempt to prevent the Twentieth Century-Fox Film merger when Justice Edward Lazansky in New York supreme court refused to grant a temporary injunction, thereby upholding the decision of the lower court.

While a stay might have been issued, indicated Justice Lazansky, on the ground that the price paid for Twentieth Century's assets, "speculatively valued, was recklessly exorbitant," he refused to act because further delay "might cause serious loss to all interested," and for other reasons. See page 25.

David vs. the Goliath

The "gentlemen's agreement" binding producers not to indulge in "talent raiding" is just so much spinach to David O. Selznick, he indicated when arriving in New York to perfect his producing organization and distribution arrangements with United Artists.

"I'll get whom I want and be a gentleman afterwards," he announced. "I do not intend to permit any old line company agreement to keep me out of the business." His justification: there is not enough top flight talent to go around.

Mr. Selznick's pronouncement and other developments in United Artists will be found on page 26.

Allied Convenes

Allied States Exhibitors, in convention at Atlantic City: (1) Decried the policy of distributors in not delivering all product promised; (2) analyzed 1935-36 sales policies and prices; (3) attacked Columbia for its percentage demands; (4) heard Representative Pettengill discuss his anticompulsory block booking legislation; (5) decided on individual treatment of voluntary arbitration; and (6) congratulated Martin Quigley on his 20th anniversary as a trade publisher. The report on the convention is on page 27.

NEWS SUMMARY COVERING THE SCREEN WORLD

Crusades Music

Cecil B. DeMille, in his production of the spectacle film, "The Crusades," a Paramount release, commandeered the resources of the tonal media, and made of the music an integral part of the dramatic and spectacular texture of the production, says Joseph O'Sullivan, commentator on the musical aspect of motion pictures, in a discussion of that subject as it pertains to the DeMille production.

The producer, in the belief of Mr. O'Sullivan, has followed and amplified the best traditions of the stage and the old silent screen in the use of music for "The Crusades." A detailed exposition of the music in the picture is to be found on page 33.

"Pay as You Leave"

There is always a new twist to showmanship. The "honor system" preview is the newest. The arrangement, now spreading throughout the midwest, is for the patrons to pay as they leave the theatre only if they like the show. Experiments show that 88 per cent of the audience responds, only 12 per cent departing without paying. Considerable interest by word-of-mouth and quite some attention in the press attend the campaign staged in connection therewith. The idea is explained on page 35.

Wells to Hollywood

H. G. Wells, noted English author, having announced he will devote himself exclusively for the next three years to creating literature directly for the screen, is due to arrive in the United States in two weeks, and will leave immediately for Hollywood.

The announcement comes from Alexander Korda, production head of London Films, who arrived in New York on Tuesday. In this country Mr. Wells will participate in the launching, through United Artists, of his two films, produced by Mr. Korda—"The Man Who Could Work Miracles" and "100 Years to Come."

China Reconsiders

American distributors in China, protesting against the recent increase by the government of censorship fees and retroactive legislation, won a point when the government rescinded the rule requiring that all old censored matter carry the license certificate, with respect to films censored before the effective date of the rule, December 7, 1934.

In a country where rules are often made without thought to their practical application, this is an important victory, in the view of J. P. Koehler, correspondent for the HERALD in Shanghai.

Consideration was given to not censoring films in Nanking, since legally no license is required when films are shown in foreign-owned theatres under extraterritorial law, but the fear of innumerable annoying reprisals caused the discarding of the idea. Mr. Koehler discusses the situation on page 41.

"K. D" Resigns

Kathryn Dougherty (Mrs. John S. Tuomey), editor and publisher of *Photoplay Magazine*, this week resigned, effective October 31. Miss Dougherty was one of the founders of the magazine and was through the years of its upbuilding an associate of the late James R. Quirk. She became editor and publisher following the death of Mr. Quirk and the subsequent acquisition of the magazine by the Macfadden interests. Known to the motion picture world as "K. D.," Miss Dougherty will presently be making announcement of new activities.

"Becky's" Record

At the height of the June expectancy preluding the premiere of "Becky Sharp" in the new three-component Technicolor process, Motion Picture Herald said: "The destiny of color . . . is about to be placed in the hands of the theatre-going public."

A study of box-office figures shows that the picture grossed consistently higher than the average for nine weeks in 17 key theatres where it received a first run.

While no records were broken, "Becky Sharp" defeated the summer doldrums and drew more customers in the cities noted than films exhibited in from six to eight weeks previously. The press, too, was largely enthusiastic. An analysis of the public verdict is on page 36.

As Austria See Us

Wilhelm Miklas, president of Austria, sees the motion picture as performed art, which has brought about a "spiritual transformation," and therefore commanding a high sense of responsibility of all who have to do with it.

Motion pictures, says President Miklas, "shall be dedicated to the truth, to the good and beautiful, and must avoid all sordidness and trash." His statement is on page 42.

Mexico to Aid

Long awaited and earnestly hoped for by Mexico's film industry, state aid may soon become a fact. After an exhaustive examination of every phase of the motion picture in the country, undertaken under the direction of the federal government, the Ministry of National Economy has recommended that the time has come for the state to assist the struggling motion picture.

The Ministry of National Economy has recommended to the Ministry of Finance that no time be lost in the establishment of a National Institute of the Cinematographic Industry if Mexico's film business is to continue. Details of the recommendations for state aid are explained by James Lockhart, the HERALD's Mexico City correspondent, on page 44.

Radio Advertising

Results of a survey made by the bureau of advertising of the American Newspaper Publishers' Association show that of the 635 national advertisers which utilized the radio between 1929 and 1933, a total of 448, or 70.6 per cent had abandoned their programs by 1934.

The number of radios in the United States in January was 19,001,592; but programs reached an area having only 12,489,886 radio homes, of which but 4,546,318 had sets in operation between 7 and 10 P. M. The average number of listeners to any one station or chain was found to be 1,102,606, or 9.1 per cent of the "sets in area" and but 5.1 per cent of the homes.

Nine programs, which averaged more than 2,000,000 listeners, paid an average of $8,287 each per program for time and spent, in addition, an average of $5,674 each per program for talent. The survey indicates that the advertisers which spent the largest amounts for radio last year spent at the same time twice as much for newspaper advertising.

The survey is based on a 22-week analysis of 79 leading programs between last October and May of this year.

Pooling Deals

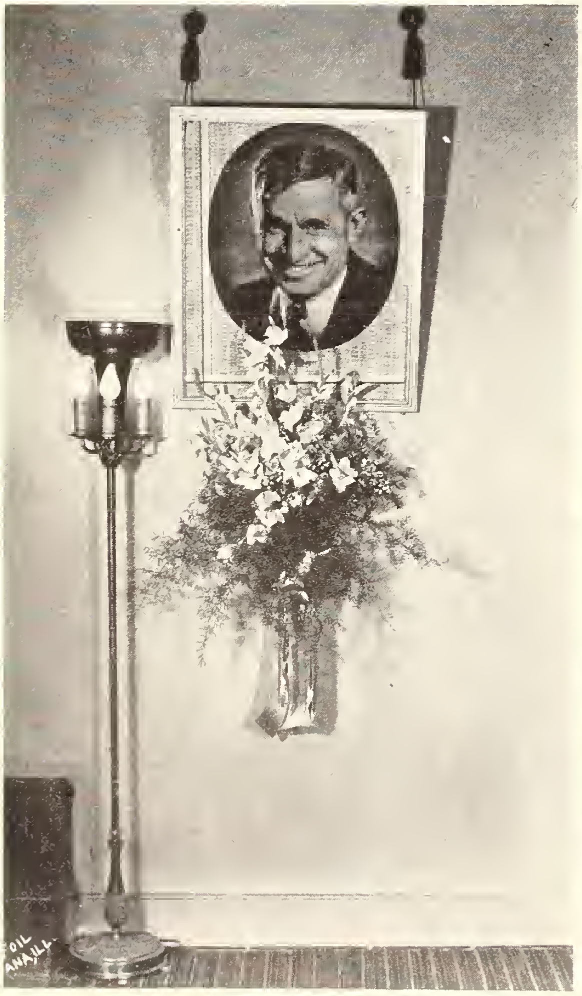
Several pooling deals have featured theatre activities during the past week. Final details have been arranged on the pool of the Evergreen State and Hamrick theatres in Seattle and Portland, which has gone into effect. The parent company will be known as Cascade Theatres Corporation, affiliated indirectly with the National Theatres.

Warner and Loew have pooled two Pittsburgh theatres, the Stanley and the Penn, each circuit maintaining management of its own house, but sharing in the profit.

The Midland, Auditorium and Grand in Newark have pooled and will operate as the Newark Amusement Company, with the Mort Shea office handling bookings.

This Week in Pictures

TRIBUTE. (Below) Expressive of feelings at the passing of Will Rogers, demonstrated in thousands of theatres, was this display consisting in a photograph, flowers and lights in the lobby of the Palace theatre, Pana, Ill., operated by Harry Tanner.



MANAGERS CONVENE. (Above) Theatre heads of the Fox Midwest circuit as they met at Excelsior Springs, Mo., with Elmer C. Rhoden, president; Lew Lehr, Fox Movietone; Lon Cox, district manager, St. Louis; L. J. McCarthy, district manager, Kansas City; Harry McClure, district manager, Topeka; D. S. Lawler, Wichita.

IN U. S. A. (Left) Alexander Korda, production head of London Films, who has arrived from England for conferences with United Artists executives in New York and Hollywood.

PROMOTED. James Winn (right) laying sales plans with Grad Sears, Warner executive in charge of Southern and Western distribution, following his promotion from manager of the Warner branch in Chicago to district manager in charge of the Chicago, St. Louis, Kansas City, Omaha, Des Moines, Minneapolis and Milwaukee areas. His headquarters will be in Chicago.

HOLD ANNUAL OUTING. (Above) Members of the Northwest Film Club, Seattle motion picture organization, and their guests at their 1935 picnic held at Fortuna Park, Seattle. The outing was attended by branch managers, exchange employees, exhibitors and their families.

WON AGAIN. First, in a contest, Ann Loring (right) won trials at MGM. Making good, she has been importantly cast in "Robin Hood of El Dorado," starring Warner Baxter.

NEW EQUIPMENT FOR AFRICAN EXPEDITION. Martin Johnson examining a pair of stereo-prism binoculars presented to him by Carl S. Hallauer of Bausch & Lomb, optical manufacturers, before his departure on another filming venture in Africa, on which he also carries a new camera constructed by J. M. Wall of Syracuse and equipped with special glass filters by Bausch & Lomb.

ARRANGING BRITISH SHOWINGS. (Below) Sam Morris, head of Warner foreign distribution, arriving, with Mrs. Morris, in England for performances of "A Midsummer Night's Dream," in London and Stratford-on-Avon, Shakespeare's home.

HOLLYWOOD HOLIDAY. (Below) At Venice, Cal., were these Universal players snapped as they brazenly flaunted ice cream cones along the boardwalk of this Pacific Coney Island. Giving their right names, they are Valerie Hobson, Henry Mollison, Jane Wyatt and Clark Williams.

BE SEEIN' YOU. Waves Jean Parker (left) as she sails for England. The MGM featured player will tour the Continent before returning to Hollywood.

INSPECTION. Of his crews covering the European situation has taken Jack Connolly (right), general manager of Pathe News, abroad. He is shown in England.

GETTING TECHNICAL. Thought you'd like to know about this big studio lamp of Warners'. It's a 10,000-kilowatter. That's practically all we know about it, except that the girl is Margaret Lindsay, the fellow Warren Hull, who now are co-starred in Warners' "Living Up to Lizzie." It's a swell lamp, though.

PROSPECTOR. Pausing to study a rolling horizon beneath an afternoon's gathering clouds. He's George O'Brien, and prospector he is as Kalispel Emerson in Sol Lesser's production of "Thunder Mountain," Zane Grey story scheduled for release on the Fox 1935-36 program. The boss? He's O'Brien's valiant Mike.

INDUSTRY MOVES TO RAISE MILLIONS OF NEW PATRONS

Plan to Enlist Large Women's and Men's Clubs in Group Discussions in Support of Outstanding Pictures Will Be Inaugurated September 15 To Bring Non-Theatregoers to the Box Office

The organized motion picture industry as represented by the Motion Picture Producers and Distributors of America on September 15 will set in motion permanent machinery for cultivating millions of new and steady theatre patrons out of the vast market of non-theatregoers, and at the same time keep alive the interest in the screen of those millions of customers created in the past year by the new entertainment order that followed the voluntary adoption by Hollywood of higher production standards.

The procedure to be followed for accomplishing this, out of which a considerable additional return is expected for both exhibitor and distributor, has already been well developed and has as its basis a "Picture-of-the-Month" club idea, to be exploited nationally among large groups. Selections will be made from the outstanding product of all member companies and will be of a type appealing to all of the family.

The idea is a new three-point program for developing separately for the outstanding photoplay the concentrated interest and patronage of (1) School children, a movement already well under way; (2) Organized women's groups, as the second line to be tackled; and (3) Organized men's groups. This will be accomplished by promoting independently among them prepared studies and discussions of the selected pictures.

Having already made considerable progress to date in developing in the classroom, as part of the curriculum, an appreciation for the better motion picture, enlisting the support of educators in sending, at regular admission prices, millions of America's 25,000,000 public and grade school students—all of them potential customers—to theatres to round out their study of the specific outstanding production, the motion picture industry with the release on September 15 of Paramount's "Peter Ibbetson" will set out to cultivate the study-and-discussion idea in women's clubrooms the country over.

Combined Membership in Millions

The support of the General Federation of Women's Clubs, with its 2,000,000 members, is the first to be enlisted, and the move later on will be extended to other large groups with a combined membership of millions, many of whom are not steady patrons.

Next to be tackled, as the move continues to gain precedence among school children and organized,wo men will be the large men's organizations: the Lions, Kiwanis, Knights of Columbus, Masons, Knights of Pythias and the like. This will be the first step ever taken to interest organized men in motion pictures on a national and permanent basis. However, the industry will concentrate in this respect in developing their interest in the dozen or more feature productions that are released every year with a special appeal to men—"Doomed Battalion," "Lives of a Bengal Lancer," "The Informer," "Lost Patrol" and the like.

Materialization of the entire project has hinged around two factors: (1) Securing the confidence of the groups cooperating, and (2) demonstrating the industry's ability to create out of classics of literature and drama motion picture classics equally as great ("David Copperfield," et al).

The extent to which motion pictures will be studied in schools and colleges during 1935-36, bringing untold new business to theatres, is evidenced by a report that 63 photoplays of educational interest will be released by large producers during the coming academic year. Seven pictures have already been selected for use in motion picture appreciation courses and guides will be provided to supplement a study of the selected pictures. There will be others.

During the first year—season of 1933-34—of the MPPDA's activities in expanding the market by appealing to millions of potential child customers with the photoplay appreciation idea, only three pictures were selected for study, "Little Women," "Emperor Jones" and "Alice in Wonderland." Last year (1934-35) nine productions were picked: "Sequoia," "David Copperfield," "Dog of Flanders," "Cleopatra," "Little Minister," "Anne of Green Gables," "Treasure Island" and "Les Miserables."

Proof of the interest aroused came with the submission of essays on "Sequoia" by 300,000 students. Several hundred thousand other students undoubtedly participated in the study but did not write essays. Too, Felix Feist, general sales manager of MGM, estimated that 250,000 admission tickets were purchased for "David Copperfield" as the result of the school study plan.

Schools Adopt Study Guide

Unknown hundreds of America's 20,000 high schools have already adopted the study guide as part of the regular school course and there are instances on record where superintendents have closed schools for an afternoon to permit students to attend a local theatre showing a motion picture which had been the subject of study.

In dozens of cases the local school faculties and the exhibitor work together in furthering the plan.

As many as 200,000 study guides have been in use at the same time on a single picture, as in the instance of "Sequoia." Some indication of the vast amount of publicity accruing can be obtained in analyzing the extent of their use, some schools having but a single copy, the text of which is given to pupils piecemeal for a series of English lessons, while elsewhere all pupils have been instructed to use their guides for home work. Thousands of relatives at home have become interested.

Convinced, therefore, that the study and discussion guide is the most practical idea evolved to date to interest the public as it is organized in its various organizations, clubs and schools, the industry has quietly decided to adapt it to adult groups.

On this the eve of a new motion picture season during which there are expected to be more worthwhile productions than ever based on classics both of stage and literature, the industry, in its new national move to create a larger market for the outstanding picture, hopes to cultivate not only millions of additional steady patrons, but expects at the same time to divert much of the usual inner-club discussion of the motion picture to the favorable aspects of the industry as the contributor of outstanding classics to the entertainment of the populace and its culture and education. The organized industry in this connection has in mind threats made in the early summer by large women's groups to invade the industry for the production, distribution and exhibition of product for and to community centers.

The study and discussion idea, of course, is a glorified, though, the industry believes, a legitimate exploitation campaign staged on behalf of the worthwhile picture, intended to develop word-of-mouth advertising on a wholesale scale among the socalled cultured groups, which rarely, if ever, engage in such box office stimulation.

That the large distributors have only recently awakened to the definite and valuable relation of the idea to the box office is agreed in Broadway home offices. They now realize that any study and/or discussion of outstanding photoplays in the schoolroom or clubroom eventually reaches the home, where because of the high type of production under discussion there comes a realization by the family of the high standard of such pictures.

The East Coast Preview Committee, on the roster of which are representatives of large women's organizations, was delegated by its membership last spring to

(Continued on following page)

SEEKING NEW PATRONS

(*Continued from preceding page*)

ascertain whether these groups would be interested in adopting the study and discussion idea. The response was satisfactory, and after consultation with club leaders in various parts of the country "Peter Ibbetson" was selected to start the plan.

Paramount, producing "Peter Ibbetson," will finance the publication of this first discussion guide. Other producers are expected to act similarly when their pictures are selected, but it is hoped that the women's groups interested in the production of high grade pictures to the extent of furthering their box office performances, may be willing to pay the nominal individual cost of future discussion publications so that they may be self supporting.

Club Chairmen Advised

Postcard questionnaires have been sent to club chairmen the country over, asking them whether they are interested in introducing "Peter Ibbetson" on their regular club program or Better Film Council study program.

There is also offered to each club chairman a suggestion for their consideration in connection with the project. Preliminary to the meeting devoted to the discussion of the film, the club chairman is advised to secure a qualified member of her group to prepare a book review of Du Maurier's famous novel upon which the film is based, and a second qualified member to prepare a review and evaluation of Raphael's play adapted from the novel. "These two reviews presented on the same day and preliminary to the discussion of the film itself should round out a striking program for your members," the club chairmen are advised.

The clubs and women's groups are asked to pass on their "frank comments" not only upon the material in the guide but also upon the reception which is given to the whole project by their members.

Future selections will be treated similarly, some of the new season's possibilities including: Shakespeare's "Romeo and Juliet" and "Midsummer Night's Dream"; Dickens' "Tale of Two Cities" and "Oliver Twist"; "Little Lord Fauntleroy"; Tolstoy's "Anna Karenina"; Pearl Buck's "Good Earth"; Scott's "Ivanhoe"; and Kipling's "Kim."

All Studios Contribute

Every studio is contributing pictures taken from high literary sources, other productions including: "Mutiny on the Bounty," "Knights of the Round Table," "Marie Antoinette," "Forty Days of Musa Dagh," "Three Musketeers," "Quality Street," "Last Days of Pompeii," "Faust," "Carmen," "Crime and Punishment," "Dodsworth," "Little America," "Life of Pasteur," "20,000 Leagues Under the Sea" and the like.

Sponsors of the new movement believe that the steadily rising levels of motion picture quality accompanied by a rising standard of photoplay appreciation are forces that have helped to inaugurate production programs that will include grand opera, light opera and photoplays based on the works of some of the world's most noted authors.

Dr. William Lewin, chairman of the motion picture committee of the National Education Association's Department of Secondary Education declared this week that in view of the upward trend in the number and quality of worthwhile productions, the picture appreciation movement will be rapidly adopted.

"A steady procession of photoplays of value and interest in direct relation to the arts and social sciences now seems assured," he added. "What remains is to give this adequate support."

In addition to the new move, some 8,000 theatres throughout the country are expected to be cooperating locally with community film projects this fall, in association with the MPPDA, sponsoring such arrangements as "Family Nights," special children's matinees and the like. This represents an increase of 3,000 theatres over the past season.

The usual study and/or discussion guide is a booklet, size nine inches by six, constructed somewhat as follows:

Introduction.
Viewpoint of the producer.
Viewpoint of the director.
Viewpoint of the adapter.
The cast.
Discussion before seeing the photoplay.
Discussion after seeing the photoplay.
Suggestions for discussion.
Questions for discussion.
Radio dramatization (which may be staged locally by the group).
Reading list.
Stills from the production.

Bessie Mack Quits Capitol; Serkowich Takes Position

Bessie Mack, publicity representative at the Capitol theatre in New York, and in the employ of the house almost as long as the theatre has been in operation, resigned last week to handle similar duties for Major Edward Bowes' amateur shows. She has also been active for years in the affairs of the Jewish Theatrical Guild.

Ben Serkowich has succeeded Miss Mack at the Capitol. He was for a number of years editor of *Publix Opinion,* former Publix house organ, and has been identified with various other companies during the past few years.

Amity Sues for Judgment of $4,100

The New York Amity Exchange, Inc., this week filed in supreme court a motion for a judgment of $4,100 against Essenem Pictures Corporation, covering six contracts. The plaintiff allegedly sold certain pictures to the defendant through these contracts.

Al Mackler and Harland Holmden, acting president of New York Projectionists' Local 306, who are said to have taken over Essenem, are named as co-defendants. The motion contends that Amity is entitled to a judgment because of Mr. Holmden's repeated failure to appear for examination before trial.

Kent Explains Fox Policy on Rogers

Hardly had the last of 100,000 friends and admirers passed the bier of Will Rogers, last Thursday, at Forest Lawn Memorial Park, Glendale, Cal., before movements were made in at least eight different directions to establish a fitting memorial.

The Producers' Association in Hollywood named the following committee of motion picture leaders to cooperate in any move for a national memorial: E. H. Allen, M. H. Aylesworth, R. H. Cochrane, E. W. Hammons, Will Hays, Henry Herzbrun, B. B. Kahane, Sidney Kent, Carl Laemmle, Jr., Al Lichtman, Harold Lloyd, Louis B. Mayer, John Otterson, Hal Roach, the Schenck brothers and Harry and Jack Warner.

Ideas submitted range from a national monument to an annual contribution to charity in the name of Rogers. Marion Davies sponsored a nationwide movement through the Hearst publications, Darryl Zanuck and Louis B. Mayer immediately pledged their support. Mr. Zanuck ordered a Rogers plaque placed over the entrance to the new Fox studio section, which, when completed in seven weeks, will be known as the Rogers Stage.

Jesse Jones, of the Roosevelt Administration, an intimate friend of the Rogers family, likewise suggested a national memorial. Several city governments were considering independent action, principally Mr. Rogers' birthplace of Claremore, where business men started to raise funds for a $2,500,000 museum in his honor.

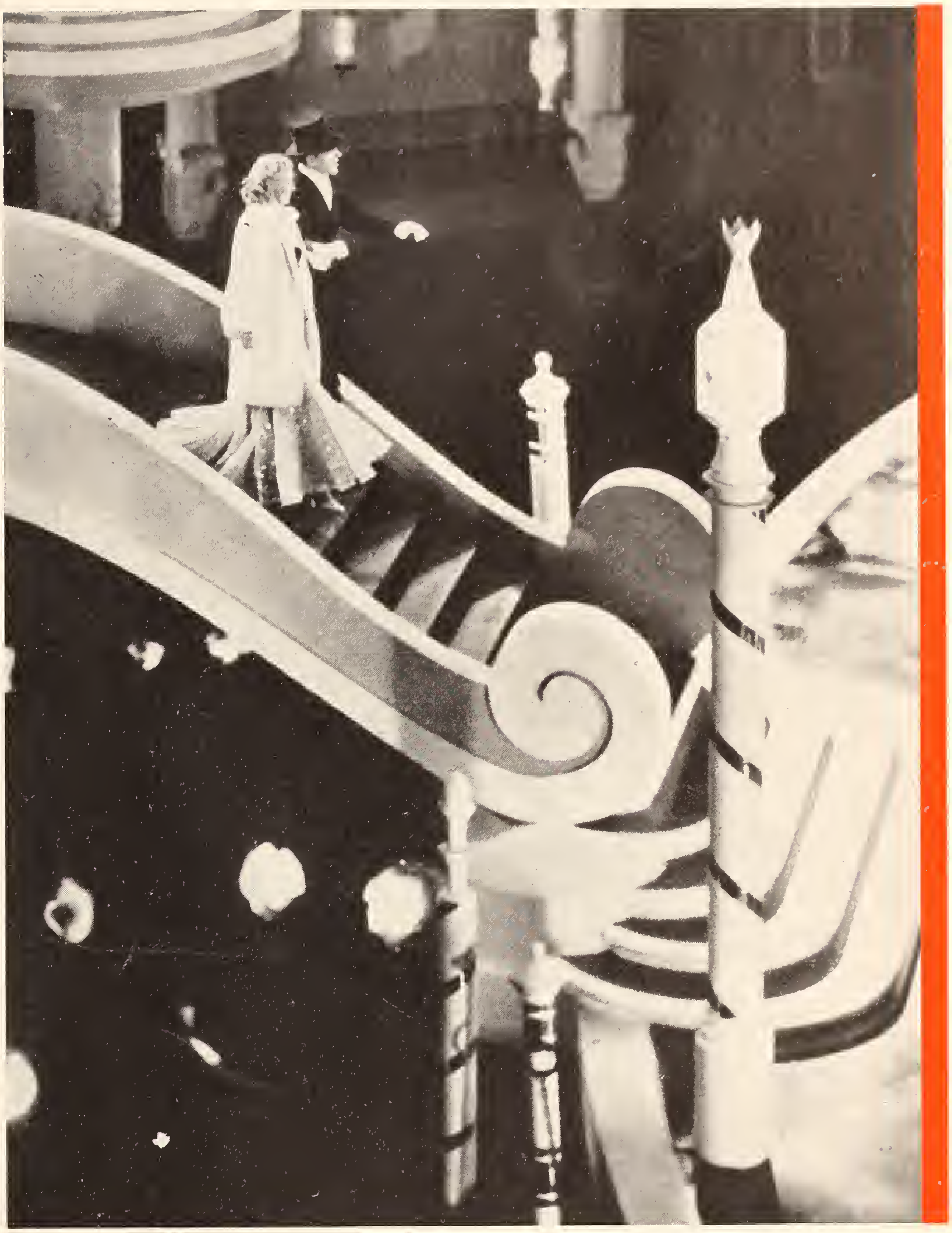
Kent Explains Policy on Films

Sidney R. Kent, president of Fox Film, has issued the following statement regarding the future distribution of Will Rogers' pictures:

"We have steadfastly refused to make any announcement as to our policy on the Will Rogers pictures, old or new, until everything that human mortals could do for Will Rogers had been done. That time has now passed. We have been deluged with telegrams and letters from the public at large, and from exhibitors, urging us to release the Rogers pictures, to reissue the old ones and to make all the pictures available for theatres and other places that desire to run them. So that there will be no misunderstanding, our position is as follows:

"We will continue to serve the Rogers pictures to those accounts of ours that have them under contract and to our regular customers in the regular way. This will apply to the releases that are now out, as well as to the two new pictures, "Steamboat Round the Bend" and "In Old Kentucky," which are still to be released. The handling and releasing of those productions will be done on exactly the same basis as though Will Rogers were still alive and working, and there will be no variation from this. We have refused, and will refuse, to reissue any of the old pictures at this time or take care of the hundreds of demands for spot bookings of the older Rogers pictures. We believe that the orderly showing of these pictures, without making any attempt to cash in on the publicity by the reissuing of old pictures, is the only decent and proper way to handle it, and that will be our policy.

"It is our opinion that Will Rogers will live in the memory of the people of the world for many, many years to come and that there will be a legitimate demand to see the work of this great character from time to time, but we refuse to make any attempt to cash in on that which would not have come to us except in the regular, orderly way. We believe that this would have been Will Rogers' wish if he were here today to express himself."



"Top Hat"

A gay extravaganza in the modern pattern, charged with music, dancing and ingenious settings, is the production with which RKO Radio starts off its 1935-36 program. "Top Hat"—here represented in the Herald's series of stills from the new season's product by a scene with Fred Astaire and Ginger Rogers—was produced by Pandro S. Berman and directed by Mark Sandrich. It has songs by Irving Berlin. The screen play is by Dwight Taylor and Allan Scott, fashioned from a story by Dwight Taylor. Cinematography by David Abel. Musical director, Max Steiner. Photographic effects, Vernon Walker. Art director, Van Nest Polglase; associate, Carroll Clark. Editing, William Hamilton. Cast: Fred Astaire, Gin
Edward Everett Horton, Helen Broderick, Erik Rho
The ensembles are by Hermes Pan. To be rele

THEATRES FIGHT RED DICTATION IN EFFORT TO HALT PICKET NUISANCE

Effective Weapon Believed Found in Obscure Sections of New York Penal Code to Combat Communist Drive

Hearst Newsreels Reinstated in Loew Theatres Following Decision to Place Responsibility on Municipal Authorities

Fighting back against Communists, pacifists and various radical groups who are attacking films to which they object, the Hearst film interests this week were contemplating action under the New York penal laws, and it was learned that the United States postal authorities may be made aware of the thousands of threats sent through the mails to theatres and film companies.

The Reds' attempted dictation to the American motion picture industry has taken the form of specific demands of Loew's Inc., and, inferentially, of the Hearst film interests, that Hearst Metrotone News be eliminated from Loew theatres, with the alternatives that the Hearst identification be dropped and each release be submitted to censoring.

The Communist-incited attack on films arises at a time when President Roosevelt took official cognizance of Communist activity in the United States, with a rupture of diplomatic relations with Soviet Russia threatened as a result of the Third International's activities with reference to the domestic affairs of this country. In last week's HERALD it was described how the anti-film campaign is largely instigated by the Communist party.

A delegation of three attorneys, representing the American League Against War and Fascism—spearhead of the crusade—the International Labor Defense and the American Civil Liberties Union, on Tueday conferred with C. C. Moskowitz, in charge of Loew theatres in the Greater New York area.

Loew Houses Withdraw Newsreel

A Loew executive said unofficially that organized pressure had caused the elimination of Hearst Metrotone News from seven Loew houses in the most troublesome districts in New York City for a short time. The film was also censored, and scenes disliked by the anti-war groups, such as sequences of the imminent Ethiopian war, are still being deleted. That action was taken in preference to causing the arrest of pickets and incurring the animosity of certain neighborhood elements.

However, the militancy of the League expressed itself in a demand that Metrotone News be taken out of the remainder of the 60 Loew theatres in Greater New York. The newsreel since has been reinstated in all Loew houses, and the film interests have decided to let the authorities cope with the situation.

The police are on the alert to prevent disorders at theatres, and District Attorney William Dodge has instructed his assistants to prosecute each case of illegal picketing or disorderly conduct to the limit, it is understood. The magistrates are becoming more severe in their treatment of such cases

Fascism and other of the larger groups and their leaders. Actions of this nature may not be very effective, it is conceded, because there are so many different organizations in the movement that if one is suppressed the work can immediately be taken over by another.

The element of concerted action constitutes conspiracy under the terms of a little known law in New York State, which film attorneys are planning to invoke as directly applicable to the present situation. Sub-sections 5 and 6 of Section 580 of the penal code provide that if two or more persons conspire to:

1. Prevent another from exercising a lawful trade or calling, or doing any other lawful act, by force, threats, intimidation, or by interfering or threatening to interfere with tools, implements, or property belonging to or used by another, or with the use of employment thereof; or,
2. Commit any action injurious to the public health, to public morals, or to trade and commerce, or for the perversion or obstruction of justice, or of the administration of the laws . . . each of them is guilty of a misdemeanor.

Attorneys are also considering the possibility of proceeding under the postal laws because of the threats of boycott sent through the mails to theatre managers.

"March of Time" Attacked

The Communists this week extended their attack to theatres showing the current "March of Time" release, charging that the sequence depicting the "Cross of Fire" movement in France promoted Fascism and "slanders the French United Front of Communists and Socialists." The *Daily Worker*, official Communist organ, called on "all working class organizations" to take immediate steps to force withdrawal of the film and urged "boycotting and picketing where it is being shown or sending of letters of protest to the management."

Denying that anything political was intended in the sequence, Ralph Rolan of "March of Time," said the film is taking no sides in the Communist-Fascist fight. "We are not interested in the merits of the controversy," he said. "We reproduced the facts as they were and as the newspapers have been presenting the situation in France."

Fight on Picketing Begun

An attack on Columbia's "Together We Live" was featured in the *Daily Worker* this week. Here again there was a call to "picket lines and vigorous protests to show Columbia Pictures what we think of some of those 'good sound principles' of theirs." The film deals with the Red furore and labor strife.

With eight theatres in the metropolitan New York area being picketed by branches of the American League Against War and Fascism, and other houses by other groups, the City Committee of the League announced this week that it plans to extend the crusade to 25 theatres within its jurisdiction in a short time.

One theatre is being picketed in Throgg's Neck, N. Y. Loew theatres in Brooklyn and the Bronx are the chief targets of the Reds' concentrated fire.

Court Shows Less Leniency

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within the past week there have been 25 additional convictions, with sentences ranging from a $5 fine or two days in jail to 30 days in jail. Attorneys of the International Labor Defense have appeared for the defendants in each instance.

In sentencing eight youthful pickets in Washington Heights Court last Friday, Magistrate Raphael Murphy told the defendants there was no justification for "marching up and down because you didn't approve of some film." While the pickets sought to explain they objected to the "martial spirit" in Hearst Metrotone News, the judge drew from them the admission that they had not seen the particular release against which they were urging boycott. The police quoted the pickets as saying they were picketing "on advice of counsel."

"I am sure they have been misled," commented Magistrate Murphy. "It is perfectly plain that they have no right to conduct themselves in this manner. Their conduct could not be justified in any court in the land. This illegal, unjustified picketing must cease."

Because of their youth—most of the defendants were under 23—and because they were first offenders and the court believed they were misguided, Judge Murphy was lenient, but he warned that a repetition would bring a sentence "that would mean a good deal." Their attorney said all were members of the American League Against War and Fascism.

Picketing Grows in New Orleans

A decision of the Recorder's court in New Orleans, prohibiting picketing of theatres in protest against certain films, has been reversed by Judge Arthur Charbonnet in the Criminal District court. The lower court had convicted a group of Socialists, Communists, anti-Fascists and liberals who had picketed the Crescent theatre, distributing handbills protesting the exhibition of "Man of Courage," a documentary film of Mussolini. The radicals called it Fascist propaganda." Judge Charbonnet ordered the defendants released from a charge of disturbing the peace.

The defense attorney charged that Victor Meyers, manager of the theatre, came out and seized Shakel and locked him in the janitor's room before calling the police. The defendants were picketing as members of the local affiliate of the American League Against War and Fascism. Judge E. K. Skinner remarked, "It looks as though they were trying to ruin the business of a $2,000,000 theatre. They're against war, against Fascism, against everything." The youths are free on bond pending a final hearing of the case.

The Hearst newspapers' campaign against radicalism in colleges and their demand that faculty members be required to take the oath of allegiance, have resulted in reprisals against theatres showing Hearst Metrotone News in Eastern college towns, where student patronage is a major factor. The American Legion is reported as actively interested in the agitation. Where the radicals organize their youth leagues, the Legion and other patriotic groups unite in forming youth organizations of their own to counter-act the Red movement.

VAUDEVILLE SINKS TO LOWEST EBB AS 'BACK TO FILM' MOVEMENT GROWS

Broadway Agents Confess to Pessimism Over the Outlook; Decrease in Competition As a Result of Poolings Is Reason

Vaudeville is following the descending star of the legitimate drama as the new theatre season opens, a checkup of large circuits indicating that stage shows in film theatres will strike their lowest ebb, numerically, in history. The situation may change materially by November, say New York booking agents, but they confess to pessimism over the outlook at the moment.

One of the severest blows dealt the cause of vaudeville in recent years lies in the record of the exclusively films policy of Loew's Capitol on Broadway where "China Seas" has just completed three successful weeks, commencing August 9th when stage shows were eliminated for the first time since the theatre was opened in 1919.

The Loew circuit and others believe that with a large percentage of meritorious films being released there will be no need for bolstering stage shows even on Broadway, while the booking agents blame the increased trend to theatre poolings and the accompanying decrease in competition, as well as the labor situation, for accelerating the "back to films" movement.

Considered highly indicative of the general trend is that whereas Loew's five years ago scheduled stage shows in 36 of its theatres as a regular policy and last year, with fluctuations, in 12, this year only three theatres will play vaudeville regularly—Loew's State, New York; the Century, Baltimore, and the Fox, Washington, all week stands.

The Capitol's experience with its new policy is being repeated at Loew's Journal Square in Jersey City and the State, Newark, where stage shows were taken out recently.

On the other hand a stage show with Lou Holtz, Belle Baker and Block and Sully as the principals has just broken a 14-year record at the State on Broadway, it is reported, which means, say Loew executives, that an attraction—whether film or vaudeville—will do business if it is outstanding.

"Name" personalities and well balanced presentations are the essentials for successful stage shows today, more than ever before because vaudeville must compete with expertly produced films and with radio attractions of the calibre of such artists as Eddie Cantor, according to circuit heads, who add that the cost of meeting those requirements is not always justified by the gross.

Double features have taken the place of vaudeville-film policies in numerous theatres and will also be adopted at four Loew houses in New York City when stage shows are discarded, bringing the total of Loew theatres to 39 that are on a dual bill policy.

The Valencia, Jamaica, Paradise, Bronx, and the Orpheum, New York, are scheduled to go films only on September 6, while the Boulevard, Bronx, drops a split week combination policy a week or two later.

SEES VAUDEVILLE ON THE WAY OUT

That vaudeville is on the way out is the prediction of Mike Special, Cleveland, veteran booking agent.

"Between the radio demand for high-class entertainment and the night club needs, there is not much left for the theatre," he told reporters. "The radio people pay salaries far in advance of what the theatre can afford. Due to the large number of night clubs, entertainers can get quicker and better bookings. They like this form of work better, I have found, than upon the stage of a theatre."

Not many years ago there were 15 or more film theatres playing vaudeville the length of New York's Broadway. Today, besides the State, there are only the RKO Palace and the Roxy, while the Music Hall stages its elaborate spectacles in Radio City.

The Paramount, large Broadway theatre, which went to straight films a few months ago, may resume stage shows shortly, according to reports.

RKO is expected to be the largest user of stage talent this season, although the situation there will not be crystallized for some weeks, it was said. Stage shows may be reinstated at the RKO Albee in Brooklyn, where they have been missing for 10 weeks, and also in RKO theatres in Detroit and Schenectady. The circuit now maintains stage bills as a regular policy in its theatres in Chicago, Cleveland, Cincinnati, Dayton, Rochester and Boston and spots occasional "name" attractions in Omaha, Denver, Kansas City and a few other cities.

The vaudeville situation at Warners is "questionable" right now and will not be defined for another month. Presently in the stage show ranks are the circuit's Earle in Washington; Stanley, Pittsburgh; Earle, Philadelphia, and houses in Cleveland and Reading, Pa., with the Ritz in Elizabeth, N. J., on a now-and-then basis. Other Warner towns may be opened to unit shows and spot bookings.

The only Paramount theatres being booked direct on a weekly basis are the Michigan, Detroit; Metropolitan, Boston, and the Chicago, Chicago. In addition, the Paramount vaudeville department supplies attractions to various affiliates, such as Balaban & Katz in Chicago, for the Oriental, Marbro, Uptown and others.

The time-honored routine of five acts of straight vaudeville no longer receives public support, but audiences do flock to tab shows with "names" and unusual entertainment values, said Sam Weisbord of the William Morris Agency, one of the largest talent representatives in New York.

He asserted the entire vaudeville industry is watching Loew's experiment in dropping stage shows because of an anticipated series of major films, and agents are predicting that stage shows will be back in Loew theatres in November.

No Need Bolstering Programs With Acts Because of Large Number of Good Pictures, Circuits Say, Dropping Shows

The situation last year was exactly reversed, Mr. Weisbord recalled. "Everyone thought the season would open big, and it did," he said, "and then it dropped."

In Mr. Weisbord's opinion, the largest deterrent to variety entertainment are the demands of stagehands' and musicians' unions.

Considerable pooling in the last year has eliminated theatre competition in a number of cities and hence has removed vaudeville, Mr. Weisford finds.

The William Morris office has lined up talent to repeat the one-night stands which proved popular last season. Sally Rand, Amos and Andy, Thurston, the magician, and others will soon be barnstorming the cities and hamlets with their shows. Miss Rand last year played 50 towns in 75 days with a well rounded unit which included William and Joe Mandell, a line of 12 girls and others, on an arrangement of 50 to 60 per cent of the gross and no guarantee, which netted the company an average of $5,500 to $6,000 a week. Out of this came traveling expenses. The company was routed on a circuit of from 75 to 100-mile jumps. In Milwaukee it stayed a week.

An Amos and Andy unit last year appeared in 21 towns on as many nights. All were independent bookings, as the duo had played the circuits.

An increase in stage show popularity in eastern Canada has been noted in recent months. A special stage production policy was instituted at Shea's, Toronto, and has been running uninterruptedly. The same policy is being inaugurated at Loew's Montreal, and the National, Louisville.

Lucas and Jenkins Theatres in Georgia have inaugurated a four-week vaudeville route including the Capitol, Atlanta; Royal, Columbus; Modjeska, Augusta; Bijou, Savannah; Ritz, Macon; Palace, Athens; Lyric, Waycross; Ritz, Brunswick; Moultrie, Moultrie; Royal, Gainesville, and a number of smaller affiliated towns. This is reported as the greatest comeback stage shows have staged in that section in a number of years. Bookings are handled through Georgia Theatres Service Corporation, a Lucas and Jenkins wholly owned subsidiary, with A. C. Cowles in charge.

Appeal to MPPDA Krimsky's Are Told

The Motion Picture Producers and Distributors of America this week informed the Krimsky Brothers that their appeal against the action of the MPPDA's Hollywood office in banning their "Maedchen in Uniform" must be filed directly with the Hays office in New York.

In the event the appeal is ignored because of the Krimsky's non-membership in the organization, action will be taken through a producer member, it was said.

'WORLD'S BIGGEST BANK NIGHT' IS PARK'S ANSWER TO THE THEATRE

Riverview Amusement Park Awards $2,500 as Chicago's Giveaway War Reaches Climax; 115 Houses Participating

200 Windy City Theatres Staging "Screeno" Nights, Too, Giving Away $25,000 Cash and Premiums Every Week

by BILL CROUCH
Chicago Correspondent

The biggest "Bank Night" in the world!

That is what Riverview Park, Chicago's largest amusement park is offering its patrons—a prize of $2,500 in cash this week—as the summer's climax to the severest giveaway competition ever fought in the Midwest, with some 115 first and subsequent run affiliated circuit and independent theatres participating, as "Bank Night" users, and 200 employing "Screeno."

The Chicago giveaway situation is daily becoming more acute in the struggle, now extended to outdoor amusements, to stimulate box offices. Besides the Bank Night awards, the 200 houses using "Screeno," give away approximately $25,000 weekly in cash.

The person who wins the Riverview Park prize will be one of 260,000 eligible. Therefore the odds are only 260,000 to 1. This giant "Bank Night" has grown from a $250 weekly deposit to its present size. Last week, with the award at $2,250, more than 37,000 persons attended the drawing. This was the largest crowd to ever attend the park, Fourth of July crowds not excluded. Estimates for the gathering this week are set for 45,000 persons each of whom has one chance to win.

May Divide Money

In the event the money is not given away by the time the Park closes for the season, which will be two weeks hence, the $3,000 jackpot will probably be divided among a number of persons present. If on the first drawing the person does not claim the $3,000 during the allotted ten minutes, 100 names will be drawn and the "pot" pro-rated among the persons present whose names are called. If not one of the 100 persons whose names are called is present, 100 more names will be drawn and so on until someone or a number of persons win the money.

Drawings at Riverview are held every Saturday night at midnight. A screaming siren calls the crowd from all over the vast park to the bandstand where the drawing is held. It is put on in a showmanlike manner. A huge treasure chest with one side made of glass is turned over and over. Some well known celebrity draws the lucky number and the name is called aloud over speakers. After a ten-minute wait the contest is closed providing the money is not claimed and all present are invited to return the next week.

Riverview Park is operated by Henry and Fred Merle, who also are interested in Chicago's Essaness theatre circuit. It was this theatre connection which gave them the idea to run "Bank Night" outdoors.

Although the amusement park has the biggest giveaway and can handle more paying customers some of Chicago's deluxe neighborhood theatres are running it a close second in the war. The Balaban & Katz class "A" houses, the Southtown, Uptown, Marbro and Tivoli give away $150 every "Bank Night." This week the Southtown sets the pace with a record-breaking award of $1,200. The Uptown, sixth largest film theatre in the world, with 5,100 seats, has an award of $1,050 to give away. The other houses have smaller amounts but several have reached the $900 mark.

One would think that these huge awards which attract crowds of anywhere from 10,000 to 25,000 persons to the theatre would be very fine. They have, however, become a veritable "Frankenstein." The theatre has to have from 25 to 150 police on duty to handle traffic. Street cars and other traffic must be rerouted and it is rapidly reaching the point where those staging the affairs feel they are getting too big to handle properly.

OTHER GIVEAWAY DEVELOPMENTS

Cash giveaways, subject of a city-wide competitive conflict in Chicago, are nearing court tests along several fronts. Meanwhile, Supreme Court Judge McLaughlin, in New York, issued, in the first case of its kind, a mandamus order against Commissioner of Licenses Moss, New York, compelling him to issue a license to the Third Avenue Peerless theatre in Brooklyn, which license the Commissioner had denied because the Peerless operated chance games. Judge McLaughlin ruled that the Commissioner acted outside of his jurisdiction, and granted the argument advanced on behalf of the Peerless by Bernard S. Barr, New York attorney.

Mr. Barr also won a victory for the Glenwood, Brooklyn, when Magistrate Eilpern declared "Lucky" to be legal. Lucky is used by 135 New York theatres.

The lower magistrates court in New York refused to act on the city's "Bank Night" complaint against independent owners, passing the case on to special sessions for adjudication. The owners of the copyrights and of the theatres employing the stunts were determined on appellate court fight, if necessary. Dozens of exhibitors had been arrested after warnings by police. "Bank Night," "Screeno," "Movie Sweepstakes," "Prosperity Night" and the like were mentioned specifically in the city's drive.

Judge Polk in Lincoln, Neb., ordered briefs filed both by exhibitor "Bank Night" users and the county attorney in a Nebraska test case.

September 11 was set as the date for a hearing of a lottery charge against Louis Orlove, of Fox's Riviera, in the Milwaukee giveaway situation.

The court of appeals in Cleveland postponed until September 10 the test in that territory. Common Pleas Judge Walther denied a petition for a "Bank Night" injunction against the Haltnorth theatre.

This early "break" helps take care of many of the standees but hundreds never get in and use the tickets—if they buy them—at a later date.

In the B. & K. theatres a special trailer is used in staging the drawing which takes about five minutes. Three minutes of this is spent in waiting for the person whose name is drawn to claim the money. When the number is drawn—a local business man usually does the drawing—the name is found in the files and at a given signal the trailer is shot on the screen. It opens with a loud blast from a siren. Then a title reads, "Here is the Winner!" The name of the lucky person is then broadcast over the public address system and after being repeated three times a clock appears on the screen and the audience can hear the ticking of each second.

Used Once Each Week

While the clock ticks on, the name of the person is written on a huge blackboard. At the end of the time limit the amount for the following week, if the prize is unclaimed, is announced. The person whose name is drawn is sent a telegram of condolence and that concludes the performance until the following week.

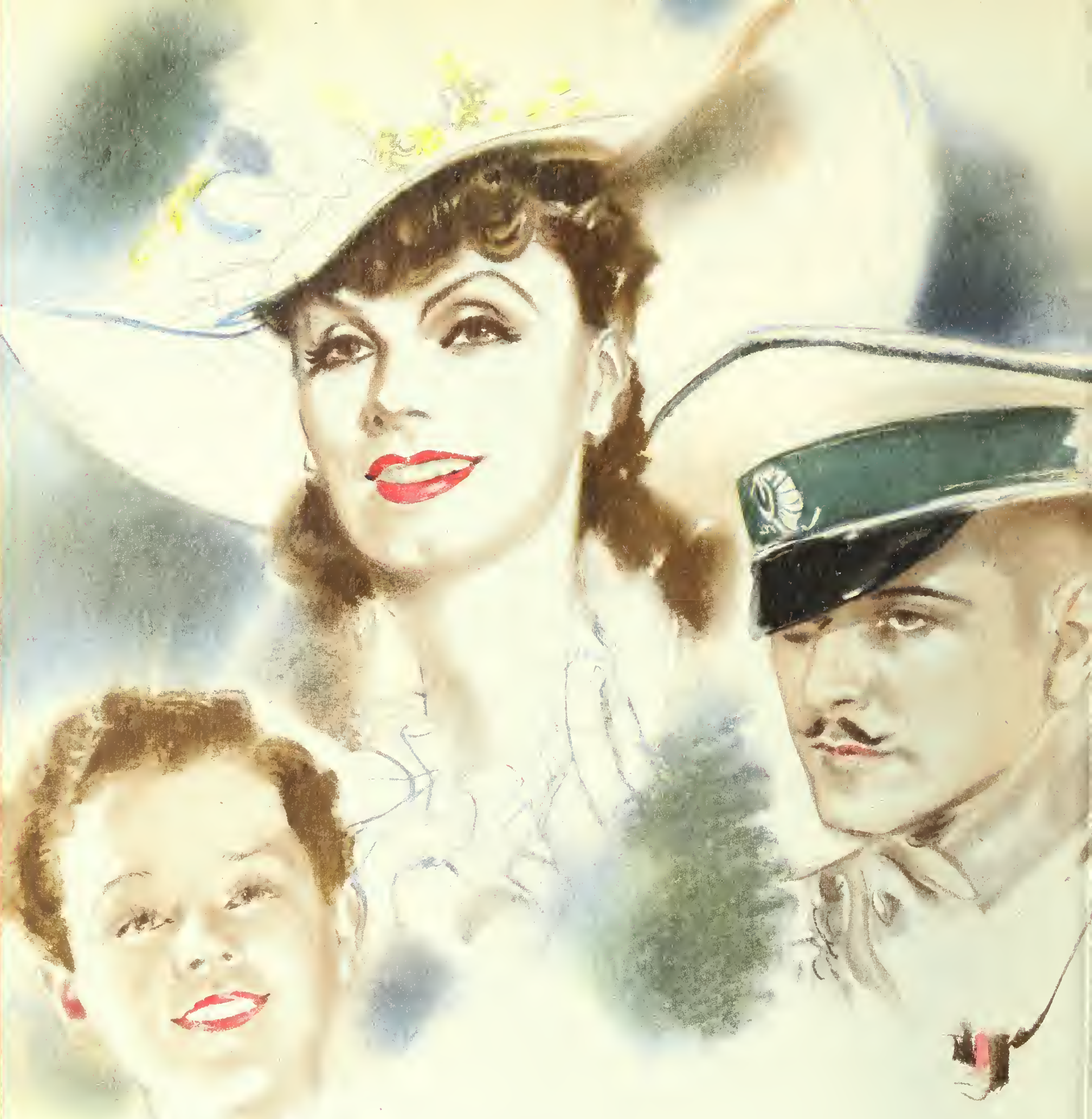
In Chicago there are 115 theatres using "Bank Night." Unlike "Screeno" they use the stunt only once a week.

"Bank Night" has been operating in Chicago since March. At first theatres took to it slowly but as soon as a few had reached a sizable jackpot the others started. At present the rentals for the Chicago territory are larger than anywhere else despite the fact that some territories have more houses enrolled. The rates for weekly rental there run from a minimum of $15 per week to $50 for the class "A" houses.

Chicago exchange managers, like those elsewhere, are much against "Bank Night" and similar ideas. A picture playing on percentage if booked on a bank night presents a problem when it comes to determining the gross. Do all tickets sold comprise the gross for the evening or do just those presented at the door? Usually there are many who attend at a later date, using the tickets they purchased on bank night. Which picture should get the credit?

"Screeno" is Chicago's second most popular giveaway plan. At present about 200 local theatres use it and about 300 in the territory. Houses both large and small present it as part of the program from one to five times a week. In most cases cash awards are given but in some instances merchandise is presented.

All the major circuits use the plan and dozens of the independent houses. Chinaware nights and cooking utensil nights have fallen into the discard as the cash awards are most popular. In some of the smaller houses where competition is very keen they have a giveaway every night. One night it's "Bank Night," another night chinaware, then perhaps three nights of Screeno and then a cooking utensil or glassware night or possibly a country store night.



GARBO'S greatest box-office role. In "ANNA KARENINA" the screen finds its most soul-stirring romance. Greta Garbo and Fredric March entwined in love's destiny. Freddie Bartholomew as Anna's young son gives a performance as gripping as his "David Copperfield." The production is sumptuous, magnificent, truly in the M-G-M manner. Clarence Brown's direction is masterful. Produced by David O. Selznick and presented with pride in Metro-Goldwyn-Mayer's mightiest year 1935-36.

Advertised currently in 40 National Magazines

September 1935

Greta
GARBO
Fredric
MARCH
Freddie
BARTHOLOMEW
YOU REMEMBER HIM AS "DAVID COPPERFIELD"

ANNA KARENINA

The heart of a man called to the listening heart of a woman. "We love", it said, "and love is all." Heart answered heart. With eyes open to what she was leaving forever behind her, she went where love called... to dark despair —or unimaginable bliss. "Anna Karenina" is an absorbing drama of deeply fundamental human emotions, of man and woman gripped by circumstance, moved by forces bigger than they—a great drama, portrayed by players of genius and produced with all the fidelity, insight and skill which made "David Copperfield" an unforgettable experience.

Metro-Goldwyn-Mayer Picture
roduced by DAVID O. SELZNICK
ith MAUREEN O'SULLIVAN
AY ROBSON • BASIL RATHBONE
A CLARENCE BROWN
RODUCTION

100,000,000 READERS!

(Facts and Figures on next page)

Screenland
Motion Picture
Radio Stars
Liberty
Time
Serenade
New Movie
Collier's
McCall's
Picture Play
Screen Book
Maclean's
Home
Literary Digest
Modern Screen
Good Housekeeping
Cosmopolitan
Mystery
Modern Romances
American
Redbook
Classic
BOX-OFFICE

THE MAGAZINE TRAIL TO YOUR BOX-OFFICE LAUNCHES "ANNA KARENINA" NATIONALLY

MAGAZINE	DATE OF OF ISSUE	OUT	CIRCU-LATION
American Magazine	Sept.	Aug. 15	1,924,198
Cosmopolitan	Sept.	Aug. 10	1,706,615
Delineator	Sept.	Aug. 20	1,700,000
Good Housekeeping	Sept.	Aug. 25	2,138,269
Ladies' Home Journal	Sept.	Aug. 10	2,567,117
McCall's Magazine	Sept.	Aug. 10	2,337,427
MacLean's Magazine (Canada)	Sept.	Aug. 26	212,739
Pictorial Review	Sept.	Aug. 10	2,058,399
Redbook Magazine	October	Sept. 5	771,892
True Story	October	Sept. 5	1,694,217
Woman's Home Companion	Sept.	Aug. 15	2,649,020
Collier's	Aug. 31	Aug. 23	2,369,692
Liberty	Sept. 7	Aug. 28	2,222,140
Literary Digest	Aug. 31	Aug. 29	1,006,276
News-Week	Aug. 31	Aug. 29	100,989
Saturday Eve. Post	Aug. 31	Aug. 27	2,782,108
Time	Sept. 2	Aug. 30	506,197

MAGAZINE	DATE OF OF ISSUE	OUT	CIRCU-LATION
Home Mystery Serenade New Movie Tower Radio	October	Sept. 1	1,226,41
Film Fun	October	Sept. 1	145,43
Hollywood	October	Aug. 29	137,47
Modern Romances	October	Sept. 1	470,59
Modern Screen	October	Sept. 1	453,99
Motion Picture	October	Aug. 25	189,26
Movie Classic	October	Aug. 28	246,84
Movie Mirror	October	Aug. 25	313,66
Photoplay	October	Sept. 5	441,09
Picture Play	October	Sept. 1	201,06
Radio Stars	October	Sept. 1	246,96
Screen Book	October	Aug. 29	212,23
Screenland	October	Aug. 25	221,09
Screen Play	October	Sept. 5	191,00
Screen Romances	October	Sept. 1	152,73
Silver Screen	October	Sept. 7	411,44

Total Circulation: 34,008,601 Copies
Total Readers: 100,000,000

ONLY ONE COMPANY DOES IT!

"BONNIE SCOTLAND" is riotous with laughs," says New York Mirror ... "Screamingly funny," says American. "Tops any past performance. Packed with laughs", says Brooklyn Times.
"Gee, I'd like to see that one. Who's in it?"

The arrival of a FULL-LENGTH LAUREL-HARDY FEATURE is always occasion for joy among picture-goers. Hal Roach's new one again demonstrates that these comics are a national institution. *And an* M-G-M *one, too!*

FEDERAL FILM LEGISLATION HALTED BY CLOSING OF 74TH CONGRESS

Representatives Culkin, Celler, Pettengill and Sirovich Were Principal Industry Antagonists; Bills May Be Brought Up Again

Wide Range of Film Measures Were Introduced, Including Block Booking Ban and the Plan for a Federal Board

Adjournment sine die on Monday midnight of the first session of the 74th Congress left hanging in midair, as was expected, the attacks made against motion pictures in the halls of both Senate and the House by a few anti-film legislators, principally Representatives Culkin, Celler, Pettingill and Sirovich.

A wide range of subjects was covered by the measures directed at the motion picture industry during the session, most of which had been laid before Congress in previous years. Included in this group were proposals to end compulsory blind and block booking, establish a federal motion picture commission and such. The usual bills to repeal the interstate ban on the transportion of fight films, and a bill by Congressman Sirovich for the creation of a Department of Science, Art and Literature in the federal establishment, were also brought up.

This session also was one of the most active insofar as Senate investigations were concerned, starting investigations of corporate reorganizations by the Sabath committee, by the McAdoo committee inquiring into receiverships and bankruptcies, and by the Securities and Exchange Commission. Congressional exploration of the ramifications of American Telephone and Telegraph Company and its interest in the film industry, with special attention to its subsidiary, Electrical Research Products, was another move emanating from the Senate this session.

Only Two Near Enactment

It was the longest session held in recent years with a record of having appropriated something like a billion dollars for each of the eight months it was in Washington.

Although many measures affecting the film industry were introduced during the session, only two even approached enactment—the State Department's written copyright bill passed by the Senate and the Sirovich resolution for an exhaustive investigation of every phase of the industry, which might have been adopted had its author been able to bring it up before the House of Representatives.

While the session has ended, the Congress has not, so that any bills now in the machinery may be brought up for consideration next January.

Although it escaped direct legislation, the industry will be affected by at least two of the New Deal measures which Congress passed, the 1935 "tax-the-rich" revenue act and the social security act. Under the former, corporations in the industry will be taxed upon income at rates ranging from 12½ to 15 per cent, instead of the present flat 13¾ per cent; individuals who have incomes of more than $50,000 will pay heavy surtaxes; the capital stock tax is increased from $1.00 to $1.40 per $1,000 of declared value, and excess profits taxes are imposed at the rate of six per cent on profits between 10 and 15 per cent of declared valuation and 12 per cent on higher profits; and surtaxes ranging from 20 to 60 per cent are imposed upon personal holding companies.

Under the social security act, employers in the industry—producers, distributors and exhibitors—will pay payroll taxes to finance old-age and unemployment insurance for wage earners. The rate of tax will start at one per cent next year for unemployment insurance, reaching three per cent two years later; beginning in 1937 there will be a one per cent tax for old-age pensions, increasing every three years by one-half of one per cent until it reaches three per cent in 1949. Employes also will pay taxes on their earnings for old-age insurance, at the same rate as employers, and the latter will be made responsible for the former's contributions. In addition, employers will be subject to any taxes for similar purposes which may be imposed by state enacting complementary legislation.

A high-light of the session was the invalidation of the recovery codes by the supreme court and the futile effort of Congress to devise legislation to continue government control of industry. Another feature was the "blank check" appropriation of $4,800,000,000 for public works and relief, from which the War Department will receive money for the construction of theatres at Army posts and New York City will get funds for the formation of troupes of vaudeville, dramatic and circus performers to give free shows to the public.

The impossibility of securing any action on copyright or film industry investigation legislation was admitted at the last minute by Representative Sirovich of New York. No effort was made to secure last-minute action on either measure.

Congressman Sirovich declared he has received some 1,500 communications on the copyright bill, and that a great deal of opposition has been expressed to the measure as passed by the Senate. Other members also have heard from constituents interested in the bill, and it was indicated that if any effort had been made to get a vote it would have precipitated a wrangle which might have delayed adjournment.

CEA STATES A POLICY

A statement of policy on the part of the Cinematograph Exhibitors' Association of Great Britain with relation to the publication of details of the "mechanical tricks" used by studios is embodied in the following letter, received by John Otterson, president of Paramount, from W. R. Fuller, general secretary of the CEA. Mr. Fuller wrote:

There is a general feeling amongst exhibitors that the publication to the public of details of the various mechanical tricks employed in the studio only destroys the successful illusion of the completed film. In consequence, the entertainment value of the film is lessened, to your detriment and ours.

This matter has been discussed on numerous occasions in our Branches and by our General Council. At the last meeting the General Council instructed me to write to the various studios to bring this point of view before them and to ask in future whether they would cooperate by not allowing any publication to the public of the various means by which they secure illusion within the studio. Such cooperation will be very much appreciated by the exhibitors of this country and the increased success of the film will more than compensate for the loss of a little publicity of what we consider an undesirable kind.

Lina Sues Principal To Recover Film Assets

Joseph Briskman, president of the Lina Pictures Corporation, has filed an application in New York supreme court for an examination before trial of Benjamin W. Solomon, assistant secretary of Principal Distributing Corporation, in connection with a suit for an accounting brought by the complainant.

Mr. Briskman contends that in April, 1932, Talking Picture Epics, Inc., was about to give up business as distributor of educational and travel subjects, and engaged Principal to take over all of its assets, and continue distribution of the pictures. Mr. Briskman claims Principal has withheld some of the proceeds which it collected for the Epics films, and that the Epics-Principal contract has now terminated and that he is entitled to a return of all its property. The allegations were denied, and decision was reserved.

Newsreel Theatre in Newark

The Newsreel Theatres, Inc., operating the Embassy Newsreel theatre in New York, has announced the opening of a new theatre in Newark, N. J., early in October. The new house will seat 400 and will present a one hour program of news supplied by all the newsreels.

SUPREME COURT SQUASHES THIRD ATTEMPT TO PREVENT FOX MERGER

Legal Stay Would Cause Serious Loss, Says the Decision Denying Temporary Injunction to Mrs. William Fox

Clear Path to Completion of Consolidation Virtually Assured as Mrs. Fox's Attorneys Consider New Steps

With all legal obstacles removed to the Twentieth Century-Fox Film merger and reorganization, officials on Wednesday proceeded to wind up final steps in the consolidation after Justice Edward Lazansky in the appellate division of the New York supreme court in Brooklyn handed Mrs. William Fox and her All-Continent Corporation their third defeat.

Denying the application for a stay to prevent consummation of the merger—which had already been completed—Justice Lazansky upheld Justice Alonzo G. McLaughlin who had refused to issue a stay last Thursday.

Attorneys for the plaintiffs immediately went into conference and were considering possible avenues of further legal action. Prior to her applications in the courts Mrs. Fox unsuccessfully attempted to have the General Theatres Equipment receiver vote against the merger.

Mrs. Fox's attorneys said that while they would not appeal the decision, they were considering court action to prevent execution of some of the merger provisions.

During the week there were these other developments:

1. Fox Film will pay Winfield Sheehan $375,000 in settlement of his contract, it was disclosed in documents filed in court, the last payment to be made in 1937.
2. Contracts under which Mr. Kent, Mr. Schenck and Mr. Zanuck will receive a total of substantially more than $4,000,000 compensation in seven years were disclosed.
3. Twentieth Century-Fox Film Corporation common and preferred stock have been admitted to the list of the New York Stock Exchange, and Fox Film Class A common will be suspended from dealings on September 4.

Justice Lazansky said "it would not have been an improvident exercise of discretion" to have granted a temporary injunction in view of the plaintiff's contention, which he said was not satisfactorily answered, that the price paid by Fox Film for Twentieth Century's assets was "recklessly exorbitant." At the same time he observed that the merger had already been fully completed and "to disturb the status quo until the validity of the transaction may be determined at a trial might cause serious loss to all interested and be of little benefit to plaintiff."

The decision called attention to the fact that "the corporate plaintiff is really represented by the receiver of another corporation (General Theatres Equipment) appointed in Delaware, the court of which state has directed that receiver to vote for the plan.

Justice Lazansky last Thursday granted a stay against consummation of the merger to permit any interested parties to file notice of contempt proceedings when Murray Becker, attorney for Mrs. Fox, insisted that the merger had been completed before Justice McLaughlin dissolved his stay order the same day. Another action by Alexander Gilbert, a small stockholder, was also dismissed.

The exact time of the meeting Thursday afternoon when officers of Fox Film met and technically effected the merger could not be agreed upon by counsel for the plaintiffs and Ralph S. Harris, representing the merger interests. The court was informed by Mr. Harris that the companies had no knowledge of the show-cause order, signed by Justice Lazansky Thursday afternoon, until after the merger had been consummated.

Justice Lazansky indicated he intended to give some thought to the question of salaries before deciding whether to issue an order staying the merger. However, he pointed out the peculiar legal situation, that arguments were being heard to prevent an action already performed.

Could Enjoin Stock Transfer

Mr. Becker replied the court could enjoin the transfer stock or payment of salaries to the three executives, or any other action necessary to the fulfillment of the conditions of the merger.

Mr. Harris argued at length against a stay, saying that "to do so would cause the temperamental movie stars of the companies to become jittery and would also cause a reaction in the stock which would cause heavy losses."

Justice Lazansky commented that "on the whole the merger proposals are a very good piece of business."

At Monday's hearing Mr. Harris told the court that while the litigation was not embarrassing the merger, it was injuring the interests of 17,000 stockholders in the new company who found themselves in possession of newly issued certificates of stock which could not be traded in on the open market.

Denying the application of Mrs. Fox and the All-Continent Corporation for a temporary injunction to prevent the merger and Fox Film reorganization, Supreme Court Justice McLaughlin in Brooklyn last Thursday ruled the merger would be for the best interests of Fox stockholders and there was no merit in the charges of irregularity made against the companies and the Chase National Bank. Counsel for Mrs. Fox took an immediate appeal, with the result that the matter was brought before Justice Lazansky.

Cannot Review Business Judgment

On the general issues, Justice McLaughlin, in his decision, said in part:

"Whether the merger upon the terms and conditions outlined is desirable and whether the benefits and advantages to be gained outweigh the burdens, if any, assumed, involves a question of business judgment as to which reasonable men may differ. Upon the directors and stockholders devolves the duty of exercising that judgment.

"This court cannot review the business judgment or wisdom of the directors or stockholders so long as they act honestly and in good faith."

Salary Terms Disclosed

Salary terms in the executives' employment contracts were disclosed in the merged company's application for registration on the New York Stock Exchange. Annual compensation for Mr. Kent, as president, would be $215,400, including expenses for entertaining and a guaranty of his salary as president of National Theatres Corporation; Mr. Zanuck, as head of production, would receive $260,000 a year plus traveling expenses; Mr. Schenck, as executive head of production, would receive $130,000 a year plus expenses and be permitted to serve other companies. Mr. Kent's contract also provides for special payments and a stock option. Mr. Schenck is permitted to devote a reasonable portion of his time to the management of Fox Metropolitan Playhouses, Inc., and United Artists Theatre Circuit, Inc.

Listing of the new stock is one of the final phases of the merger and reorganization. Fox Film last week paid the secretary of state at Albany $89,167.50 for the privilege of filing a certificate increasing the number of shares of its capital stock from 2,816,650 to 4,600,000 shares.

Information submitted to the court by Fox Film in defending Mrs. Fox's action to halt the merger disclosed that for a release from the contract under which Winfield Sheehan received $400,000 a year, the company will pay its former production head $75,000 during the current year, $150,000 during 1936, and $150,000 during 1937.

The papers also revealed that Chase National Bank's Fox stockholdings are 1,750,000 shares of Class A common, or approximately 70 per cent of the issue. General Theatres Equipment Corporation owns 14,000 shares of the Fox Class B stock, or about 86 per cent of the issue, and 195,000 shares, or about eight per cent of the A stock.

Coincident with the announcement of a 50 per cent increase in the budget for British production at the Fox Wembly studio, it was announced that R. Sutton Dawes, formerly with Fox Film for 17 years, has returned to his old post as sales manager for Fox in England. Quota "quickies" will be abandoned in favor of box-office product, it was said.

Mr. Kent sails next month on plans for the Fox production unit at Denham studios, and Robert T. Kane, new head of English producing activities, sails Wednesday.

Fox Inter-Mountain Managers Hold Annual Convention

Fox West Coast managers of the Inter-Mountain division from New Mexico, Colorado, Wyoming, Idaho, Montana and Western Nebraska held their annual convention and "pep" meeting at the Broadmoor Hotel, Colorado Springs, this week. Present were some 30 managers and the Denver office staff; Rick Ricketson, division manager, in charge. Governor Edward C. Johnson on the opening day addressed the meeting.

Albert J. Gould, company attorney, discussed public relations. Fred Speers, Denver *Post* critic, spoke on theatre publicity while Duke Dunbar, former Denver code secretary, explained the workings of the Hays organization. On Wednesday, theatre operations and roundtables were held on 1935 showmanship advertising. Managers reported business on the up grade.

Hyams to Sell Films

Bertram H. Hyams is in New York from England to arrange distribution on "Variety," "Womanhood" and "Cock of the North," produced by Butchers, London company, and "Not for Publication," a series of two-reelers made by Ace Productions.

SELZNICK WARNS THAT HE WILL "RAID" TALENT

"I'll Get Whom I Want and Be a Gentleman Afterwards," Says Producer on Arrival in East

David O. Selznick, who is to produce five or six features for distribution through United Artists, declared himself as a talent "raider," in a press interview on his arrival in New York the other day. "I do not intend," he said, "to permit any old line company agreement to keep me out of the business."

His financing having been completed, Mr. Selznick came east last week on a search for acting and directing talent and story material, and to confer with United Artists on the handling of his films.

Among other United Artists corporate and production developments of the week were the arrival of Alexander Korda, production head of London Films, for conferences relative to the future position of the British affiliate in United Artists and announcement of studio expansion plans on the coast.

Asserting flatly that he considers all talent whose contracts were about to expire as "the property of the field" and therefore legitimate subjects of "raiding," Mr. Selznick left no doubt that he intended to build up his production organization, at least partially, in this manner.

Regarding the "gentlemen's agreement" whereby studios refrain from negotiating for the services of talent under contract to a competitor until such time as the employing studio signifies that the contract will not be renewed, Mr. Selznick said:

Says, "Now It's My Turn"

"That agreement has been in existence for years. It probably originated when Warner took Ruth Chatterton, Kay Francis and William Powell from Paramount, and promised not to do it again. Darryl Zanuck was the next to do it, when he left Warner to form Twentieth Century, and then he agreed to stop it. Now it's my turn. I'll get whom I want and be a gentleman afterwards."

Mr. Selznick emphasized that his "star raiding" campaign would be conducted only whenever necessary and that he would not countenance contract breaking. "Stars that walk out on their contracts deserve to take a licking," he commented.

The producer attempted to justify his intended policy with the declaration that there is an extreme scarcity of big name talent. "There are not more than 15 real stars in the business today," he said, "and there isn't enough talent to make 60 good pictures a year."

Mr. Selznick said borrowing was an unreliable method of augmenting a production roster because "you can't borrow unless you have something to loan." He added that he would be willing to loan or exchange talent but he would not be "any more philanthropic than the others" in this respect.

Mr. Selznick said he had observed an inclination among the top-notch stars to limit the number of pictures they make in the course of a year because they realize "it is smart not to be seen too often" and because of considerations of leisure and the fact that extra income is taken by the government for income tax.

The producer asserted he aimed to develop his own roster of personalities.

To Produce on U. A. Lot

He said he probably would do all of his producing on the United Artists lot, beginning with "Little Lord Fauntleroy," with Freddie Bartholomew, which is scheduled to start about October 15. He said whether he would make one or two pictures in England would depend on the stories and casts required.

Mr. Selznick said he did not contemplate the production of road show or $2 admission films. "No picture is too big to play at 60 or 70 cents, or whatever the average is," he commented. He said his organization may finance plays later in the season.

After completing arrangements for worldwide distribution and after a series of conferences toward the establishment of a permanent producing organization, Mr. Selznick planned to leave for the Coast next week.

Additional facilities for the increased number of companies working on United Artists' $18,000,000 Hollywood production schedule for this season will be provided in a program of expansion costing $300,000. The first step is the immediate construction of a sound stage, to be one of the largest in Hollywood.

On his first visit to America in five years, Mr. Korda, who arrived Tueday, is conferring with United Artists executives in New York and was to leave Friday for Hollywood with Al Lichtman, United Artists' president, for conferences with Samuel Goldwyn, Charlie Chaplin and Mary Pickford, owner-producers of United Artists.

Report Korda Seeks New Deal

It is reported Mr. Korda is dissatisfied with his present arrangement with the company and his trip is for the purpose of becoming a part owner in United Artists. Reports also have it that he wants a more favorable distribution arrangement.

On Mr. Korda's arrival it was said he came over to readjust his contract with United Artists, and while Mr. Korda denied numerous reports he said "anything may develop" with regard to a partnership in United Artists.

London Films' quota for United Artists distribution will be six pictures this year, said Mr. Korda. While on the Coast he will inspect new production equipment for the benefit of his new Denham studio. He predicted that in three years color would be as common as black-and-white, and British films would rival Hollywood's in earning power.

Mr. Silverstone said United Artists has signed a new four-year deal with British & Dominions for production of at least five features annually.

Mr. Korda was accompanied here by Murray Silverstone, chairman of the European company of United Artists, Ltd.; Sir Connop Guthrie, a member of the board of London Films, and Stephen Pallos, London Films general manager.

Mr. Korda announced he had signed Walter Hudd, of the London and New York stage, for the part of Colonel Lawrence in "Revolt in the Desert," said to be the most highly prized role British films have offered in a long time.

Denver Men to Have Outing

The exhibitors and distributors of the Denver territory will hold their second annual outing September 10 at the Lakewood Country Club.

Mack Swain, Film Comedian, Is Dead

Mack Swain, noted comedian of the stage and screen, a veteran of the motion picture, died this week at Tacoma, Wash. In Tacoma, en route from Chicago to Hollywood, Mr. Swain suffered an internal hemorrhage. He was 59.

Born in Salt Lake City, on February 16, 1876, Mr. Swain attended the public schools of his native city and then went on the stage. For 22 years he played in vaudeville, minstrel, comedy-drama and musical comedy, but his outstanding popular success came in the early Keystone comedies in support of Charlie Chaplin.

His stage plays included "Around the World in 80 Days," "Human Hearts" and "Brown's in Town." He was with Mack Sennett for many years and appeared with Chaplin in "The Gold Rush," among others. Other pictures in which he appeared in more recent years included "Gentlemen Prefer Blondes," "The Cohens and Kellys," "Marianne," "The Cohens and Kellys in Atlantic City" and "The Last Warning."

When informed of the death of Mr. Swain, Mr. Chaplin said: "He was the most amiable and friendly of characters, and I feel real pain at his death."

As Mr. Ambrose, Mr. Swain was one of the screen's most colorful figures, a featured player before the films had "stars." In his films more than two decades ago appeared such as Mabel Normand and Wallace Beery.

More than six feet in height, Mr. Swain weighed approximately 300 pounds. He is survived by his widow and three brothers.

ASCAP Denied Federal Receiver

Superior Court Judge D. F. Wright in Seattle has denied a motion to transfer the temporary receivership for the Washington State branch of ASCAP to the federal courts. The receivership was continued indefinitely in Washington by the court on the ground that ASCAP was operating in violation of state laws on monopolies, price fixing and conspiracy in restraint of trade. The court also sanctioned the continuance of Tracy Griffin as receiver, but refused to make the receivership permanent.

The decision of the court means that ASCAP will be restrained indefinitely from conducting business or entering into any future agreements in the state without court approval. Cross complaints from eight radio stations, co-defendants in the state's suit were served upon Mr. Griffin.

The complaints were withdrawn following presentation of ASCAP's petition for federal jurisdiction, as a strategic move to avoid possible grounds for a federal trial, since cases involving diversity of citizenship and more than $3,000 are subject to federal jurisdiction.

Brooklyn Affair Draws 750

Exhibitors, exchange managers and theatre personnel numbering 750 attended a shore dinner and dance Tuesday night at Villepique's, Sheepshead Bay, Brooklyn.

ALLIED DELEGATES FIND DISTRIBUTORS ARE 61 FILMS SHORT ON '34-'35 LISTS

National Officers and Regional Directors, Meeting With New Jersey Unit, Decry Policy of Not Fulfilling Commitments

Delegates and national officers attending Allied's New Jersey convention at Atlantic City late last week matched notes on their contractual arrangements with distributors and calculated that some 61 feature motion pictures promised by the large companies for 1934-35 will not be delivered, committments made at the beginning of last season that will not be met standing as follows:

Metro-Goldwyn, 16.
Paramount, 11.
Warners, 11.
Fox, 9.
RKO, 7.
Universal, 5.
United Artists, 2.

However, there are possibilities, although no assurance, that the companies may yet come through with some of these. RKO may cut its non-deliveries from 7 to 4, and MGM and Universal may lower theirs.

The Allied delegates were warned that regular releasing schedules end July 31st and exhibitors must notify exchanges by August 31st that they will accept late deliveries. Notices to Warners, however, may be forwarded up to September 15.

The convention keynote in this connection was struck by Sidney Samuelson, national Allied president, when he decried the shortages.

Analyzing the sales situation for this season, Mr. Samuelson expressed the opinion that while "the lion took a tumble from his throne last year, the lineup for this season does not look as bad. In the local territory four features are being sold at 35 per cent, eight at high allocations and eight others at low allocations," he added.

"In other territories four are being offered at 35 per cent, four at 30 and the rest flat rentals. This company also had adopted the weekly payment plan for shorts.

"Fox's policy is flexible," continued Mr. Samuelson. "The product can be bought on a flat arrangement or six on percentage, which is an increase of two over last year. In other territories as many as 10 are being sold percentage. This company also has the short subject weekly payment plan."

Paramount's policy brought to light that "The Crusades" is being marketed at 40 per cent of the gross. This company is selling 10 on percentage, including "The Crusades," four at 35 per cent, four at 30 per cent and one picture left open. Regular payments for shorts obtain.

No definite commitment from RKO has been made locally, but the Allied delegates said percentages would be demanded on 16. One exhibitor held three features would be sold at 40 per cent and on the rest 20 per cent increases over last year will be sought.

Policy of United Artists is flexible and product can be bought flat or percentage. Of all the companies, this is the only distributor not selling shorts on the weekly payment system, it was declared.

Universal can be bought on a fair basis, it was said. This company is willing to make deals under similar arrangements of past years, the delegates heard.

In addition to "Anthony Adverse" at 50 per cent, Warners is offering 13 on percentage. "Anthony Adverse" was sold last year and is being resold because the company withdrew it from the releasing schedule. Seven features are available at 30 per cent, two at 35 per cent, and four at 25 per cent.

Little could be learned about Columbia's status, it was said, because the delegates participating in the sales discussion reported they had been unable to obtain any definite policy from Columbia's salesmen in the field, and before adjournment Lou Rodner, operating the Broadway theatre, at Camden, led the convention in a spirited attack on the company's policies and sales procedure.

He declared on the floor that the basic reason for the development of a Philadelphia buying and booking combine by independent owners is to break down Columbia's demands on percentages in southern New Jersey and Pennsylvania.

Abram F. Myers, national Allied board chairman, told the convention that independent owners as represented by his organization were delighted to be rid of the NRA and its codes, were pleased with the campaign waged by the Legion of Decency and were now working to eliminate compulsory block booking.

The regional directors discussed the prospects of passage of the Pettengill anti-compulsory block booking bill and later heard Representative Samuel B. Pettengill, Democrat, of Indiana, express the hope that his proposal in Congress would help win him goodwill for the industry should it be passed. Mr. Pettengill asserted he wanted to see the industry "succeed as a legitimate enterprise and build for the future and make money." He declared he was not "a long-faced dour Puritan," adding the bill was not a censorship move, although a lot had happened in the industry in the last 15 years which in his opinion ought to be curbed by Federal action. The congressman attacked racketeering and gangster films.

Because of diverse opinions received on the proposed bill, Mr. Pettengill asked for the views of those present.

Mr. Myers, as a member of the committee which drafted the bill, recited alleged evils of compulsory buying and booking. About 100 exhibitors attending raised their hands in the negative when asked if they had the right of selection in buying.

Representative Pettengill Tells Delegates That He Hopes His Anti-Block Booking Bill Will Bring Goodwill for Industry

Mr. Myers asserted that, while propaganda held block booking to be a good thing, meritorious pictures were delayed beyond the season and then taken off contracts and resold later. He maintained compulsory buying means getting rid of mediocre films and tends to place the business in the hands of a few. To prove his point he asked Mr. Samuelson how many companies existed 15 years ago as compared with the present. The answer was 20 then against eight now.

Mr. Myers informed the convention that Allied is getting out a book answering attacks on the Pettengill bill and intends to give it extensive circulation among exhibitors, civic and religious groups endorsing the bill.

He said that a move by distributors is on to concentrate on a theatre invasion. He asserted the way to combat the move is to organize proper buying combines to encourage new production and engage in production.

Efforts of the nominating committee to have Mr. Samuelson accept re-election as president of Allied of New Jersey failed when he declined on the ground he cannot do justice to the post in view of his obligation to national Allied. He pointed out conflict of duties between the local and national groups made it impossible for him to continue as head of the Jersey organization.

With Julius Charnow having declined the post, three prospective candidates for the presidency were understood being considered by the nominating committee, which postponed action for two months.

Convention Commends Quigley

The convention passed a resolution congratulating Martin Quigley on his 20th anniversary as a motion picture publisher and extended to him its wishes for his continued success.

Although opinion was divided, the majority of those at the convention expressed their favor of a voluntary arbitration plan. It was agreed to let exhibitors decide for themselves on cases.

A motion was passed by the convention declaring eligible for membership theatres independently owned but in booking and buying pools with major circuits. There are about 10 such in New Jersey.

Court Approves Sale Of Foreclosed Theatres

Judge Franklin T. Hammond in superior court, Boston, last week formally approved the foreclosure sale in Springfield on July 30 of 12 theatres and real estate owned by G. B. Theatres Corporation, and operated by M. and P. Publix to Wallace V. Camp and others constituting a bondholders' committee, who were the only bidders. The price was $287,050 and the purchasers have two months to pay.

The mortgage was foreclosed by the National Rockland Bank of Boston and Harold Storke, the trustees. Included in the property sold are 12 theatres.

LONDON FILMS LAUNCHES NATIONAL AD DRIVE TO LEARN PUBLIC TASTES

Campaign, Developed by Kord Asks 17 Questions; Offers Prizes for Best Answers to Queries on Motion Picture

by BRUCE ALLAN
London Correspondent

The biggest nationwide advertising campaign ever launched by a British film company, in fact the first plan of this type really to deserve the epithet "national," has been undertaken by London Film Productions with the object of investigating British film tastes and of obtaining information likely to be of value in its future productions.

The campaign began with page spaces in the London dailies, and was followed by similar space in the national Sundays and in leading provincial papers on Monday.

Copy was headed "National Film Investigation, conducted by London Film Productions Ltd." and in bold spread, following quotations illustrating the growth of the industry from 1923 until 1935, appeared a statement emphasizing this progress and stating "To achieve an importance equal to its great American counterpart the industry needs to make further efforts—and to receive further help from the British public.

"For this help, London Film Productions are coming to you," continues the statement.

"We want your opinion on our past work and your help in planning our future policy."

Ask Seventeen Questions

Seventeen questions follow, with space provided for answers. These ask an expression of opinion as to the progress of British films in the last year; the placing in order of preference of 20 British films of all makers; opinions on love interest and "serious" plot motives; the imaginative film of the H. G. Wells type.

The final question is: "What book, play, imaginative or historical subject should you most like to see filmed?"

For the best forty-word answer to this question prizes are offered at £500 (2,500), £250 ($1,2503, £100 ($500) and 250 of £1 ($5) each. The closing date is September 16.

The immediate response to those advertisement has been enormous and a special department has been organized to deal with it at the London headquarters at Denham; total entries are expected to run well into six figures.

The campaign, a personal conception of Alexander Korda, has made a big impression here, in general advertising and journalistic circles as well as in the film industry. It is recognized that London will get an enormous publicity dividend on its space expenditure—an incomparably greater one than could have resulted from a bald statement of its achievements and plans

Woolf Heads B. & D.

The news of C. M. Woolf's plans in the industry came last week not from him, but as part of the report from the directors of British & Dominions Film Corporation to their shareholders, which had been promised when no half-yearly dividend was declared. The report announced the appointment of Mr. Woolf as B. & D.'s managing director. That B. & D. was considering erecting a further sound stage and that all three existing stages would be occupied continuously either by the company or by good tenants, were other points of interest in the statement.

Official news has thus at last substantially justified gossip rife in Wardour street when Mr. Woolf resigned from Gaumont-British, and his name was commonly linked with that of British & Dominions.

Situation Uncertain

The situation now created is still full of uncertainties. Mr. Woolf is an experienced organizer of production; it is history that his cooperation with Mickey Balcom made Gainsborough Pictures and definitely helped the move in British production which resulted in the Films Act, and the flotation of Gaumont-British. He was also closely associated with B. & D.'s earliest efforts, giving them a release through G. B. and valuable help in a time of commercial crisis. General Distributors, which he recently floated, is not, however, a production but a distribution company, which has already announced affiliations with several independent producers. B. & D. meanwhile has a release through United Artists.

Given a production company with a managing director of vast experience in the distributing fields and in control of a distributing company, it does not seem difficult to prophesy the channel through which the product will ultimately reach the exhibitor.

New Theatre Approved

By far the most important ruling yet laid down in connection with the overbuilding controversy is contained in a statement from the Ministry of Health of the reasons which have led it to override a decision of the Liverpool City Council rejecting the plans of a new theatre on the grounds that district needs were supplied by existing theatres.

The proposed theatre, says the Ministry, is well planned and would comply in every way with the Council's demands, while "none of the existing halls could be reconstructed to comply with existing requirements." It therefore accepts the case for the erection of the new theatre as made out "even when full weight is given to the shortage of land for housing purposes."

The principle thus enunciated will find little favor with the more zealous supporters of the C. E. A.'s "redundancy" campaign. In effect, it demands proof of modernity, or the possibility of modernization, in the case of any theatre which is asserted to make a new building superfluous.

Distributors Exceed Quota

Although the 20 per cent British film quota has only recently become obligatory on distributors, official figures issued by the Board of Trade show that in the 12 months ended March 31, the percentage of British films carried by distributors exceeded this figure, amounting to 24.7 per cent against a statutory obligation of 17 per cent. The percentage for features alone was 27.56 per cent. The detailed figures are:

	Features	Footage	Shorts	Footage
British.....	190	1,185,724	123	128,094
Imported...	477	3,115,516	699	890,730

An interesting feature about these figures, not visible on the surface, is that they represent a surplus of British footage in the hands of British distributors who either need no cover for imported films or have handled British films much in excess of such cover. American firms, with the solitary exception of United Artists, carry the statutory British footage and no more.

Woolf Is Named Managing Director of B. & D.; British Distributors Exceed Quota; Manager Organization Fails

Managers' Union Fails

An attempt to form an organization of cinema managers has failed, as several such attempts have failed before—though the original Managers' Union of 1920 or thereabouts distinctly had a kick about it. Of the latest body, the Cinema Managers' Association of Great Britain and Ireland, it is said, in a circular announcing dissolution, that the existence terminated after six months "simply through lack of support," although the cooperation of the National Federation of Professional Workers seemed to imply a respectability reassuring to the type of front of the house man whose ears go all red at the mere whisper of "trade unionism."

Sub-Standard Standards

After protracted controversy among manufacturers of sub-standard apparatus, in which at one stage the British Kinematograph Society was involved, the task of establishing uniformity of system has been remitted to impartial arbitration with a prospect that at last something like real standardization may be reached in the British small gauge field.

The umpire called in by the Sub-Standard Cinematograph Manufacturers' Association is the British Standards Institution, and the terms of reference ask that it shall make recommendations to the International Standards Association with a view to international conformity.

Fox Enlarges British Plans

A 50 per cent increase in the amount allotted by Fox for production at the' Fox British studio at Wembly is announced by Walter J. Hutchinson, setting at rest stories that British production by Fox on its own account would cease when the Schenck plans for big feature production here for Twentieth Century-Fox were shaped. Establishing the unit system, the company will make Ernest Gartside, Leslie Landau and John Barrow each responsible for three pictures.

Official Television to Begin 1936

Major G. V. Tryon, Postmaster General, in an official statement, announces that the government television station at Alexandra Palace in North London will begin test transmissions in six months and that a regular public service will follow "as soon as practicable." The equipment will be supplied by Baird and E.M.I. jointly. Specifications will be published enabling all manufacturers to make standardized receivers.

The statement is important as putting an end to doubts which were beginning to be expressed as to the practicability of the government's plan.

GB Takes Three Houses

Gaumont British has purchased three of the London houses of H. & G. Kinemas, Ltd., headed by the Hyams Brothers and Major Gale. The houses will be operated by Gaumont British Super Cinemas & Cinemas, Ltd., a new company. The ban of the Kinematograph Renters' Society on Gaumont theatre expansion apparently has been defeated by formation of the new company.

THIS WEEK, picture theatres throughout the country are reverberating to the acclaim of a great star . . . .

The Warner Bros.

MARION DAVIES

Is "Marion Davies at Her Best"
—*Film Daily*

and "*Page*

MISS GLORY"

Is the Picture that Proves It!

"Excellent . . . laughs are fast and furious . . . sure to please at the box-office!"—*Film Daily*

"Hilarious . . . speedy entertainment that hits on high all the way!"—*Motion Picture Daily*

"Easily the best of Marion Davies' pictures. A cinch for big money!"—*Gus McCarthy of M. P. Herald*

With All this Thrilling Support...

"SURROUNDED BY AN AMAZING CAST OF WARNER BROS.' VERY BEST ACTORS"

—Ruth Waterbury, Editor of Photoplay

PAT O'BRIEN **DICK POWELL**

MARY ASTOR **FRANK McHUGH**

PATSY KELLY **ALLEN JENKINS**

LYLE TALBOT **Barton MacLANE**

Hobart CAVANAUGH **JOE CAWTHORN**

AL SHEAN **HELEN LOWELL**

* * *

THIS CAMPAIGN—Big-space ads and a concentrated barrage of publicity planned and placed for maximum coverage, is reaching millions of newspaper readers right now!

* * *

THIS SONG—Sung by Dick Powell and composed by Warren & Dubin, the melodic 'Page Miss Glory' has been on the networks' 'played most' list since its first broadcast!

* * *

THIS PLAY—Based upon the celebrated Broadway success of the past season by Joseph Schrank and Philip Dunning.

* * *

THIS DIRECTOR—Outstanding among the industry's leading successes are the pictures directed by Mervyn Leroy, who filmed this Cosmopolitan Production.

....AND THE FIRST ENGAGEMENT OF 'PAGE MISS GLORY' BREAKS EVERY OPENING RECORD IN HISTORY AT THE EARLE THEATRE, WASH., D. C.!

Now playing selected situations in advance of its general release September 7th.

Music as a Narrative Element of "The Crusades"

A variety of tonal media is called upon to enrich the story told in DeMille's spectacle

by JOSEPH O'SULLIVAN

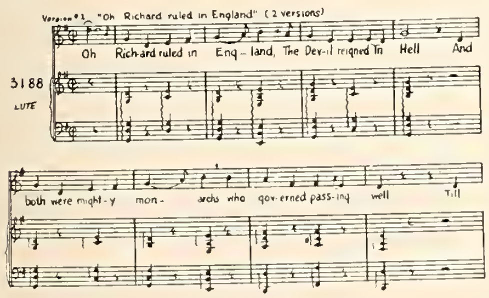
Cecil De Mille paints on huge canvases with a Michelangelan film brush of epic sweep. Action—color—motion—always motion. Sound and fury, signifying something important in the way of screen entertainment. Whatever captious critics may find to cavil at in the formula of the producer of "The Crusades," it has always been evident that the first showman has a keen evaluation of the scope of the screen.

Perhaps no producer has recognized more clearly the true function of music in pictures. In his silent epics, notably "The Ten Commandments" and "The King of Kings," the musical scores were classics of tonal synchronization.

In "The Crusades," a more realistic because a more direct and eclectic screen transcription, Mr. De Mille has commandeered the resources of the tonal media—the quaint minstrelsy of the Medieval troubadour; the martial trumpetry resounding from parapet and battlement in clarion reveille; the battle song of marching Crusaders; the *furioso* of embattled legions at beleagured city walls and in bloody plains—the siege of Acre and before Jerusalem; the inspiring hymn of rejoicing when the Holy City is thrown open by the Islam conqueror, Saladin, to Christians and Moslems alike.

It is from such musical sources that the producer of "The Crusades" has drawn in merging tone and action and dialogue to make a screen spectacle.

Of such an integral part of the dramatic and spectacular texture of the production is the music, that the casual observer will carry away no isolated impression of the music *per se*. He will recall that Blondel, troubadour-jester, "kidded" the great Richard of the Lion Heart, and was chased by the swashbuckling monarch at the point of a lance, nearly paying with his life for his flippancy. That this same Blondel had a penchant for "ribbing" Richard in ribald chansons, viz.:


Version #1 "Oh Richard ruled in England" (2 versions)
Oh Rich-ard ruled in Eng-land, The Dev-il reigned in Hell And
3188
LUTE
both were might-y mon-archs who gov-erned pass-ing well Till

Copyright 1935 by Paramount Productions

BLONDEL'S VERSES NO. 2

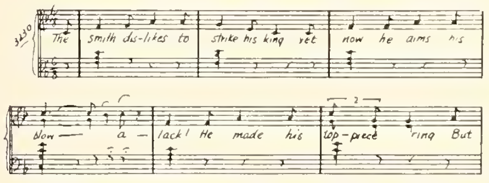
"Oh, Richard ruled in England,
The Devil reigned in Hell,
And both mere mighty monarchs
Who governed passing well.

"Till Richard hied to Hades,
The Devil a visit to pay—
When with his fire and brimstone,
Poor Satan ran away."

And Blondel gets even more fresh in this lyrical gibe:

"The Knights about are falling last and lying dead like mummies,
But Richard is a mighty King when he is fighting dummies."

Then there is the scene where Richard engages in a one-blow contest with the mighty smith, and the irreverent Blondel vocalizes in this ditty:


The smith dis-likes to strike his king yet now he aims his
blow — a — lack! He made his top-piece ring But

Copyright 1935 by Paramount Productions

BLONDEL'S VERSES NO. 4

"The smith dislikes to strike his King, yet now he aims his blow;
Alack! He made his top-piece ring, but could not lay him low.
The King prepares to smite the smith. Oh, let the welkin ring!
The stars he sees are not a myth; here comes the Royal Swing!"

But the casual observer will not associate these jocose ditties with the idea that it is a musical exhibit, interpolated to show off some actor's voice (and Alan Hale as *Blondel* has a splendid voice).

And so, too, in the dramatic spectacular and battle scenes. The "March of the Crusades" is effective and inspiring because it is so natural and fitting. It is a part of the picture. Marching soldiers sing, and marching Crusaders, inflamed with a holy zeal, sing in full-throated harmony:

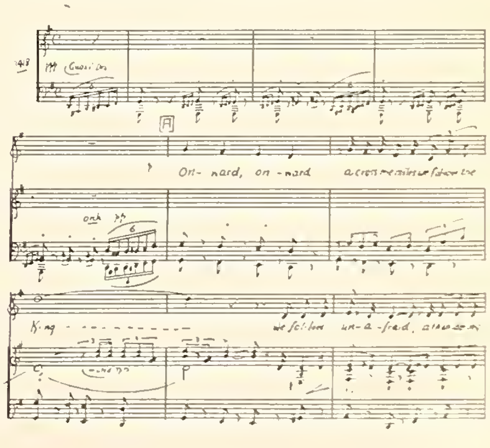
"Onward, onward across the miles we follow the King.
We follow unafraid a thundering cavalcade upon a high Crusade."

In the siege of Acre—a battle spectacle that reveals the producer at his realistic peak, above the din of raging conflict, with flaming arrows, torches and fireballs lighting up the maelstrom of carnage, with boiling oil pouring from vats upon the Christians scaling the walls, the *allegro furioso* of the music shrills like a veritable bedlam of demons above the cries of the combatants—a paean of devilish incantation over the unbridled blood-lust of humans wreaking their own destruction.

In plain fact, Mr. De Mille has followed and amplified the best traditions of the stage and the old silent screen in the music of "The Crusades." He has, seemingly, said in effect: Let us have action and drama and spectacle—full-panoplied and cast in epic proportions, but always moving. Let us reinforce this spectacle with the sound and fury and tonal accoutrements that are fitting to such an epic drama. Let the music point the narrative where there is point to the musical narrative. Let it amplify and interpret the action and drama and spectacle—and in so doing, sublimate into a more inspiring vehicle this epic of Medieval times. But, never let the music obtrude upon or halt the action. Let it give wing to visual and audial media. The play's the thing! The conflict of human beliefs, of human ambitions, of human passions. Let it be revealed with all the resources of the sound screen—unfettered and unlimited. Let us have full-bodied motion picture drama spectacle.

In this enterprise, Mr. De Mille has achieved a powerful and moving and entertaining screen production, in which music plays an integral and important function.

The original music is accredited to Rudolph Kopp, with lyrics by Harold Lamb. The "Song of the Crusades" is by Messrs. Whiting, Robin and Kopp, with special choral lyrics by Jeanie MacPherson. The orchestra was under the direction of Irving Talbot.


On-ward, on-ward a-cross the miles we fol-low the
King — we fol-low un-a-fraid, a thun-der-ing

Copyright 1935 by Paramount Productions

SONG OF THE CRUSADES

AUSTRALIAN EXHIBITORS AGITATING FOR CONTRACT LIKE NEW ZEALAND'S

Move Started in New South Wales with Plea for 25 Per Cent Rejection Right; Buying Status Rapidly Changing

by CLIFF HOLT
Sydney Correspondent

Australian exhibitors have taken the cue from their New Zealand contemporaries and are agitating for adoption of a uniform contract similar to that which shortly will come into operation in the Dominion.

The move started in New South Wales, where the exhibitors' association advised exhibitor organizations in other States to urge their local governments to legislate for a standard agreement incorporating a 25 per cent rejection right. In New Zealand, the consensus among exhibitors is that the new contract gives the distributor some legal obligation under his agreement, whereas the old form tied down exhibitors almost on every count and gave the distributor practically complete freedom to do whatever suited him.

Though it may take time, Australian exhibitors stand a fair chance of obtaining a uniform agreement, especially if it achieves the desired effect in New Zealand—namely, to bring about amicable trading relationships between the exhibition and distribution factions, and to overcome the disadvantages the exhibition may suffer arising out of block booking.

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Buying Situation Changing

The buying situation will take on a slightly changed aspect in this market when the selling season opens later in the year. General Theatres Corporation, which had a buying arrangement with Fullers Theatres, has given the formal six months notice to terminate the contract. Unless it is renewed in the meantime, it will terminate on December 31. Under the terms of the contract, the Corporation bought pictures for all Fullers Theatres, and Fullers shared in the pooled profits of certain theatres in Melbourne and West Australia. Either side was at liberty to bring the arrangement to an end by giving six months notice of its intention to do so. Both parties to the agreement say that the association has been of a harmonious nature, and A. Ben Fuller for Fullers Theatres said that negotiations were proceeding for a fresh agreement.

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MPDA Contact Men

To further the goodwill and general welfare of the industry, Percy Hunter has been appointed "contact man" by the Motion Picture Distributors Association, although he has had no previous film experience. Mr. Hunter's ability as an organizer is well known. Several years ago he organized the NSW Tourist Bureau for the State Government, and in 1933 he was sent to London to organize the NSW Immigration Department. The announcement of his appointment was made by Sir Victor Wilson, whose contract as president of the MPDA expires in June next year.

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Giveaways Strong

Despite representative conferences and a considerable amount of palaver, the Exhibitors' Association here seems powerless to stem the giveaway epidemic and it continues as strongly as ever. On behalf of Hoyts, Charles E. Munro has told independents quite plainly that Hoyts will stop the practice if competitive theatres do the same; but at the moment independents say box-office returns are increased and they don't feel disposed to risk a fall-off when the giveaways disappear.

Seek Building Restriction

Independents in New South Wales are making a bold bid for introduction of licensing laws similar to those in force in New Zealand, where the wholesale building of theatres in overseated areas is politically controlled. The executive committee of the association has gone surety for a preliminary contribution to a fighting fund of £1,000 and the trustees of the fund will undertake a tour of the state.

Bona fide independents have been actively campaigning for some time against the machinations of the go-getters who, it is alleged, are threatening to find backing for new theatre ventures in opposition to established exhibitors unless the exhibitors singled out for the allegedly intimidatory tactics are prepared to sign contracts at the go-getters' terms. Unfair selling methods of this description were exposed at the film inquiry last year and several exhibitors alleged that they have been renewed in recent months.

Cite Property Devaluation

Crystallizing their arguments for theatre licensing laws, exhibitors show by statistics that Australia is already one of the most heavily seated countries in the world and that immediately an established suburban or country exhibitor is faced with opposition the value of his theatre is automatically reduced by half. In other words, the goodwill he has built up over a number of years is practically wrecked, it is asserted.

Officials of the association declare that it is not their intention to set up monopolies or crowd out opposition; that they merely seek to prevent the erection of new theatres in territories where a new house would make the profitable trading of either business an impossibility.

Cancels Film After Cuts

George Kraska, manager of the Fine Arts theatre, Boston, has canceled the film, "The Girl in the Case," which was scheduled for his theatre. The picture suffered more cuts by the censor of the Department of Public Safety than any film in recent months.

Chesterfield and Invincible Set 12

Chesterfield and Invincible will produce 12 features for the new season, instead of 18, as last season, with distribution continuing through First Division for another year, the company announced last week.

George R. Batcheller, president of Chesterfield, and Maury M. Cohen, head of Invincible, each will produce six for the new schedule, working together as in the past. The companies have indicated that their budgets will be "materially increased," and the aim of the companies will be fewer and better pictures.

Under the arrangement completed between Pathe Film Corporation and First Division, First Division will handle New England distribution for Chesterfield and Invincible, in addition to New York, Albany, Buffalo, Philadelphia, Washington, Cleveland, Cincinnati, Detroit, Louisville, Charlotte, New Orleans, Atlanta and Pittsburgh. Mr. Batcheller and Mr. Cohen, while in New York last week, closed deals for stage plays and stories for the new season. Their final 1934-35 picture will go into work shortly.

Local 306 Scale Negotiations Deadlocked

Negotiations on a new scale for Local 306 operators were deadlocked Wednesday when the union rejected the circuits' offer of $1.60 an hour top for booth men now receiving $2.12½, and the union made a counter demand for a $2 an hour minimum.

The operators also turned down the circuits' request for a 10-year contract instead of the two-year deal favored by the union. The proposals were unanimously rejected by the local's executive board, which was to have submitted them to the 1,800 members of Local 306 at a meeting at midnight Wednesday.

Circuit representatives were to meet again with the union on Thursday, but the situation was subject to change.

Harry Brandt, president of the ITOA, filed suits seeking an aggregate of $500,000 in damages from Local 306. Mr. Brandt's theatres in the Times Square district have been the center of disturbances involving Local 306 and Allied men.

Distributors Study Planned Italian Tax

Heads of foreign departments in New York are studying the proposed new levies on foreign trade which are being considered by officials of the Italian government. It is understood the new tax would impose a levy of 10 per cent on gross sales in Italy by foreign concerns, with a minimum tax of 15,000 lira, which would replace the present flat 25,000 lira tax on remittances to foreign companies by their Italian agents.

No Price Drops In Kansas Area

Admissions in the western Missouri and Kansas territory have not been raised, according to definite reports from exchange managers, exhibitors and circuit operators. They indicate further that there is little possibility at the present time that admission prices in the Kansas City area will be raised in the near future. There has been little change in the past eight months, in Kansas City or in the surrounding territory, although the increased use of premiums and drawing methods may be taken as indicating somewhat lower prices.

First-run managers have had no word of increased admissions for this fall, though this has been considered a possible development. Protection and the use of giveaways by suburbans this fall will probably determine such a move.

Key cities like Kansas City, Wichita and Topeka get 40 cents top for outstanding pictures. Semi-key cities get 35 cents, while smaller towns are content with a 25-cent top, 15 cents, and 10 cents for family nights. This is the observation of Gus Diamond, office manager for Warner Brothers.

Clarence A. Schultz, Commonwealth Theatre Enterprises, Inc., which operates 21 theatres in Missouri, Kansas and Iowa, asserts there are none of his situations in which prices have been raised, and he knows of no others in the area where this is true.

W. I. Humston, Consolidated Film Distributors, said: "There aren't any increases in admission prices in the territory so far as I know. With premiums and so on actually admissions can be said to have decreased."

Radio Entertainers In Vitaphone Series

Radio entertainers in Vitaphone short product of the past year or for the new season include the following:

Morton Downey, in a singing version of "The Irish in Us"; the Yacht Club Boys; Ruth Etting; Benay Venuta, feminine lead in "Anything Goes"; Jeanne Aubert, singer; Bernice Claire; The Cavaliers; Tito Coral; Sophie Tucker; Kate Smith; Evan Evans; Frank Parker; Mary Small; Lee Sims and Ilomay Bailey; Tito Guizar; Reis and Dunn; Al Trehan and Gertrude Neisen.

Jazz leaders and orchestra include Jack Denny, Johnny Green, Claude Hopkins, Phil Spitalny, Dave Apollon, B. A. Rolfe, Charley Davis, Harry Horlick, Richard Himber, Borah Minnevitch, Freddie Martin, Will Osborn, Barney Rapp, Don Redman and Dave Rubinoff.

Two "stooges" in Vitaphone short product are Monk Purcell, of Joe Penner's act, and Tommy "Cecil" Mack, who appears with Block and Sully.

Musicians' Union Restrained

A temporary injunction was issued this week in chancery court, Paterson, N. J., restraining the American Federation of Musicians from revoking the charter of the Paterson local, No. 248. The local was allegedly dropped by the union recently for cutting the pay of Alfred Troyano, secretary, from $2,600 to $350 per year.

"HONOR SYSTEM" SHOWS SPREADING IN MIDWEST

88 Per Cent of Patrons Respond to Method Whereby They Pay Only If They Like Films

by MARTIN J. CHICOINE
Omaha Correspondent

Eighty-eight per cent of the theatregoing public proved honest in an experiment conducted by Omaha theatres whereby patrons were admitted free and placed on their honor to pay the regular admission on a pay-as-you-leave-if-you-like-the-picture arrangement.

The stunt was really intended as an exploitation twist and its uniqueness in theatre merchandising resulted in considerable word-of-mouth advertising and no little attention in the press.

Evert R. Cummings, district manager for Tri-States theatres at Omaha, called in his staff for a conference. It was to be a concentrated huddle on a plan to sell Fox's "Ginger." Charles Schlaifer, advertising manager for the Omaha houses, and Bill Miskell, manager of the Orpheum where "Ginger" was slated to appear in a week, had sat in the screening room with Mr. Cummings and studied the picture.

It was a good show, they decided, but how to sell it was the question. A preview on a hot summer night was rather a long shot considering the terrific night competition offered amusement patrons in these parts, what with palatial outdoor night clubs, midget auto races and other attractive distractions. But to get interest aroused in the picture with that unbeatable advertising medium—word-of-mouth—it would have to be a preview, but an unusual preview.

And it was thus the conference fumbled for ideas until Mr. Cummings hit upon the "honor system" preview. And it was Mr. Schlaifer who hit upon the ad to sell the "honor system." It remained for Mr. Miskell to put it into operation at the theatre.

A Darkened Box Office

The "honor system" preview is simply a midnight performance at which the patrons walk in past a darkened box office window, cheerfully greeted by the doorman, and are cordially led to their seats by ushers.

The patrons on leaving the theatre find the usual liberal number of exits roped off. In fact, there is only one lane that seems to lead toward an exit. Not only does this lone roped-off lane lead to the exit, but it leads the patrons in closest proximity possible to a now fully lighted box office cage. Inside sits a cashier waiting to take the patrons' money—just as in the cash-and-carry store. A sign generously states that the patron does not have to pay if he did not enjoy the show. But if he liked it, won't he show his appreciation by buying his ticket before he leaves the theatre?

Just beyond the cashier's cage, he sees a photographer ducking beneath his dark cloth behind the camera. The thing is pointed right at him as he is abreast the cashier. What is there left to do but admit the show was great by laying the ticket money within reach of the fingers of the cashier?

Mr. Schlaifer attracted the attention of jaded summer customers to the pay-as-you-leave preview with a series of clever ads. They featured the catch-line, "Merry Christmas," and had a cut of Santa Claus, who (in the copy) explained it wasn't the heat but just enthusiasm for "Ginger." Then pay-as-you-leave was explained.

Great Majority Paid

Exactly 814 patrons filed past the doorman for the midnight performance. The lobby was filled with "Merry Christmas" greetings. At about 1:45 in the morning the crowd began to come by the box office, as they left the auditorium. A few of the first to leave evidently forgot the rules and walked out without seeing the sign or cashier's window. But only a few. The rest began paying. The psychological effect of those ahead paying soon had those waiting digging for change or pulling out wallets. As at most previews, a large part of the crowd is made up of young couples.

The sum total of the 814 who paid was 765, or about seven-eighths of the audience. Admission was 40 cents or a total gross of $306 for one performance which was given originally for advertising purposes with no thought of profit. In this case, both were achieved—"Ginger" did a fine business the next week.

Mr. Cummings said he will apply the same scheme to other pictures he considers difficult to sell.

Idea Catches On

The idea caught on with other theatres of the Tri-States circuit. Don Allen, manager of the Des Moines at Des Moines; Lloyd Davidson of the Capitol at Sioux City; Eddie Forrester of the Capitol at Grand Island, Neb.; Don Fuller of the Rivoli at Hastings, Neb.; Joe Kinsky, manager of the Tri-Cities group (Davenport, Moline and Rock Island), all used the "Merry Christmas" ad and the pay-as-you-leave plan with success.

It swept on to other midwest circuits, notably the Central States theatres, the Minnesota Amusement company, and others.

A highlight of the stunt was the reaction in newspapers, it being good for space in newspapers in every city where it was tried.

The cameraman in the lobby with the lens aimed at the box office window was an accidental thought. He had been engaged for only a couple of shots of the stunt, but when the eyes of the exiting customers watched him expectantly, it was decided to leave him poised there supposedly clicking the shutter.

Connors Expands Supervision

T. J. Connors, southern division head, will supervise the MGM branches in Chicago, Indianapolis, Milwaukee and Minneapolis, for which S. A. Shirley is district manager. The branches were formerly supervised by E. M. Saunders, western division manager.

GROSSES INDICATE THAT PUBLIC ACCEPTS COLOR

Study of "Becky Sharp" Returns at Key Theatres Shows Film Above Nine-Weeks Average

"Becky Sharp," first full length feature in the new three-color-component Technicolor, grossed consistently higher than the average for nine weeks in 17 of the key theatres it was exhibited first-run, a checkup of "Theatre Receipts" reports, Motion Picture Herald's weekly compilation of key city grosses, shows.

Therein, partially at least, lies the answer to the question of the public's reaction to the new color medium. At the height of expectancy just prior to the film's release, the consensus of the industry was "as 'Becky Sharp' goes, so goes color." Despite the fact that the Pioneer-Radio picture was pre-released in a number of important centers during the hot weather, it drew larger grosses in those situations than did any other picture exhibited in from six to eight weeks previously.

Extraordinary interest in the industry and on the part of the public was aroused in the picture and in the color process prior to "Becky Sharp's" premiere at the Radio City Music Hall in New York June 13. A carefully devised campaign pre-sold the film to the theatregoing public.

Two Weeks at Music Hall

The picture played two successful weeks at the Music Hall. Within a week or so after its New York opening, it opened at the larger key city situations. It played three weeks at the Palace theatre, Chicago, and two weeks at the following: Memorial, Boston; Fox, Detroit; Orpheum, New Orleans; Golden Gate, San Francisco; Hippodrome, Baltimore; Keith's, Washington; RKO Hillstreet, Los Angeles, and Hollywood, Hollywood. A two-week run in Cleveland was divided between the Hippodrome and the Allen.

The grosses reported by Motion Picture Herald's correspondents for 17 key city runs did not exceed the record one-week totals of the theatres for the period from January, 1934, to date, but none of the other pictures shown in the nine-week period from which the average was struck approximated that record. In more than one-third of the theatres studied, "Becky Sharp" drew a larger figure than did any other picture exhibited at the theatre in those nine weeks, the period in each instance including from six to eight weeks previous to the Technicolor production's appearance at the house.

Following is a comparison of the "Becky Sharp" one-week or first-week gross with the nine weeks average, as well as the maximum intake, in representative theatres in key cities:

Boston: Keith's Memorial: "Becky Sharp," $20,000; nine weeks average, $12,055; high, $30,000.

Buffalo: Buffalo: $16,400; nine weeks average, $13,080; high, $26,000.

Chicago: Palace: $26.000; nine weeks average, $17,400; high, $30,000.

Cleveland: Allen: $4,100; nine weeks average, $3,820; high, $7,200.

Cleveland: Hippodrome: $10,300; nine weeks average, $10,066; high, $23,000.

Denver:: Orpheum: $7,000; nine weeks average, $6,300; high, $19.500.

Hollywood: Warner Bros.' Hollywood: $12,250; nine weeks average, $10,305; high, $25,000.

Indianapolis: Circle: $7,500; nine weeks average, $4,755; high, $8,500.

Kansas City: Mainstreet: $9,000; nine weeks average, $9,233; high, $23,000.

Los Angeles: RKO Hillstreet: $12,000; nine weeks average, $10,533; high, $16,000.

Minneapolis: RKO Orpheum: $7,000; nine weeks average, $6,266; high, $7,000.

New York: Music Hall: $95,000; nine weeks average, $68,630; high, $110,000.

New York: Palace: $8,000; nine weeks average, $8,944; high, $16,200.

Oklahoma City: Criterion: $5,000; nine weeks average, $4,700; high, $9,000.

Omaha: Brandeis: $5,000; nine weeks average, $4,838; high, $9,100.

Philadelphia: Boyd: $12,000; nine weeks average, $10,722; high, $30,000.

San Francisco: Golden Gate: $16,500; nine weeks average, $13,400; high, $23,000.

At the Palace, Chicago, the second week's total was $19,000, below the first seven days by $7,000, and the third week grossed $14,000. At New York's Music Hall, the second week returned $67,750, against the first week's $95,000. At the Golden Gate in San Francisco, the three-color feature proved its drawing power with a gross of $11,500 in a second week, following a $16,500 first week. In Boston, however, the second week of the run at Keith's Memorial, after an initial $20,000, dropped to $8,500.

The most recent big-city opening of "Becky Sharp" took place at the Stanley, Pittsburgh, where the house record was broken, according to RKO.

Reports furnished by RKO show how "Becky Sharp" performed in smaller situations at the peak of the summer heat. A digest of reports from RKO exchanges in the field follows:

Reports from the Field

"Charlestown, W. Va., reports midwinter business. San Bernardino, Calif., where the manager says the temperature seldom falls below 100 at this season, reports 'excellent' returns. The picture went into the Orpheum. Portland, Ore., for an indefinite run. At the Newport, Norfolk, Va., and the Byrd, Richmond, Va., 'Becky Sharp' successfully fought both the heat and threats of closing because of the spread of infantile paralysis.

"The Fox theatre at Oakland, Calif., did 'the best summer week in its history' with 'Becky Sharp.' Spokane, Wash., Battle Creek, Mich., and Terre Haute, Ind., are other cities where the film successfully withstood the raging thermometer."

The introduction of the perfected Technicolor process drew widespread editorial comment throughout the country. Of 133 reviews in leading newspapers in 41 key cities, not a single reviewer voiced opposition to color on the screen, according to a survey of the newspaper reviews completed by Pioneer Pictures, Inc., which reports: "One hundred and seventeen went on record as predicting color as the next step in motion picture development, the remainder preferring to await further efforts before committing themselves."

All key city runs of the picture were accompanied by augmented publicity, exploitation and advertising campaigns.

Kenneth MacGowan, the producer who was borrowed from RKO to make "Becky Sharp" for Pioneer, believes the time is not far off when colors will predominate on the screen.

"Color, today, seems the logical salvation," he said recently. "I believe that after 'Becky Sharp' no picture can ever again stand out as an important vehicle unless it is made entirely in color. By this I do not mean to imply that color films will entirely supplant black-and-white pictures. There will always be a certain number of these, just as there will always be a certain number of black-and-white illustrations by comparison with color illustrations. There is definitely a place for both, because, first, black-and-white will always retain a certain beauty of its own. The second reason is that a certain number of program pictures will of necessity be made without color. Ultimately, however, these will be far in the minority."

Returning recently from London, Dr. Herbert T. Kalmus, head of Technicolor, reported: "The immediate success of 'Becky Sharp' has further stimulated the acceptance of color by the English film industry and the public." He said the film was "most enthusiastically" received at its London premiere at the new Gallery theatre.

Spoor Sues to Remove Trustee of His Property

George K. Spoor, former head of the old Essanay Company. and inventor of a wide screen and "third-dimensional" projection equipment, has filed suit in superior court, Chicago, asking the removal of Albert W. Mahone, public accountant, as trustee of Spoor property which was segregated under a trust agreement.

Mr. Spoor seeks an injunction and an accounting, and seeks to restrain the trustee from disposing of the assets of the trust, claimed to be worth $2,000,000 and set aside to protect creditors with claims of $65,000 against Mr. Spoor. Also named as defendants are attorneys Edward H. Barron, James G. Condon, Irvin H. Livingston, John E. Hughes and the Continental Illinois National Bank and Trust Company. Mr. Spoor asks that a settlement of the creditors' claims be made so that he may proceed with plans for developing his new 70 mm. film apparatus.

Leo Donnelly Dies; Noted Character Actor

Leo Donnelly, character actor, died in Atlantic City last week. He was 57. Noted for his excellent interpretations of confidence men, racketeers, bootleggers, unscrupulous capitalists, tabloid editors and the like, Mr. Donnelly was best remembered by World War veterans for his impersonations in Y. M. C. A. cantonments.

Mr. Donnelly at various times had been a cowpuncher, a sailor, an auctioneer and a newspaper man. He began his career on the schoolship Saratoga, where he passed two years in a world tour.

Suit Against Fox To Resume September 9

The Chicago Title & Trust Company's suit for $1,000,000 against William Fox, tried before Referee Sol M. Strooch, will be resumed September 9 in the Chase Bank Building, New York.

The suit is based on an allegation that Mr. Fox personally guaranteed the plaintiff's purchase of New York Roxy theatre stock when the theatre was taken over by Fox Theatres in 1931.

Essaness Takes Three

The Essaness circuit of Chicago has taken over the Avon, Clifford and Elston theatres. They will be remodeled before reopening in the fall.

WHO SAID LIGHTNING
NEVER STRIKES TWICE
IN THE SAME PLACE?
TURN PLEASE →

TWO BOX OFFIC HIT BROADWAY S

CECIL B. DeMILLE'S
THE CRUSADES
CECIL B. DeMILLE
The CRUSADES
a Paramount Picture
ASTOR THEATRE
CECIL B. DeMILLE'S The CRUSADES
Loretta YOUNG
ASTOR THEATRE
CECIL B. DeMIL
The CRUS
MIGHTIEST THE SCREEN

August 21st—The Astor Theatre jammed to the doors. Hundreds mobbing the box office . . . thousands mobbing the lobby . . . cops battling to keep Broadway traffic from going completely haywire . . . the biggest Manhattan first night since boom days . . . a kick in the teeth for Old Man Depression . . . New York's own tremendous tribute to the mightiest picture of the mightiest picture maker . . . Cecil De Mille's THE CRUSADES . . . a glorious triumph for De Mille . . . a glorious triumph for Paramount . . . glorious news for all of you who impatiently wait your chance to screen THE CRUSADES.

E THUNDERBOLTS
IMULTANEOUSLY!

ANNAPOLIS
FAREWELL
ANNAPOLIS FAREWELL
Paramount
"ANNAPOLIS FAREWELL" GUY STANDING
RICHARD CROMWELL
TOM BROWN

August 22nd—One night later, Paramount again has New York on its ear as crowds collect to get their first look at that grand and glorious picture of America's midshipmen . . . ANNAPOLIS FAREWELL . . . for the second time in 24 hours, a Paramount picture has Broadway traffic in a dither . . . the huge lobby of the Paramount Theatre packed with people . . . a box office line that makes a World Series gate look like a flop . . . the biggest popular price screen opening in months . . . another triumph for Paramount . . another triumph for you when you screen ANNAPOLIS FAREWELL.

CECIL B. DeMILLE'S

"THE CRUSADES"

"The epic maker has lost none of his skill. 'The Crusades' is a grand show. It is rich in the kind of excitement that pulls an audience irresistably to the edge of its seat." —*Andre Sennwald, New York Times.*

"DeMille spared neither money, horses nor extras in creating this ambitious and exciting historical spectacle. He made a mighty picture, gigantic in size, dramatic in theme, rousing in it's lusty activity. All the elements of lively entertainment are in 'The Crusades'."
—*Bland Johaneson, New York Daily Mirror.*

"'The Crusades', with the possible exception of his 'Ten Commandments', is Cecil B. DeMille's finest picture. It is great entertainment from every angle and for every kind of audience, and will enjoy a long and prosperous life at the box office." —*Daily Variety.*

"Cecil B. DeMille, master showman, in creating this, his greatest picture, gives exhibitors super de luxe entertainment, intriguing the eye with spectacle, thrill; assailing the heart with tender romance and exalting the moral senses with religious passion."—*Motion Picture Daily.*

"This is one of the best DeMille pictures. The battle scenes are among the most thrilling made since the inception of talking pictures." —*The Film Daily.*

"ANNAPOLIS FAREWELL"

"Built on frankly sentimental lines, to bolster the heart throb, and well produced in every respect, 'ANNAPOLIS FAREWELL' has the formula for a better than average grosser." —*Daily Variety*

"First honors for the new season in Academy pictures are won by Paramount. 'ANNAPOLIS FAREWELL' should be easy to sell and a box-office hit, due to a swell new angle on patriotism, plus a gorgeous performance by Sir Guy Standing." —*Hollywood Reporter*

"I sat next to the Assistant Secretary of the Navy, Henry Roosevelt. Informally and off the record he thought 'Annapolis Farewell' was good. That's what I thought." —*Nelson B. Bell, Washington Post.*

"'Annapolis Farewell' opened to tremendous crowds. Line of patrons four abreast stretched a block and a half. Sure general public will iterate praise given by Navy Department and Annapolis midshipmen."
—*John J. Payette, Manager Earl Theatre, Washington*

"Opening day best Friday in years. Picture has built each day. Great comedy sequences among biggest howls in months and finale a real tear jerker."—*Gerald Gallagher, Manager, Fox Theatre, San Diego, Cal.*

f it's a PARAMOUNT PICTURE it's the best show in tow

Joseph M. Schenck Heads Reorganized Fox Metropolitan

Reorganization of Fox Metropolitan Playhouses was being completed this week, subject to final confirmation by Judge Julian W. Mack in federal court upon his return from Europe next month. The officers of the new company, to be known as Metropolitan Playhouses, Inc., are slated as: Joseph M. Schenck, president and chairman of the board; William P. Philips, vice-president and treasurer; Milton C. Weisman, vice-president and secretary.

Representing the bondholders' committee on the nine-member board of the new company are Morton C. Bogue, counsel for the committee; Charlton B. Hibbard, a former vice-president of the Guaranty Trust Company, and L. B. Soper, an attorney associated with Mr. Bogue's firm. The latter's election is regarded as temporary pending the selection of a permanent member.

Other directors are Mr. Schenck, Mr. Philips, Herbert Bayard Swope, Mr. Weisman, William Rhinelander Stewart and Samuel S. Allan.

The reorganization plan permits Mr. Schenck to exercise an option for 50 per cent of the stock in event Fox Theatres Corporation fails to purchase the stock. A protective committee of Fox Theatres stockholders is soliciting powers of attorney from stockholders to exercise the company's prior option. RKO, which is represented on the board through Mr. Swope, is permitted to acquire a 20 per cent stock interest, in event Fox Theatres creditors do not authorize purchase.

The order of Federal Judge Francis G. Caffey, who is acting in the absence of Judge Mack, authorizing the transfer of assets to Metropolitan Playhouses, Inc., virtually completes the reorganization of the company, which entered receivership four years ago. The new parent company has 84 theatres under operation by Randforce and Skouras Theatres in New York.

Under the terms of reorganization, Louis Frisch and Sam Rinzler of Randforce and George Skouras get 10-year contracts.

The directors were to meet on Thursday to elect the slate of officers. This action and any others to be taken by the new directors is conditioned on approval by Judge Mack. Judge Caffey allowed $60,000 expenses to the bondholders' committee, which is guaranteed by the new company in a $500,000 administration expense fund.

Leases on the National, Tremont and Brooklyn theatres, all in New York, have been relinquished by Fox Met to the owners. The Lynbrook and Tuxedo theatres have consented to a reduction in rent.

Githens Takes Charge Of Newsreel Theatres

W. French Githens, managing editor of Pathe News, this week was given a leave of absence to take active charge of promotion and expansion of the Newsreel Theatres, Inc., operators of the Embassy Newsreel theatre on Broadway and the Newark Newsreel theatre in Newark.

PROTESTS WIN CENSOR MODERATION IN CHINA

American Companies Gain Point as Ruling on Old Censored Film Material Is Rescinded

by J. E. KOEHLER
Shanghai Correspondent

The protests of the American distributors in China against the 100 per cent increase in censor fees and retroactive legislation have had one favorable effect. The rule requiring all old censored matter to carry the license certificate on film has been rescinded with respect to material censored before the date of the rule, December 7, 1934. In this the principle of retroactive legislation was at stake and it is an important victory in a country where rules are often made without consideration of the practical application.

There was some talk of not censoring films at all in Nanking, since legally, in the International Settlement and French Concessions no license by the Chinese government is needed when films are shown in purely foreign owned theatres which are under extra-territorial law. In practice, however, it was not considered advisable to ignore the Chinese National censorship, since reprisals can take place that might prove embarrassing to both sides in the end.

Since no Chinese owned publication of any kind is permitted to print advertising of films not passed by the Nanking censors, and foreign papers carrying such advertising matter might be barred from the mails, besides a host of other annoying restrictions, the mere matter of the legality of fines placed on distributors or theatres is beside the question of goodwill. Further, extreme pressure can be brought to bear upon a Chinese audience which would brave the anger of the government and attend a foreign owned theatre showing uncensored films.

Fees Out of Proportion

Censorship fees for films are all out of proportion to the censorship fees levied on books and the like, and in fact all out of proportion to income derived from showings, when compared with other countries.

There are only about 165 theatres in China, Hongkong and Macao that are served by American distributors and it is safe to say that not over 40 per cent of these are so located that films are not delayed in transportation over 50 per cent of the time. This includes the British colony of Hongkong and the Portuguese colony of Macao, as Manchuria is almost entirely served by Japanese offices.

Little Chance of Reduction

While the censorship fees question and the matter of fines which heretofore have been levied on the American distributor for violations is still under consideration, it is believed that little can be done in the matter of fee reduction. As to fines, it has been the practice of the Central Censorship Committee at Nanking to fine an American distributor for violations committed by a Chinese owned theatre under the idea that by forcing the distributor to pay the fine with the threat to cease passing his films at Nanking, such fines were easily collectable. It is believed that this practice has been stopped, and that hereafter American distributors will not be subject to such coercive methods.

The entire struggle for better censorship conditions has been made by the American film distributors in China, but moral cooperation has been had from other distributors who come under the extraterritorial law. The now strongly organized Film Board of Trade (China) has been active in striving for a satisfactory solution of the problem and has been in constant communication with the home offices.

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Among the hot weather pictures that have made good is Warner's "G-Men" and in the big air-conditioned Grand in Shanghai, made a record week run with a recall. RKO Radio's "Roberta" made a fine 11-day run in warm weather at the air-conditioned Nanking theatre. Fred Astaire and Ginger Rogers draw a Chinese crowd. "Public Hero No. 1" (MGM) has just opened at the Nanking to full houses.

Good action serials are in demand, and though they are not acceptable by the large first run theatres in foreign settlements, in the long run they get more bookings in the smaller strictly Chinese theatres.

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Open Air Theatre

There is a large crop of open air lawn cinemas this year. It is hard to understand after the disastrous failures of the past four years in that line. None of them is first run, as the big distributors are disinclined to injure the big first run houses, with heavy investments in cooling plants.

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The Nanking, Metropol and Rialto theatres of Shanghai are now in one group and American ownership. The new company is the Shanghai Amusements Company Fed. Inc., U. S. A., with N. Allman as president and T. J. Holt as general manager. Mr. Allman is an American legal light in Shanghai and Mr. Holt is one of China's best known and experienced theatre operators.

Building conditions in Peiping and Tientsin are somewhat delayed owing to the recent uncertainty of the Japanese activity in those parts. The new Capitol is still under construction at Peiping, but the house projected for Tientsin is still on paper. Money is tight here in Shanghai and a new Chinese owned house which was to open in the fall is now looking for an operator to handle it.

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Distributors are balking against the proposed reduction in first-run admission prices in Hongkong. Practice seems to point that there is nothing to be gained by reductions.

Refuse to Pay Fees

Distributors in Canton are refusing to pay the censorship fee which is being levied by the Cantonese local government, under the plea that Canton is China and the Nanking license is sufficient. Nanking so far refuses to comment, since Canton, though geographically China, is politically another question, and as yet the Cantonese authorities have not officially taken notice of any Nanking Censorship License.

The new government-subsidized studio at Nanking opened with considerable ceremony. Since it is mainly intended for propaganda films for Chinese consumption competition from this source is still not worrisome. However, if it is proposed to make the theatres show such films together with any foreign film and force the theatre to pay a tax for the use of the propaganda film, the theatre is likely to deduct such tax from the top and then there will be trouble.

AUSTRIA'S PRESIDENT SAYS FILMS MUST EXCEL AS ART

In other lands the motion picture is considerably more on the official and governmetal mind than it is in the United States, where it is governmentally more appreciated as a source of tax revenues. Russia, France, Germany and Great Britain, for instance, all give frequent evidence in various fashions of their awareness of the screen.

Special interest attaches to a carefully considered, and broader, viewpoint in a recent official utterance from Wilhelm Miklas, president of Austria, who in discussing the screen said:

When in the summer of 1934 an international assembly on motion picture matters was held in the capital Vienna, in my capacity as President of Austria I addressed the guests, who attended this assembly in great numbers, among them especially Americans, industrialists and merchants, artists and scientists, engineers and film actors, on the artistic and ethic significance of the modern motion picture, and my speech was warmly received. Among other things I said the following:

"The invention of the motion picture, and its recent development to the sound motion picture, has been of the greatest importance for the whole world. In certain respects it has brought about a spiritual transformation that can only be compared to the effects of the greatest inventions of bygone centuries. A prominent Austrian lately even stated that celluloid has been victorious over the printer's ink. Thus, according to him, the effects of the motion picture and of the sound motion picture rank higher than the invention of printing.

"This immense importance of the entire motion picture system, the film technique and film production, its scientific, artistic, educational and commercial exploitation, commands a high sense of responsibility of all those who participate in the creation of the motion picture. I do not want to go into the comparatively small number of film productions which exclusively are destined for scientific research work, nor do I speak of the motion picture as mere conveyance of general news to the public. I am referring to the subjects of such motion pictures as are destined to instruct and educate the public at large. It all depends on *what* is being shown to the audience in the motion picture. Each of these exhibitions is to be judged from the point of view of the enlightenment of the population according to the strict rulings of genuine work in the way of education of the masses.

"Consequently, even though the pictures that are to be displayed before the masses be perfect in technical respect, they must not violate conceptions sacred to mankind, but shall be dedicated to the truth, to the good and the beautiful, and must avoid all sordidness and trash; they shall be without objection from a scientific and artistic, but also from the human and ethical point of view.

"The motion picture is the mediator of knowledge and is at the same time an art of a special kind. The moving picture is nothing less than performed art, displayed on the screen, often combined with the melody of human language and with music.

"Art, however, should always be noble and free, that is, ethically unobjectionable. She shall not root up the depth of mankind, nor stir up the impure and vulgar, ignominy and crime. The art is destined to bring joy into the life of the human being, after the day's toil, and to liberate, uplift and ennoble him. This also applies to the motion picture. If all film producers and creators will set to work, bearing all this in mind, they are sure to render a valuable service to mankind."

It was a great satisfaction for me to learn that my words not only have met with approval in Austria, but also especially in the United States of America, the very territory which harbors the biggest and most extensive film production of the world. This to me is a renewed confirmation of the significant cultural relations, that connect this very center of Europe, this country of Austria with its old culture, with the great and noble people of America. May this mutual understanding, this intellectual pact between Austria and America prove beneficial to the whole world and further the peaceful prosperity.

WILHELM MIKLAS
Bundespräsident von Oesterreich

To Distribute Wrestling Picture

The Federal Distributing Corporation has been formed in Boston to distribute pictures of the George-O'Mahoney world championship wrestling bout at Braves Field. The Ambuter Film Laboratories on Arlington Street produced the film. The Federal Distributing Corporation, headed by James Kennedy, also distributes Gold Mine.

Opens New Orleans Office

Booking and shipping services on trailers will be established in New Orleans by National Screen Service, according to Gaston Stern of the New York office now in Dallas supervising installation of standard office system. The New Orleans office will book and ship only, billing being handled by Dallas.

National Screen Library Started

With the passage of Public Law No. 432 at Washington, there has actually and officially come into being a portion of the National Archives of the United States, located in the capital, which will be devoted exclusively to the collection and maintenance for use by students and the like of representative motion picture material.

Section seven of the act, which makes possible the film library, reads as follows: "The National Archives also may accept, store and preserve motion picture films and sound recordings pertaining to and illustrative of historical activities of the United States, and in connection therewith maintain a projecting room for showing such films and reproducing such sound recordings for historical purposes and study."

The projection room is a small theatre, seating 225, which is equipped in the most modern fashion. It will not be open to the public, but is designed for the use of accredited students. The archives section is believed to be the most extensive effort by any country to provide for the central collection and storing of historical materials through the medium of the motion picture.

Captain John G. Bradley is in charge of the library. Under his supervision elaborate preparations have been made for the preservation of film.

Aylesworth to Attend Radio Studio Opening

Merlin Hall Aylesworth, president of National Broadcasting Company leaves for the coast next month to attend the opening of the new broadcasting studio which is being built by Herbert J. Yates in Hollywood. The studio will be built along the same lines as the Radio City setup with two theatres, one seating 600 and the other 400. With the completion of the Coast studio Aylesworth feels that radio and motion picture forces will be brought to a closer understanding.

RCA is spending $1,000,000 for experimental purposes in television during the next year, Mr. Aylesworth said. "I believe television will help the film industry. This entertainment is designed for the home and will not keep people away from the theatre any more than radio."

181 Features Approved On Coast Since May 8

The Hollywood branch of the Production Code Administration, which is headed by Joseph I. Breen, issued certificates of approval on 181 features and 140 short subjects from May 8 to August 20. Since the establishment of the stronger supervision on July 15, 1934, the administration has approved 608 features and 499 short subjects.

Italy Sponsors "Columbus"

The Italian Government has given a subsidy of $500,000 for a film, "Columbus" to be directed by Carmine Gallone in French, English and German. United Artists will distribute the picture, which it is said will cost more than $1,000,000.

As Maxwell Sees Production Code

Clarifying his position with reference to the American Production Code and the New York office facilities for the examination of scripts and pictures, requested by the Film Producers Group of the Federation of British Industry, John Maxwell, chairman of Associated British Pictures Corp., Ltd., has supplied to MOTION PICTURE HERALD the following summary of prior assertions of his views:

"1. I did not know what other British producers would do, but my own company had never submitted scripts to the British film censor, although invited to do so. As a matter of principle we did not regard it as a wise thing to do. We considered it extremely difficult for a censor to visualize a finished picture from a script—so much depends on the director's treatment. A scene may read offensively in a script, yet turn out quite innocuous in the finished picture, and conversely a scene that appears innocent enough in the script may turn out highly offensive in the finished picture, all according to the way such scenes are translated to the screen.

"2. The proper course was for a censorial authority to lay down its rules and regulations fully, clearly and explicitly, and it was then the producer's job to produce his picture to conform to these rules, having in view that he would have to pay the penalty if he did not conform.

"3. The exigencies of production rarely allowed enough time for the delay involved in submitting scripts in advance of production and getting them approved.

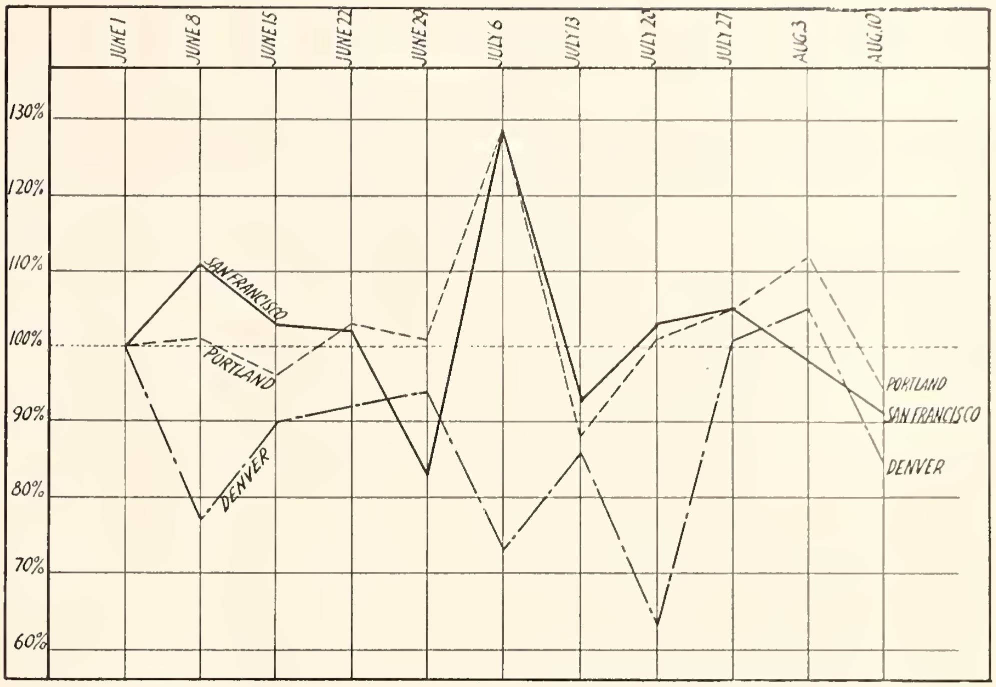
"4. That the fundamental basis of our production policy was to make our pictures so that they would pass the British Film Censor—the most narrow-minded and rigidly Puritanical in the world. That I had never any fear that when our picture had passed the British censor, it would fail to pass any other censor anywhere on grounds of morality. Any American distributor in London will bear this out—pictures that have passed in America have been in some cases completely rejected, and in others cut to be almost unrecognizable by the British censor.

"In making these remarks I had in mind a recent actual experience. 'A' company submitted a script to the British censor, who said he could not pass it. 'A' company thereupon dropped the script, which was subsequently acquired by 'B' company, who made it without reference to the censor. When finished the picture was passed by the censor, practically without a cut. 'A' company complained bitterly that the censor's advance ruling had deprived them of a valuable piece of property—which, as it happened, it was."

While visiting in New York last June Mr. Maxwell was quoted as saying that British producers would not use the facilities for the examination of scripts and pictures which had been set up in the New York office of the MPPDA in accordance with the request of the British producers' association.

Edith Roberts Dies

Edith Roberts, 36, film actress of the silent screen, died at Hollywood Hospital last week after giving birth to a son.



The above chart, based on Motion Picture Herald's tabulation of box office grosses, indicates the trend in each of three Western cities during the eleven weeks period from June 1 to August 10, 1935. In each the gross for the first week of this period is taken as 100%.

Standards Ignored In Code Survey

Statistics compiled by the NRA revealed that approximately 70 examples of abandonments of former code standards in amusement industries occurred during the month of July. The statistics were compiled in order to show the effect of invalidation of the code system on American business.

The Administration disclosed that superficial investigation showed minorities in the film and other amusement lines were forcing the level of competition downward during July. Departures from code practices was noted in 17 states. Congress is expected to conduct studies of possible legislation before reassembling in January.

The compilation listed 21 separate instances of "price cutting" in the amusement field, revealing the rapid spread of bank night. Nebraska was charged with 17 of this number. There were 17 reports of increased hours, eight of wage cuts and 11 of combined hour increases and pay reductions.

The survey revealed, however, that the amusement industry group had the smallest number of departures from code standards during July.

Vacates Order Barring Pathe Reorganization

Reorganization of Pathe again got underway this week with the vacating of the stay which had been granted a stockholder pending hearings on the constitutionality of the law under which the reorganization plans had been approved. Lifting of the ban, which had been obtained by Ben Hilbert, was ordered by Judge Martin of the appellate division of the New York supreme court. The appeal on the constitutionality issue will be heard October 4 in the appellate division.

Thomas Edison Jr., Dead at Age of 59

Thomas A. Edison, Jr., son of the late inventor, died late last week at the Hotel Kimball, Springfield, Mass. He was 59 years old, eldest son of the inventor, and in charge of the research engineering department of Thomas A. Edison, Inc.

Mr. Edison, accompanied by William Hildebrand, vice-president of Thomas A. Edison, Inc., was motoring back to East Orange, N. J., from the summer home of Mr. Edison's half-brother, Charles Edison, at Lake Sunapee, N. H. He was stricken at Springfield, and died of heart disease.

Mr. Edison was born in Menlo Park, N. J., while Mr. Edison was experimenting on the telegraph. He was generally regarded as the inventor's favorite child. After graduation from school, Mr. Edison joined his father in experimental work at the laboratory. For several years he had his own laboratories in Burlington, N. J., centering his experiments for some time on the internal combustion engine. Patents for several improvements on this type of engine are in his name. In 1918 he returned to his father's laboratory, where he became head of the research engineering department.

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27 Called as Witnesses In U. S. St. Louis Action

Subpoenas have been issued from the United States district court in St. Louis for 27 witnesses to be called by the government in its anti-trust injunction suit against Warner, RKO and Paramount. The action, originally scheduled to come to trial on September 4, will not be heard until September 10. The names of the 27 witnesses have not been made public. Judge George Moore will try the case.

STATE AID BEING URGED FOR MEXICO INDUSTRY

National Economy Ministry in Report After Study Advises Cinematographic Institute

by JAMES LOCKHART
Mexico City Correspondent

The red meat of substantial state aid of which the Mexican film industry has long dreamed, is soon to be served. After a long and exhaustive examination of all phases of the industry in this country, including imports and exhibition of foreign pictures, that it made under orders of the federal government, the ministry of national economy has recommended that the time has arrived for the state to come to the rescue of the struggling national cinematographic industry. Owing to economic conditions, the production of Mexican pictures is not what it should be because of inadequate financing, the ministry ascertained.

Recommendation has been made to the ministry of finance that no time should be lost in establishing the National Institute of the Cinematographic Industry if Mexico intends to remain on the world film map. This Institute is to be provided with a fund of 2,000,000 pesos (approximately $560,000, U. S.) and it is to be an autonomous federal government department, functioning on its own. Its officers and board of directors are to be representatives of all national government departments and employers and employees of the Mexican industry. The Institute will assure a steady production of better pictures, which will be to Mexico's advantage, the economy ministry contends.

The Institute will have exclusive charge of orientating, stimulating and controlling the national motion picture industry in all its phases, from production to exhibition. Exhibition of worthwhile home made pictures is to be as profuse as possible not only for cash benefits but to further the culture of the working classes. Exports of native pictures are to be stimulated and efforts will be made to bring about the wider exhibition of Mexican pictures in foreign lands. The organization of Mexican cinematographic companies will be encouraged and assisted. The Institute will have charge of regulating imports of foreign pictures and inspecting and revising such productions.

Suggests Tax Reduction

The economy ministry's report recommends that all made in Mexico pictures that the Institute considers to be up to its quality standards shall receive a 50 per cent reduction in federal taxes that are now in effect.

Foreign interests make a lot of money with films in Mexico, the ministry announces. It reports certain illuminating facts were brought to light when it investigated the alien phases of the business in its examination of the entire cinematographic situation.

Mexico has nine enterprises that are devoted exclusively to the distribution of foreign made pictures, of which eight deal mostly in American productions, and German Camus & Company, which handles mostly European products, chiefly German, French aind Russian. The combined capital of these firms is 469,440 pesos (the prevailing foreign exchange rate is 3.60 pesos per American dollar). From 1929 to 1933, these distributors imported films and discs that had a total value of 3,032,455 pesos. During that period, these enterprises spent in Mexico 522,697 pesos for salaries, of which executives received 40 per cent; white collar help 33 per cent and workers 27 per cent—and around 200,000 pesos for publicity and exploitation.

From 1929 to 1933, these companies presented their home offices with 7,901,940 pesos, of which 5,690,773 pesos was subject to income tax, which left these distributors net profits of about 3,061,000 pesos.

▽

Union Employees Complain

Unionized employees of American distributors in Mexico have complained to the federal board of conciliation and arbitration that these distributors are organizing "white guards"—a reserve unit of employees that is ready at a moment's notice to carry on when their organized workers strike or cause other trouble.

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New House for Mexico City

Cinemas in Mexico City are soon to number 65. A de luxe first run house, which is to have facilities for stage entertainments, is to go into construction this month in the heart of the downtown Mexico City district. Antonio and Pablo Prida, Mexican capitalists, are backing the project.

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In order to increase exhibitions of made in Mexico pictures, the Mexican Screen Authors Syndicate, a branch of the Mexican Actors Union, has asked the Mexico City municipal government to enact a law which will make it obligatory for every cinema in the national capital to stage an all-Mexican program at least once a month. No fewer than two domestically made productions can be shown on these programs.

Poli Married 50 Years

Sylvester Z. Poli and his wife celebrated their golden wedding anniversary last week at their summer home at Woodmont, Conn. Many film people were among the 500 guests. Mr. Poli is the founder of the Poli New England circuit of theatres, at present owned by Loew.

Takes "Wandering Jew"

Sam Handlesman of Chicago will distribute the film, "The Wandering Jew," starring Conrad Veidt, in Indiana, Illinois and Wisconsin.

Theatres Shifting in New England

The New England theatre map has been as changeable of late as the weather. In an expansion move that may be continued further, Peter Latchis, unaffiliated circuit operator, has added the Plymouth and the Rialto theatres in Leominister, Mass., to his holdings. This action further reduces the M. A. Shea theatre circuit.

Boston houses are changing hands again after seasonal stagnation. The downtown Loew's Orpheum has gone off a long established vaudeville-single feature policy by which MGM, United Artists, and other releases were generally screened two weeks after their Hub premieres at the Loew's State in the Back Bay. The new move takes the Orpheum off vaudeville and gives these distributors two day-and-date first-run situations here.

The dropping of stage shows at Loew's Orpheum momentarily leaves the M. and P.—Publix Metropolitan, New England's largest house, with only stage show policy in town. The RKO Boston, however, drops its summer double feature policy of the summer on August 29 in favor of first-run single features and stage shows. The Folies Bergeres will open the new presentation season, to be followed by Vincent Lopez, Sophie Tucker, Phil Cook and other names. This scrapping of double features by the Boston is a severe blow to independent distributors which have been enjoying many local premieres here.

The Casino Theatre, off Scollay Square in the lower downtown Hub, is being redecorated and modernized for an early opening with films and stage shows. The nearby Howard Atheneum will be put into lights soon by the Lothrop theatre Corporation with motion pictures and stage shows.

The Powers theatre in Caribou, Maine, has added Sunday to its operating days, as had the M. and P—Publix Paramount in Fort Fairfield, Maine. The Opera House in Hillsboro, N. H., has been closed. The Empire theatre in Salem is being remodeled after having been on the inactive list.

United Productions Formed in England

Patterned after the United Artists producing organization, with individual producers, United Productions, Ltd., has been organized in London and will release through General Distributors, it was cabled from England on Wednesday. The principals are Leslie Howard, Eugene Frenke, Dr. Kasas and Rudolph Forster. It was announced about $500,000 will be spent on each production. Pictures scheduled are "Bonnie Prince Charlie," "Lady Hamilton," with Anna Sten, and "A Woman Alone," with Miss Sten and Henry Wilcoxon.

"Page Miss Glory" Has Premieres

The first Marion Davies Cosmopolitan production released by Warner opened at the New York Strand theatre on Wednesday night. Simultaneously with the New York showing the picture had sixteen pre-release engagements in key cities throughout the country. General release date is set for September 7.

MORE DEALS!

33 houses comprising the MALCO THEATRES CIRCUIT in Tennessee and Arkansas line up with UNIVERSAL for its 1935-36 product!

MORE DEALS!

32 theatres of the MINNESOTA AMUSEMENT CO. in Minnesota and South Dakota sign up UNIVERSAL pictures! . . . And more, and more, pouring in to break all-time contract records!

Because

UNIVERSAL HAS THE LINEUP!

"DIAMOND J

ALL-TIME R

NEW YORK R

FRIDAY, SATURDAY and SUN
in the history of the house!
extra shows! Cashiers had
biggest smash hit the industry
And it's only the FIRST of UN

CARL LAEMMLE *presents*
EDWARD ARNOLD in **"DIAMOND J**

M" SMASHES

ECORDS AT

XY THEATRE!

DAY grosses each the biggest
itics raved! Patrons demanded
o stop selling tickets! It's the
ever started a new season with!
VERSAL'S LINE-UP for 1935-36!

M" *with* **JEAN ARTHUR BINNIE BARNES** Cesar Romero Eric Blore Hugh O'Connell
George Sidney • Produced by Edmund Grainger • Directed by Edward Sutherland

"IT'S A TORNADO"

—Howard S. Cullman, N. Y. Roxy Theatre

"BEAT 'IMITATION OF LIFE' OPENING BY A THOUSAND DOLLARS"

—Orpheum Theatre, San Francisco

" 'DIAMOND JIM' A SENSATION. CROWDS STANDING IN LINE THREE HOURS. THOUSANDS UNABLE TO GAIN ADMITTANCE"

—Spreckels Theatre, San Diego

A UNIVERSAL PICTURE WITH

JEAN ARTHUR • BINNIE BARNES

Cesar Romero • Eric Blore • Hugh O'Connell • George Sidney
Otis Harlan • Henry Kolker • Robert McWade • Fred Kelsey

An EDMUND GRAINGER Production

Directed by EDWARD SUTHERLAND

CARL LAEMMLE
presents
EDWARD ARNOLD
in

DIAMOND JIM

SHOWMEN'S REVIEWS

This department deals with new product
from the point of view of the exhibitor
who is to purvey it to his own public

Annapolis Farewell

(Paramount)

Comedy Drama

Filmed at, centered entirely about and highly praising the United States Naval Academy at Annapolis, this production offers much of drama and much of comedy, at the same time having somewhat less of fast-paced action and spectacle effects. The result is interesting and good entertainment, the type of entertainment that the whole family may see, and the younger generation probably with some profit. It points something of a moral, but not too obviously, indicating to youth the necessity of living for and serving others, rather than oneself only.

There is a note of high drama, almost tragedy in the climax, which may be considered too strong, yet which serves its purpose well. The conclusion is tear-provoking. There is little or no romance in the picture, except in an incidental fashion, serving merely to brighten the scene with a feminine touch, and to offer an opportunity for sequences of complication and conflict between two of the major characters.

The theme is the virtual reformation of a boy, who comes to the Academy with a chip on his shoulder, ready to serve himself first, last and all the time. Through the high feeling of loyalty to a country and a service, displayed by an old man, a retired naval officer, the boy finds himself, through comedy, drama and tragedy. The theme and the setting should open the way to interest-attracting selling on the part of the exhibitor. An effort should be made to attract the feminine portion of the patronage, in view of the minor romantic interest. There should be no difficulty in attracting the attention of community groups, such as women's clubs, and patriotic organizations. The younger generation should need little urging. The work of Sir Guy Standing, in virtually the leading role, is outstanding, while in chief support are Tom Brown, Richard Cromwell and John Howard.

To the Academy as plebes comes Cromwell and Brown, who become roommates. Cromwell is quiet, sincere, while Brown, younger brother of Howard, an upperclassman, is arrogant, boastful of his football prowess and has thoughts only of himself. Hanging about the Academy grounds continuously, living near by, and considered something of a doddering old pest, is Standing, retired naval officer, who lives in the past, when he commanded the ship *Congress* at Manila Bay, and whose loyalty to the Navy means more than anything else to him.

The clever and ingratiating Brown sees to it that he becomes more than friendly, playing upon the old man's pride in his former command, to trick Cromwell into missing the arrival of his sweetheart, Rosalind Keith, when she arrives for the graduation day exercises. Brown hopes, and expects, that his brother, upon graduation, will follow his school success in football, with a cleanup as a professional. He is hurt and unable to understand when Howard refuses, denies the report, and tries to indicate to Brown that he has learned something beside his own personal gain, but his talking is of little use.

Standing is almost overcome with joy when his old ship, the *Congress*, comes into the harbor, as, he thinks, a historical memento. It is Brown, in the midst of angry words with Howard, who reveals the ship is designed as a target in gunnery practice. The old man is driven distracted, as all his efforts to have the target order rescinded fail. At night he boards the ship, awakens next day as firing is in full action. Only when the gun handled by Brown makes a direct hit on the bridge does the control room learn from Annapolis that Standing has boarded the ship. Brown feels himself responsible. An effecting conclusion finds the commandant delivering a stirring eulogy, as Brown realizes what serving others means.—Aaronson, New York.

Produced and distributed by Paramount. Producer, Louis D. Lighton. Director, Alexander Hall. Story by Stephen Morehouse Avery. Screen play by Grover Jones, William Slavens McNutt, Frank Cravens. Photoplay by Ted Tetzlaff. P. C. A. Certificate No. 1078. Running time, 82 minutes. Release date, Septemper 6, 1935. General audience classification.

CAST

Commander Fitzhugh	Sir Guy Standing
Madeline Deming	Rosalind Keith
Morton Haley	Tom Brown
Boyce Avery	Richard Cromwell
Duncan Haley	John Howard
Zimmer	Benny Baker
Miranda	Louise Beavers
Bumboat Charlie	William Collier, Sr.
Dr. Bryant	Samuel S. Hinds
Jim Stockton	Richard Brudus
Porter	John Darrow
Adams	Ben Alexander
Commodore Bruggs	Minor Watson
Clayton Beale	Oscar Rudolph
Inspection Officer	Frank Losee

The Return of Peter Grimm

(RKO Radio)

Drama

Adapted from the wellknown play by the late David Belasco, this production offers something of novelty in drama especially for those who have an interest in the supernatural and the theory of life after death, and something of entertainment, chiefly centering about an excellent major characterization, for others. The work of Lionel Barrymore as Peter Gimm, the lovable but tyrannical ruler of his household and his nurseries, should be in itself a selling factor of importance.

In chief support are Helen Mack, George Breakston and Edward Ellis, indicating the necessity of concentration by the exhibitor on the story itself, its theme, with which may be tied the title suggestion, and the name of Barrymore. It may be possible for the exhibitor to arrange some sort of tieups with local community groups who are apt to have some interest in the supernatural thematic material. There is comparatively little of action in the story, most of it being confined to an exposition of the theme, via dialogue.

It may be said to be in large measure a "one-man" picture, in that the work of Barrymore, who is almost constantly before the camera, is all-important. Romance and its complications play a vital part in the story, as old Peter, who had arranged a marriage to his own satisfaction without consulting the wishes of the one chiefly concerned before he died, "returns" to attempt to right the terrible wrong he has done, as the girl proceeds to carry out his final wish and keeps her promise, although it means a lifetime of unhappiness. There is a hint of tragedy in the conclusion, when the small boy goes with him into the beyond, but it is done in a manner which leaves but little sting, since the passing of the child appears rather a happy conclusion for him.

Peter rules his house, loves his ward, Miss Mack, and is fond of another ward, Breakston and his secretary, James Bush, who is in love with Miss Mack, and she with him. Continuously quarreling about the supernatural are Barrymore and his doctor and best friend, Ellis, who believes in the communication of the dead with the living, if the proper atmosphere and sympathy is present. Moving slowly at first, the story has Barrymore sending for his nephew, Allen Vincent, who has been abroad, and who is to marry Miss Mack, according to Barrymore's fondest dream. Ellis tries to dissuade him, but Barrymore is set in his intention.

He forces Miss Mack to promise, then dies. As plans move forward for the wedding, Barrymore "returns" and tries to right the wrong. He is unable to communicate with the living, despite all his efforts. Interesting photography has been achieved in the picturization of the shadow of Barrymore among the living. He is about to give up in despair, broken-hearted by Miss Mack's apparent unhappiness, when he visits young Breakston, who is seriously ill. Through him he is able to establish communication, and with the help of Ellis points out Vincent as the boy's father, who had in the past betrayed his mother, then left her to die a suicide. Thus is the marriage of Vincent and Miss Mack halted and that of Bush and Miss Mack made possible. In the family bible Barrymore, before he died, had written that his worldly goods shall go to Miss Mack "and her husband."

Breakston, finally able to "see" the shade of Barrymore, goes with him to a final happiness. —Aaronson, New York.

Produced and distributed by RKO-Radio. Directed by George Nicholls, Jr. Produced by Kenneth Macgowan. From the play by David Belasco. Screen play by Francis Edwards Faragoh. Photographed by Lucien Andriot. Edited by Arthur Schmidt. Art director, Van Nest Polglase. Recorded by George D. Ellis. Release date, September 13, 1935. R. C. A. Certificate No. 1054. Running time, 83 minutes. General audience classification.

CAST:

Peter Grimm	Lionel Barrymore
Catherine	Helen Mack
Dr. Macpherson	Edward Ellis
Mr. Bartholommey	Donald Meek
William	George Breakston
Frederik	Allen Vincent
James	James Bush
Mrs. Bartholommey	Ethel Griffies
Colonel Lawton	Lucien Littlefield
Marta	Greta Meyer

Here's to Romance

(20th-Fox)

Comedy-Romance

Dominating the several other commercial qualities provided by this picture, is Nino Martini's singing. It permits an appeal, directed not only at the class of patrons who understand and appreciate the entertainment worth of good music, but also to the rank and file who like it as an embellishing asset in a modern, fast paced comedy romance.

Basically the story follows a "sauce for the goose is sauce for the gander" theme. Kathleen Gerard, a patron of the arts, but not adverse to flirtatious adventures, becomes interested in and quite definitely infatuated with Nino Donelli. She finances his musical education in Paris. Her husband, Emery, desirous of preserving Kathleen's affection, conceives the idea of playing the same game and himself becomes interested in a young dancer, Lydia Lubov. The situation is complicated when it is revealed that Nino and Lydia are in love. In the end, matters are straightened out, after the budding operatic star's career is almost blighted and he is reduced to the virtual status of a five and ten cent store song plugger, as the real lovers are brought together and the married pair decide to act as married folks are supposed to.

In his screen debut, Martini is presented singing several songs, two of which are modern, the theme song "Here's to Romance" and "Midnight in Paris," and arias from "La Tosca" and "Manon" in addition to "Vesta La Jubba." Madam Schuman-Heink also is featured in operatic solos and the theme of the story is further highlighted by dance numbers featuring Maria Gambarelli and Vicente Escuredo.

The selling should aim to intrigue the interest of music lovers, but not become so dignified that it might create the impression among the everyday patrons that the picture is a class attraction. There is comedy to sell in drawing attention to the picture's light romantic motivation. Likewise, supporting production values are novel and colorful.

The title having an intriguing significance, the film lends itself to commercial tieups, particularly with music stores.—McCarthy, Hollywood.

Produced and distributed by 20th Century-Fox. Produced by Jesse L. Lasky. Directed by Alfred E. Green. Screen play by Ernest Pascal and Arthur Richman. Original story by Ernest Pascal and Sonya Levien. Songs "Here's to Romance" and "Midnight In Paris," by Con Conrad and Herb Magidson. Photographed by L. W. O'Connell. Sound, Alfred Bruzlin. Art director, Max Parker. Gowns, Rene Hubert. Musical direction, Louis De Francesco. Running time, when seen in Hollywood, 83 minutes. Release date, October 4, 1935. General audience classification.

CAST:

Nino Donelli	Nino Martini
Kathleen Gerard	Genevieve Tobin
Lydia Lubov	Anita Louise
Rosa	Maria Gambarelli
Mme. Schumann-Heink	Mme. Ernestine Schumann-Heink
Emery Gerard	Reginald Denny
Spanish Gypsy Dancer	Vicente Escudero
Sandoval	Adrian Rosley
Viola	Mathilde Comont
Enid	Elsa Buchanan
Bert	Miles Mander
Saito	Keyo Luke
Fred	Pat Somerset
Lefevre	Albert Conti
Descartes	Egon Brecher
Carstairs	Orrin Burke
Andriot	Armand Kaliz

Harmony Lane

(Mascot)

Musical Romance

Based on the life of Stephen Collins Foster, the great American composer, whose compositions of plantation life in the old South have earned him a permanent place in America's musical hall of fame, this production finely portrays the career, the auspicious beginning and the tragic ending of this character in American life, whose songs have been loved for years, but whose life is popularly known but little.

Produced and directed with intelligence and understanding, portrayed with skill by the entire cast and enlivened by the excellence of photography and appeal of the locale, the picture should have wide appeal. For exhibitors, the name of Stephen Foster and his melodies, the most noted of which, "My Old Kentucky Home," "Oh! Susanna," "Old Black Joe," "Weep No More My Lady," "Swanee River" and others, are featured in the picture, present readymade exploitation assets. Coupled with the name of Foster, tieups with musical publishing firms, glee clubs and the like may aid the exhibitor in exploiting the picture. The title use should be accompanied by a clear indication of the nature of the story. The cast, headed by Douglass Montgomery, whose performance as Foster is noteworthy, includes Evelyn Venable, Adrienne Ames, Joseph Cawthorn, Cora Sue Collins and William Frawley, who as Christy gives one of the best characterizations in the picture.

Born of an energetic family, who frowned on the musical inclinations that he evidenced early, Stephen Foster, after an unsuccessful attempt to build a business career, devotes his life to the composing of music. At the time of his business venture, Foster was engaged to Susan Pentland (Evelyn Venable), for whom he wrote the first of his more widely known melodies, "Oh! Susanna." In Stephen's absence, Susan unexpectedly marries and he, bewildered, seeks solace in the company of Jane McDowell (Adrienne Ames), whom he soon marries.

Dissatisfied as a member of the Foster household, Jane chides Stephen on his inability to provide them with a home of their own. To obtain money, he sells his newest song for $500 to Christy, head man of a traveling minstrel show, with the understanding that Christy will be credited as the composer. Persuaded by Christy to sing the song from the stage Stephen does so and Jane, who is in the audience, is humiliated. Her previous dislike for Christy is accentuated. The minstrel man and the composer become close friends.

Years later Stephen and Jane separate, when Stephen, finding Christy in a saloon, brings him home inebriated. In the intervening years Foster, now with his own home and a daughter Marion (Cora Sue Collins), labors on his melodies, the proceeds of which support his family. After his separation from Jane and Marion, Stephen goes to New York, where with the aid of his former music teacher, Kleber (Joseph Cawthorn), Foster finds employment grinding out songs in a music publishing firm.

Successful in the begining Stephen falls gradually into a rut, becomes a heavy drinker and loses his job. In the twilight of his career, Stephen confounds his friends by composing one of his more beautiful melodies. It's his last gesture. When Foster fails to appear at a benefit Kleber seeks him out, and finds the composer dying.—Mooney, New York.

Distributed by Republic. Produced by Nat Levine for Mascot. Directed by Joseph Santley. Supervised by Colbert Clark. Story by Milton Krims. Screenplay by Joseph Santley, Elizabeth Meehan. Editors, Joseph Lewis, Ray Curtis. Photography by Ernie Miller and Jack Marta. P. C. A. Certificate No. 1136. Running time, 86 minutes. Release date, August 25, 1935. General audience classification.

CAST:

Stephen Foster	Douglass Montgomery
Susan Pentland	Evelyn Venable
Jane McDowell	Adrienne Ames
Kleber	Joseph Cawthorn
Christy	William Frawley
Old Joe	Clarence Muse
Mr. Foster	Gilbert Emery
Mrs. Foster	Florence Roberts
Morrison Foster	James Bush
Mr. Pentland	David Torrence
William, Jr., Foster	Victor DeCamp
Henrietta Foster	Edith Craig
Marion	Cora Sue Collins
Andrew Robinson	Lloyd Hughes
Mr. Pond	Ferdinand Munier
Delia	Mildred Gover
Proprietor	James B. Carson
Mr. Wade	Rodney Hildebrand
Mrs. Wade	Mary McLaren
Tambo	Al Herman
Bones	Earl Hodgins

Silk Hat Kid

(Fox)

Melodrama

Sprinkled throughout with action and climaxed by a bang-up fight, this melodrama tells of the gunman hired to protect a threatened cafe owner, his reformation by a settlement worker he had known in earlier years, his romance with the girl of the man who had hired him, and his fight with his former employer, refereed by the settlement worker, his winning of the girl and reconciliation with his former adversary.

In addition to the wellknown cast names, the exhibitor has the value of the action material. In the cast are Lew Ayres as Eddie Howard, the gunman; Mae Clarke as Laura Grant, storm center for Howard and Martin; and Paul Kelly as Tim Martin, cafe owner. Included also are Ralf Harolde, William Harrigan, as Brother Joe, the settlement worker; John Qualen, Warren Hymer and Vince Barnett.

In the story Tim Martin, reformed gangster and now a prosperous cafe owner, is in love with Laura Grant, school teacher and an ardent supporter of Brother Joe and his settlement activities. Intimidated by Lefty Phillips, who seeks to form a partnership with him and to install illegitimate gambling devices in his cafe, Martin throws Phillips out. Phillips is about to shoot Martin when he is stopped by Eddie Howard, who arrives to assume his position as Martin's bodyguard.

In Martin's office is Brother Joe, whom Howard recognizes as an old friend and counselor. Brother Joe invites Howard to the settlement house, where he becomes popular with the boys through display of his athletic ability. Brother Joe convinces Howard of his mistaken path and names him athletic instructor for the settlement house. Receiving an urgent call, Brother Joe hurries out, leaving Howard in the office. He returns to find him and Laura in the office. With Brother Joe is a three-year-old youngster, who, he says, is the motherless son of Martin. He proposes to care for the boy, but Laura insists on looking after him with the hope that Martin will eventually come to love the lad and claim him.

Martin is indifferent to the boy, not knowing that the youngster is his son, but resents the intrusion of Howard into Laura's life. Martin withdraws his promise to furnish funds for Brother Joe's settlement camp, breaks off with the girl and prepares to install gambling devices in his cafe. The events leading up to the fight between Howard and Martin, the subsequent winning of the girl by Howard and the change of heart by Martin are full of lively action material.—Mooney, New York.

Produced and distributed by Fox. Produced by Joseph Engel. Directed by H. Bruce Humberstone. Screen play by Edward Eliscu, Lou Breslow, Dore Schary. From the story by Gerald Beaumont. Photographed by Daniel Clark. Sound by Bernard Freericks. Art director, Walter Koessler. Gowns, Alberto Luza. Musical director, Samuel Kaylin. P. C. A. Certificate No. 1032. Running time, 67 minutes. Release date, July 19, 1935. General audience classification.

CAST

Eddie Howard	Lew Ayres
Laura Grant	Mae Clarke
Tim Martin	Paul Kelly
Lefty Phillips	Ralf Harolde
Brother Joe Campbell	William Harrigan
Tommy	Billy Lee
Mr. Fossbender	John Qualen
Misty	Warren Hymer
Mr. Rabinowitz	Vince Barnett
"Uncle Sam"	William Benedict

Hot Tip

(RKO Radio)

Comedy Drama

Primarily of the race track but tempered throughout with appealing drama, this picture describes the troubles of the mathematically inclined horse dopester who picks the right horses, but never wins, until with everything at stake, his horse comes under the wire, first.

For exhibitors the comedy element of the picture, ably carried by the two leading names in the cast, James Gleason and Zasu Pitts, and the exciting horse races are the things to sell. Included in the cast are Margaret Callahan, Russell Gleason, J. M. Kerrigan and Arthur Stone.

Gleason, married to Miss Pitts and the father of Miss Callahan, is the proprietor of a small-town lunch counter, the means of supporting his family, Gleason's chief interest in life is the race track. Through painstaking application to detail he traces the history of each horse through the racing forms and stud books, but is prevented from betting by his wife, who holds tightly to the purse strings. Promises of a better life finally break down her convictions and Gleason prevails upon her to bet their savings.

Leading all the way, the horse stumbles a short distance from the finish and falls and with the fall goes Gleason's peace for the next three years, as Zasu will never allow him to

(Continued on following page)

forget the race. Gleason, who hasn't seen a race in three years, finds fate intervening in the person of his prospective son-in-law. Russell Gleason and Miss Callahan are in love and want to get married, but Zasu will not give her consent until Russell has raised enough money to buy the auto washing shop where he works. He needs $2,000 and he has only $200. Gleason persuades Russell that the only hope he has of getting married is to bet the money on a horse race. Russell asks Gleason to place the bet.

Locking himself in his room, Gleason stays up all night scanning the racing forms and, satisfied he has picked a winner, prepares to bet the money the next day. Shaken in his belief in the horse he had chosen, he places the money on another. The horse he had originally picked wins and Gleason loses Russell's money.

Believing they had won the money, the young couple plan on marrying immediately and Gleason, who hides the truth, prepares to raise money to repair the damage. How he raises the money, becomes involved in family disputes and is almost prevented from racing the horse in which he has acquired a half interest, leads to the fast climax, an exciting horse race and a happy ending. It is a picture for the family.—Mooney, New York.

Produced and distributed by RKO Radio. Associate producer, William Sistrom. Story by William Slavens McNutt. Directed by Ray McCarey and James Gleason. Screen play by Hugh Cummings, Olive Cooper and Louis Stevens. Photographed by Jack MacKenzie. Musical director, Alberto Colombo. Art director, Van Nest Polglase. Associate art director, Field Gray. Costumes by Walter Plunkett. Recorded by John L. Cass. Edited by James Morley. P. C. A. Certificate No. 1100. Running time, 72 minutes. Release date, September 6, 1935. General audience classification.

CAST

Belle McGill	Zasu Pitts
Jimmy McGill	James Gleason
Jane McGill	Margaret Callahan
Ben	Russell Gleason
Tyler	Ray Mayer
Apollo	Willie Best
Matt	J. M. Kerrigan
Hooper	Arthur Stone
Crumm	Rollo Lloyd
Sheriff	Del Henderson
Spider	Donald Kerr
Queenie	Kitty McHugh

Powder Smoke Range

(Radio)

Western

No matter by what more dignified appelation Hollywood choses to term it, "Powder Smoke Range" is a western. The six outstanding western stars it features and the whole host of supporting players whose careers have been indelibly bound up with the "horse opera" character of entertainment wouldn't permit anything else. As everything that these players represent and all that the character of amusement calls for is included, its only shortcoming is the rather noticeable omission of a spectacular wild riding chase.

While it's nothing that will excite the sophisticates it is something that should stir youngster enthusiasm to a marked degree. With the names Harry Carey, Hoot Gibson, Bob Steele, Tom Tyler, Guinn Williams, Art Mix, Buffalo Bill, Jr., and Buddy Roosevelt providing the ammunition to arouse juvenile curiosity, the showmanship trend is quickly established. One line sets it up—a congress of western stars in a western melodrama.

In the yarn Carey, Gibson and Williams are three cowboy musketeers with the former being the hero and the latter two supplying the comedy. Interrupting a stage coach holdup, Carey learns that Bob Steele, regenerated desperado, has come into control of a ranch and has cut them in for a share. In town, they run into the familiar situation. Sam Hardy and his minions, a bunch of crooked rustlers, are conniving to do Steele and his sweetheart, Boots Mallory, out of the ranch. Everything is as villanous and heroic as expected. Hardy determines to bluff his way; Carey is the hero who knows how to call his bluff. Hardy hires Tom Tyler, professional gun man, quickest draw in the Southwest, to kill Carey. Carey is game and also a bit of a humanitarian hero. He loads his gun with something like B-B shot with which to hit his foe in the battle in the deserted street.

Then, winning Tyler over to his side, comes Carey and his cohorts to stage the gun battle among the mountain rocks. Only the slightest vestige of a chase precedes, but the roaring, zinging gun battle makes up for it. Naturally the forces of law and order are victorious. Hardy, who of course was safe at home while his men were dying, is thrown out of his position of power and influence. The business of raising cattle can go on in peace and there's a suggestion of a romantic finale to bring Steele and the only girl in the film, Boots Mallory, together.

. For young audiences and for the weekend position, the film is something that can be ballyhooed to the skies.—McCarthy, Hollywood.

Produced and distributed by RKO-Radio. Associate producer Cliff Reid. Directed by Wallace Fox. Screen play by Adele Buffington. From the novel by William Colt MacDonald. Photographed by Harold Wenstrom. Musical director, Alberto Colombo. Art director, Van Nest Polglase. Associate, Field Gray. Recorded by Hal Bumbaugh. Edited by James Morley. Assistant director, Sig Fogel. Release date, October 11, 1935. Running time, when seen in Hollywood, 74 minutes. General audience classification.

CAST:

"Tucson" Smith	Harry Carey
"Stony" Brook	Hoot Gibson
Jeff Ferguson	Bob Steele
"Sundown" Saunders	Tom Tyler
"Lullaby" Joslin	Guinn Williams
Carolyn Sibley	"Boots" Mallory
"Chap" Bell	Ray Mayer
Steve Ogden	Sam Hardy
Deputy Glasgow	Adrian Morris
"Bat" Wing	Buzz Barton
"Bud" Taggart	Wally Wales
"Rube" Phelps	Art Mix
"Tex" Malcolm	Buffalo Bill, Jr.
Auringer	Buddy Roosevelt
Jim Reese	Franklyn Farnum
"Happy" Hopkins	William Desmond
Banker Orchan	William Farnum
"Fin" Sharkey	Ethan Laidlaw
"Sourdough" Jenkins	Frank Rice
Jake Elliott	Eddie Dunn
Gun Store Proprietor	Irving Bacon
Gus Trout	Barney Furey
Dr. Clem Jones	Henry Rocquemore

Sunny Youth

(Amkino)

Comedy Drama

Something more of the type of entertainment to be found in the regular run of American films, is in this latest importation from the state-owned motion picture industry of Russia. Having as its basis in story the elementary conflict of two young men for the hand of a girl, and engaging in athletic competition to prove the worth of each, the picture has rather less of propaganda than does the usual run of pictures which have come to this country from Russia.

The language element is singularly simplified for American audience consumption in this instance, since the Russian dialogue has been entirely eliminated, and an accompanying musical score dubbed in, plus regular subtitles as in the pre-talking days of the motion picture.

Although there is more acceptable material for the regular run of American audiences in this than in many other Russian films, its story is actually an old theme. The film contains nothing particularly outstanding, by reason of which the exhibitor could sell it as an unusual importation from abroad.

In a particular workers' group are two friends, one a star athlete, the other studious, not athletically inclined. The great rival of the athlete is the villain of the piece, an egotistical winner who has consistently beaten the star on the track. Meeting a girl, the studious boy falls in love, but finds the girl chiefly interested in athletic prowess. Enlisting the aid of the sweetheart of his friend, he goes into training in secret, and their frequent meetings lead to misunderstandings, and jealousy. Finally it is explained to everyone but the girl, until the day of the big race which is to decide locally the man who is to be sent to Moscow for the final racing. The star, through the trickery of the unscrupulous rival, is injured and at the last moment the roommate is pressed into the race. He wins in an action climax and a reconciliation is affected.—Aaronson, New York.

Distributed by Amkino. Produced by Ukrainfilm. Directed by Paul Koromoitsev. Music by Jack Zelony. Running time, 70 minutes. Release date, August 17, 1935. General audience classification.

CAST:

Anya	A. Shubnaya
Vera	M. Savitskaya
Lucia	A. Lakhtionova
Marko	N. Penkovich
Boris	V. Gomolyak
Andrei	C. Meyerovich
Lukich	A. Kerner

O'Mahoney-George Bout

(Pat Garyn)

Action

There is real action and plenty of it in this actual picturization of the recent wrestling championship bout between O'Mahoney, the sensational arrival from Ireland, and George of the United States. The film was produced by Ambuder Company of Boston and distributed by Pat Garyn. As the two giants grapple, employing all sorts of punishing holds, and their results are graphically registered, there is something for the sporting fans to see. Then as the climax, first George throws the Irish champion out of the ring, and then O'Mahoney turns the tables, and this time George is unable to climb back in time. The film ends with a roughhouse battle all over the ring among the handlers of the two wrestlers, Referee James Braddock and the police. Action, but not for the fainthearted.—Running time, 17 minutes.

Ye Gotta Be a Football Hero

(Paramount)

Amusing

Popeye, the unconquerable Sailor, herein takes his best girl to the football game, and soon realizes she is interested in his chief rival because he is a star of the huge team he runs. Popeye joins the small opponents, and goes into action. Along with his team he takes a severe trouncing, until he manages to reach his spinach. Then the fur flies, the game is all over and Popeye wins back his girl. An amusing cartoon.—Running time, 7 minutes.

Sirens of Syncopation

(Paramount)

Entertaining

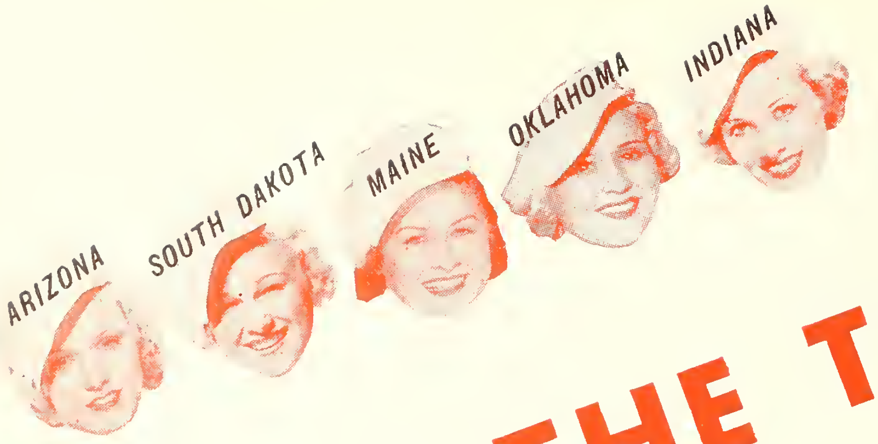
Phil Spitalny and his "Musical Ladies," orchestra composed entirely of women, supply light but good entertainment, musical style, in this subject of the Headliners series. As they render various popular numbers, solo bits are featured, including vocalizations, and a dance number or two. Good for a light spot on almost any program.—Running time, 9 minutes.

Paramount Offers Wanger New Contract

Paramount has offered Walter Wagner a new contract calling for 10 pictures instead of six. The first under the new agreement is to be "Mary Burns, Fugitive." Mr. Wanger has signed Gene Towne and Graham Baker to long term writing contracts. Others planned by the producer are "Big Brown Eyes," with Joan Bennett, and "The Moon Is Our Home," by Faith Baldwin.

RKO to Open Exchange in Warsaw

RKO will open its own exchange in Warsaw to handle distribution of its product throughout Poland, according to information received from Phil Reisman, vice-president in charge of sales of the RKO Export Corporation, now abroad. Mr. Reisman, accompanied by E. D. Leishman, managing director of Radio Pictures International, Ltd., will make a business tour of the Scandinavian countries.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JACK HALEY

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ALAN DINEHART

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IOWA
CONNECTICUT
LOUISIANA
MICHIGAN
VERMONT
NEW MEXICO

NEW HAMPSHIRE
TENNESSEE
VIRGINIA

ON PARADE

Story by Gertrude Purcell, Jay Gorney and Don Hartman
Music and lyrics: Jay Gorney and Don Hartman

Directed by Norman McLeod
Screen play by Don Hartman and Rian James

P.S. "Gay Deception" sensational in Hollywood preview! Audience reaction tremendous! Reviews grand! More news later!

GAY DECEPTION

SHOW WITHOUT FOX

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

THE BIG BROADCAST OF 1936

(*Paramount*)

Lump together the commercial value of many of Paramount's biggest star names, add to them the worth of a whole host of radio specialists and back all up with a farce comedy story, brimful of fun and music, and the potential showmanship of this production is evident. The story revolves itself around Jack Oakie, Lyda Roberti, Burns and Allen, Henry Wadsworth and Wendy Barrie. Oakie and Wadsworth own a one-lung radio station. 'Burns is the inventor of the teleradio, a combination television-radio apparatus. The trio try to get Lyda Roberti, a foreign princess, to finance it. She takes them to her country. There, while entertaining her with the art of famous personalities, they become involved in an international brawl that requires the full force of the U. S. Navy to rescue them. That the winning of a $100,000 prize for the best radio program climaxes the hilarity, is typical of the farcical tune to which it moves.

In addition to the screen names mentioned it also will present C. Henry Gordon, Benny Baker, Samuel S. Hinds, Akim Tamiroff and Arthur Aylesworth. From the outside entertainment fields it has taken Amos 'n' Andy, Jessica Dragonette, Ray Nobel and his band, dancing Bill Robertson, Ruth Slenczynski, pianist; Willy, West and McGinty, comedy sketch; Richard Tauber, Carlos Gardel, the Vienna Choir Boys, Harold and Fayard Nichols, noted dancers of the stage, and Ina Ray Huttan and band, together with Betty Jane Cooper.

Sketches will present Ethel Merman, Mary Boland and Charles Ruggles, Virginia Weidler, David Holt, Guy Standing, Gail Patrick and Lillian Harmer and Bing Crosby and William Burress.

Original screen play is by Walter DeLeon, Francis Martin and Ralph Spence. Music is by Ralph Rainger and Richard Whiting with lyrics by Leo Robin and Dorothy Parker. Norman Taurog is directing.

FRISCO-KID

(*Warner*)

With James Cagney in the title role and the picture being directed by Lloyd Bacon, who handled him in three of his biggest previous hits, "Here Comes the Navy," "Devil Dogs" and "Irish in Us," this story is an action-packed dramatic romance localed in San Francisco's colorful legendary Barbary Coast.

The action being that which is associated with the place and time as it is recorded in fact and fiction, and a romantic love interest being woven in, Cagney, after killing a villain who had tried to shanghai him, embarks on a career that establishes him as the gambling king of the Coast. As the forces of law and order are endeavoring to bring some semblance of respectability to the growing city a series of brutal murders bring out the famous old vigilantes again. Cagney, reformed by love, but unable to live down his prior evil reputation, is saved from the gallows by the heroine as fire reduces the first Barbary Coast to ashes.

Story, an original screen play by Warren Duff and Seton I. Miller, is based on a series of authentic incidents and portrays actual characters.

The cast supporting Cagney, while composed mainly of names often seen in Warner pictures, also marks the return to screen work of Estelle Taylor. Margaret Lindsay is featured as the heroine and the various other characters are interpreted by George E. Stone, Ricardo Cortez, Donald Woods, Joseph King, Robert McWade, Barton MacLane, Robert Strange, Joseph Crehan, John Wray and Fred Kohler.

With another similarly localed and atmosphered picture, Goldwyn's "Barbary Coast," coming along so that releases will undoubtedly be close together, there is bound to be a creation of popular interest in the theme and setting, that smart showmanship may turn to advantage.

ANNIE OAKLEY

(*Radio*)

This is the dramatic, romantic story of colorful Annie Oakley, legendary world's champion markswoman—the shooting star of a couple of generations ago. Based on an original by Joseph A. Field, the screen play is by Joel Sayre and John Twist. Direction is by George Stevens, maker of the current "Alice Adams" and recently credited with "Nit Wits."

It stars Barbara Stanwyck in a role much different in character than any in which she has recently appeared. She is supported by a cast of more than ordinary name value as Preston Foster, Ray Mayer, Andy Clyde, Moroni Olsen, Melvyn Douglas, Pert Kelton and Margaret Armstrong will be seen in featured roles and minor parts assumed by Jack Mulhall, Dick Elliott, Eddie Borden, Otto Hoffman, Brooks Benedict and George Lollier.

As a bet-settling match brings champion shot Foster and Miss Stanwyck into competition that shortly takes on a romantic love interest, the film moves into the aura of the famous Buffalo Bill Wild West Show. With the pair as the stellar attractions, the show sensationally tours the country, bringing to the fore in addition to Colonel Cody such characters as Sitting Bull and Rain in the Face, Indian chiefs who participated in the Custer massacre. In Europe it brings in the then Prince of Wales and Crown Prince, later Kaiser, Wilhelm. The romance between Foster and Miss Stanwyck goes on the rocks through complications with Melvyn Douglas when Foster is accidentally shot in a match. While Annie rides on to glory, Foster disappears only to be found years later running a shooting gallery and Miss Stanwyck is reunited with the only man she ever loved.

CHARLIE CHAN IN SHANGHAI

(*20th-Fox*)

In this, the ninth of the "Chan" series, Charlie Chan takes himself into the colorful, mysterious, menacing and never understood land of his screen ancestors. For the first time in his screen career the celebrated Chinese detective solves a Chinese mystery that is more baffling and consequently as intriguing and entertaining as the most unsolvable Chinese puzzle. Essentially a bewildering adventure in Chinese crime, it also has its unique comedy contrast, principally in Warner Oland's singing of a Chinese song.

The trend and atmosphere of all Chan stories being generally well understood and appreciated as entertainment and showmanship features this has to do with Chan's secret mission in breaking up and apprehending the culprits running a sinister opium trading business. A murder is committed, there are no clues, but Chan solves the crime in his own inimitable manner.

With Oland again in his familiar role as the dominating showmanship factor, substantiating the appeal of story worth, another exploitation feature is the appearance of Keye Luke, again appearing as Chan's son, a character he first had in "Chan in Paris." Other players are Irene Hervey, recently seen in "Hardrock Harrigan," who carries the romantic angle with Charles Locher, making his first important appearance. Other players are Halliwell Hobbes and Russell Hicks, as well as a number of Chinese character actors in atmospheric parts.

I LIVE FOR LOVE

Warner

A romantic triangle comedy romance in context, this story is told against the backgrounds of the theatre and radio broadcasting. The original story and screen play are by Jerry Walk, Julius Epstein and Robert Andrews. Lyrics and music are by Mort Dixon and Al Wrubel, who have functioned similarly in several recent Warner productions. Direction is by Busby Berkeley, maker of the current Joe E. Brown "Broadway Joe" and previously credited with the direction of "Gold Diggers of 1935," in addition to being noted for his handling of spectacular dance numbers in many pictures.

The cast is headed by Dolores Del Rio, last seen in "In Caliente," and Everett Marshall, noted operatic baritone, who, in making his initial screen appearance, has for a popular interest stimulating background a long list of successful appearances on the stage and radio. In the picture he will be heard singing five or six song numbers. The supporting cast includes Hobart Cavanaugh, Don Alvarado, Berton Churchill, Guy Kibbee, Allen Jenkins, Mary Treen and Robert Greig as the better known screen names, and also presents Shaw and Lee and Eddie Conrad of stage and airway fame.

THE VIRGINIA JUDGE

(*Paramount*)

During many years on the vaudeville stage, Walter C. Kelly made his Virginia Judge character familiar and loved by millions of theatregoers. His act, a monologue then, now becomes the substance for a potentially charming comedy character story. In collaboration with Octavus Roy Cohen, whose magazine stories dealing with southern characters and situations have been widely read, Kelly has prepared a story, which, similar to the Irvin Cobb theme in atmosphere, makes the "Judge" a living character, kindly, witty, sympathetic, who has only one sorrow: his inability to win the friendship of his antogonistic stepson. How he contrives to do this, in the meantime introducing a homely, down-to-earth romantic angle, endows the story with an emotional quality on a par with its humor.

Kelly, who made his feature screen debut in "McFadden's Flats," will be supported by Marsha Hunt, a promising newcomer, who with Johnny Downs shares the love interest. Localed in the old South, the picture will also present characters typical of that section in Stepin Fetchit, Robert Cummings, T. Roy Barnes, Dudley Dickinson, Erville Alderson and Sam McDaniels.

THE HOLLYWOOD SCENE

by VICTOR M. SHAPIRO

Hollywood Correspondent

HOLLYWOOD WATCHING "CRUSADES" ROADSHOW
DUAL OPPONENTS CITE THE TEMPLE FILM GROSS
FISHING IS NOW THE COAST'S FAVORITE SPORT
GOLDWYN STARTS UNITED ARTISTS EXPANSION

PRODUCERS, writers and directors are watching with keen interest results of the road showing of "The Crusades." This is the first film to be roadshown since "Cavalcade" was given pre-release showing in 1933, and, according to some executives here it may also mark a tentative gesture toward the return of the single bill.

Hollywood is awaiting results also on one other picture announced for roadshow engagements this fall when Warner will release "A Midsummer Night's Dream" for two-a-day engagements before it has general release.

Nearly every studio has one or more films which may rate two-a-day showings, provided the public shows interest. RKO-Radio's "The Three Musketeers" and "The Last Days of Pompeii" promise to be offerings out of the ordinary. MGM has "Mutiny on the Bounty" and "Romeo and Juliet" as definite candidates in this class with "The Great Ziegfeld" a possibility. Though Darryl Zanuck has increased budgets on a number of Twentieth Century-Fox pictures, at the present time none of the list looks like roadshow material with the possible exception of "Metropolitan" starring Lawrence Tibbett.

Universal expects "Show Boat," musical starring Irene Dunne, to be one of the bigger pictures of the year, and they claim that the talking version of "The Hunchback of Notre Dame" will supersede the silent film in wide public appeal.

Paramount's "So Red the Rose" may reveal road show calibre in the preview, and so may "Rose of the Rancho" starring Gladys Swarthout.

May Signal Single Bill Return

The Technicolor feature, as yet unannounced, which Pioneer will produce this fall, probably will make a bid for special showings, and so will "Leonardo de Vinci," which Walter Wanger will make in London next spring.

Warner is giving special attention to "The Charge of the Light Brigade," "Anthony Adverse," "The Green Pastures" and "Captain Blood."

The general feeling in Hollywood is that if "The Crusades" and "A Midsummer Night's Dream" do handsomely in their first engagements, it will also signal the return of single bills, as it will definitely show the public has capacity to pay and is again becoming selective. Single bills may not come back all at once, but Hollywood is hopeful for a gradual trend to the single standard, and believes that it may gain momentum with the road-show showings of this handful of special attractions.

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Single Feature Results

Box office results of the presentation of "Curly Top" at Loew's State and Grauman's Chinese theatres on a single bill, day and date policy, are serving as delectable ammunition for the anti-double bill adherents. "Curly Top's" combined gross of more than $30,000 at both houses not only stands as a recent double record-breaker, but is also the top business for both houses during a period of many months.

Compared with the last Shirley Temple picture, "Our Little Girl," admittedly one of her weaker features, the "Curly Top" gross is several thousand dollars more than double. Yet that picture, played on a similar day and date basis, was presented with another feature. In comparison with the last Temple picture, "The Little Colonel," presented in both houses as a single feature, the take on "Curly Top" was over $12,000 more.

In the case of the three pictures, Loew's State ran ahead of the Chinese in percentage ratio of approximately one and one-third to one. A peculiar circumstance surrounds the business done at both houses. At Loew's, a downtown theatre, the matinee business was high with a noticeable falling off in the evenings. The reverse is true at the Chinese where light matinee business was greatly increased by night trade.

Just previous to "Curly Top," both houses had played "The Call of the Wild" on a single bill day and date policy. In the case of that picture, the box offices grosses were only slightly under those established by the Temple feature.

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Business While Fishing

Late last summer, Hollywood discovered it was easier and funnier to get a healthy looking suntan on a fishing barge than on the golf course. Since then, more and more film people have taken to the sea, until now, deep-sea fishing has supplanted golf almost entirely as Hollywood's favorite weekend sport. When a film executive now says "I got 87 over the weekend," he doesn't mean strokes on a golf course. He means baracuda, yellowtail, or swordfish, and the larger the number, the happier he is.

Peculiarly this interest in fishing is reacting to the benefit of productions. On a fishing barge with time to loll around, sit and think, business is transacted, talent trades are made, casting is indulged in and discussions take the form of story conferences. In favor of fishing, is sun, sea and air—no telephones, and isolation from people who intrude in public or private links.

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News Flashes

Charles Skouras flew to New York on routine business for Fox West Coast. . . . James Dunn is now a free lance, having arranged a cash settlement of his contract with 20th Century-Fox due to his dissatisfaction with stories handed him. Dunn had two years to go according to his representative. . . . The assistant director's section of the Academy has selected nineteen candidates for membership on the section executive committee through its nominating committee. Candidates will be voted upon next month. . . . George Bagnall, 20th Century-Fox treasurer, has turned in his resignation. No successor has been named to his post.

An initial expenditure of $300,000 has been announced by Samuel Goldwyn in an expansion move at United Artists. This is the beginning of a plan to spend $18,000,000 on United Artists productions during the coming year.

Sylvia Sidney has signed a new deal with Paramount at a raise in salary. She will make five pictures during the year. . . . Edward Small will spend $7,500,000 on 10 pictures during the coming year, he announced. . . . Hector Dods, formerly head of 20th Century's cutting department, has moved to 20th-Fox in the same capacity, replacing Louis Loeffler, who resigned.

▽

Nine Pictures Completed

Again this week, the number of productions completed runs ahead of pictures started as nine came off the line to be replaced by six.

MGM completed two pictures. Both are in the potential big feature class. After having been returned once for additional scenes, "A Night at the Opera," featuring Graucho, Harpo and Chico Marx, was finally completed. Supporting cast includes Margaret Dumont, Allen Jones and Walter King. Sam Wood directed. "Let Freedom Ring" was also transferred to the cutting rooms. Jack Benny is starred, supported by Una Merkel, Mary Carlisle, Harvey Stephens, Nat Pendleton, Ted Healy, Shirley Ross, Stuart Erwin and Johnny Arthur. Charles Reisner directed.

Two pictures also finished at Paramount. The first, "The Virginia Judge," presents Walter C. Kelly in the title role he created on the vaudeville stage. Others in the cast are Marsha Hunt, Stepin Fetchit and Johnny Downs. Edgar Sedgwick directed. The second picture, "Gettin' Smart," will present Lee Tracy, Roscoe Karns, Grace Bradley, Kent Taylor, Gail Patrick and Gordon Westcott. James Cruze directed.

For Republic release, M. H. Hoffman completed "The Spanish Cape Mystery." The cast lists Helen Twelvetrees, Donald Cook, Berton Churchill, Frank Sheridan, Harry Stubbs, Guy Usher, Huntley Gordon, Betty Blythe and Jack LaRue. Lewis D. Collins directed.

Warner completed "The Case of the Lucky Legs." It presents Warren William, Genevieve Tobin, Patricia Ellis, Lyle Talbot, Anita Kerry, Allen Jenkins. Archie Mayo directed.

"Thunder Mountain," a Sol Lesser production for 20th Century-Fox, was completed. George O'Brien is starred and the cast includes Barbara Fritchie, Frances Grant, Morgan Wallace, Edward LeSaint and George Hayes. David Howard directed.

Mascot finished "Waterfront Lady." The cast includes Ann Rutherford, Frank Albertson, Barbara Pepper, Clarence Wilson, Charles Wilson, Grant Withers and J. Farrell MacDonald. Joseph Santley directed.

Last of the completed product is Universal's "Fighting Youth," a football picture. It will present Charles Farrell, June Martel, Andy Devine, J. Farrell MacDonald, Phyllis Fraser, Eddie Nugent, Glen Boles and Ann Sheridan. Hamilton MacFadden directed.

Only Warner started more than one picture. The two new ones at that studio are "I Found Stella Parrish" and "Hard Luck Dame." In the first, which Mervyn LeRoy is directing, Kay Francis, Paul Lukas, Sybil Jason and Ian Hunter are featured. The second will present Bette Davis, Franchot Tone and Margaret Lindsay in the leading roles. Alfred Green is directing.

With Howard Bretherton directing, Paramount started "Eagle's Brood." The cast includes William Boyd, Jimmy Ellison, Nana Martinez, Frank Shannon, William Farnum, Al Lydell, George Hayes, Addison Richards, Paul Fix.

Universal started "East of Java." It will present Charles Bickford, Clarence Muse, Elizabeth Young, Frank Albertson, Leslie Fenton, Seigfried Rumann and Ivan Simpson. George Melford is directing.

At 20th Century-Fox, "The Man Who Broke the Bank at Monte Carlo" was put in work.

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PICTURE

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 280 (one of a special group on sound)—(A) No matter how well equipment containing as many inter-related parts as are required for motion picture sound reproduction, is designed, trouble may develop when it is in operation. What is the best means for insuring trouble-free operation? (Because I would like to publish several answers to this one I will confine question 280 to just one section.)

Answer to Question No. 274

Bluebook School Question No. 274 was: (A) When should a photocell be replaced? (B) Why is it important not to disturb the position of the exciter lamp optical system after the focus has been correctly adjusted by the manufacturer's representative? (C) What general precautions should be observed when replacing tubes in an amplifier?

The engineers who prepared this question say:

"(A) After a photocell has been in use for a considerable space of time, say one or two years (according to the number of hours of operation per day) the electronic emission from the cathode will begin to diminish in much the same manner as emission in an ordinary radio tube drops off with age. This will, of course, be indicated by loss of volume from the particular soundhead in which it is used. The cell should be replaced with a new one, and the old one destroyed to prevent possibility of it getting mixed with the stock of spare cells. It has no further value.

"(B) The optical system is so designed that it will focus or concentrate the light from the exciter lamp in a very thin line at a fixed distance from the objective lens thereof. The distance at which the objective lens is placed from the film should be such that the focal point of the light is in the same plane as the emulsion side of the film. Should this condition not obtain, the quality of light production will suffer in proportion to the amount of error in placement. All frequencies in the upper ranges may be lost and all other frequencies will be somewhat distorted.

"(C) Do not replace tubes with the voltage on because the removal of one tube may put excessive voltage on the others in that amplifier, or the tubes may be damaged if the prongs are started in the wrong socket holes when replacing. When in operation power and rectifier tubes become so hot that they will burn the hand. Any sudden cooling of the bulb will set up strains that may crack the glass. Strains make the glass extremely fragile and subject to breakage at the slightest jar. Avoid placing hot tubes upon a metallic or damp surface."

Those making satisfactory answers were: S. Evans and C. Rau; D. Danielson; G. R. Doe; R. J. Arntson; T. Van Vaulkenburg; H. Edwards; J. Wentworth; B. De Vietti; D. Goldberg and L. Hutch; E. Boyer; F. H., S. and P. Dalbey; J. E. Wyman; G. N. Guidotti and F. L. Saylor; W. W. Gilreath; F. H. and L. Klar; M. L. Daniels; J. Jurts, T. N. Onby and D. Howard; S. Spooner and B. H. Thaller; L. M. and C. B. Traxler; T. H. Barker and C. Glass; T. Turk and B. L. Ferman; M. and J. DeVoy; D. L. Sinklow; P. D. Otterman; P. Itt; D. L. Lode, B. H. Sanders, J. Jensen and K. Y. Spencer; E. Hodson and J. Johnson; L. L. Boll; R. Geddings and L. Grant; R. and K. Wells, D. Lally and F. Ferguson; S. N. Rudolph; R. D. Jackson and B. L. Korda; L. W. Hess, B. B. Bauer and R. Colman; T. Emmerson; H. D. Coleman and G. Bates; J. Stone; R. Carmody and P. L. Stone; E. Mantol and H. Hughes; L. N. Stone; S. T. and M. Gibson; P. and L. Felt; W. H. Allen; T. Yerts; H. K. Adams; G. Hancock, N. H. Porter and D. Livingstone; L. T. Tappey; H. Pitchkey and C. Mellinger; D. M. Patrick; G. McGuire.

Concerning Section A, Danielson says, "When a photocell shows signs of weakness, or when it becomes noisy, as compared with a cell that is known to be faultless. Naturally it should be replaced when any fault in the sound can be traced to it."

Wyman says, "Replace when excessive ionization takes place at ordinary B voltage, usually about 90 volts. This is evidenced by a pronounced blue glow at the anode. Replace when frequency response falls off. Replace when exciter lamp must be operated above normal level to match results from the other projector."

In reply to Section B G. E. Doe says, "Because such disturbance would alter the necessarily exact distance of the focal point from the lens, which must be precisely at the plane of the film track, or alter the necessarily very precise positioning of the light beam, which must be precisely in alignment with markings on the variable density sound track. Such disturbance would have highly injurious effect upon sound. Exact repositioning is almost impossible by anyone except an engineer equipped with special tools and instruments."

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P. and L. Felt reply thus: "The position of the light ray at the film surface is and must be very exact. This matter is measured in fractions of a thousandth of an inch and with such measurements the projectionist is not equipped to deal. If the objective lens be moved either ahead or back in any degree, the light ray will not be focused precisely at the film plane. In either case it will be too deep or 'thick' with resultant distortion of sound and losses in its higher ranges. If it be tilted sidewise it will not properly separate the various sound track impressions, merging one into the other to an extent commensurate with the amount of the fault."

Evans and Rau say, "(1) That the tube is of correct type, (2) that its prongs are clean, (3) that contact springs make good contact with prongs, (4) that tube is well down in socket, (5) that no voltage is on; if there is, the removal of one tube puts excessive voltage on the rest of them. Also, with voltage on, if tube prongs be started into the wrong holes, damage might result."

Boyer says, "The projectionist must be very careful in replacing amplifier tubes. It is very easy to get the 'right tube in the wrong socket.' The 50, 80, 81 and 40 type tube all fit into the same socket. Never insert a tube until very sure it is the right one for the socket it is going into."

H. Edwards says, "As with everything else in projection, a man must be certain he does things exactly right, as mistakes will either cost money through damaged equipment or wasted power, or will react against the excellence of the show, and thus cost the box office money. Before placing an amplifier tube in a socket one must be sure (1) it is clean as to its contacts, (2) that its contacts fit the socket, (3) that good electrical contact will be and is made, (4) that the tube is of correct type for the socket circuit and that the amplifier is electrically dead, (5) that the tube itself is in good condition. In short, that everything is as it should be."

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended August 24, 1935, from 99 theatres in 18 major cities of the country, reached $977,665, an increase of $154,585 over the total of the preceding week, ended August 17, 1935, when 91 theatres in 17 major cities aggregated $823,080.

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Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1934.) (Dates are 1935 unless otherwise specified.)**	
Boston								
Boston	3,246	25c-50c	"Woman in the Dark" (Radio) and "Cowboy Millionaire" (Fox) (25c-40c)	6,000	"Manhattan Moon" (Univ.) and "Triumph of Sherlock Holmes" (Olympic)	6,000	High 4-27 "Transient Lady" Low 8-3 "A Dog of Flanders" and "What Price Crime"	31,000 4,000
Fenway	1,382	30c-50c	"We're in the Money" (W.B.) and "The Virginian" (Para.)	3,500	"Dante's Inferno" (Fox)	5,000	High 1-6-34 "Lady Killer" and "Girl Without a Room" Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	12,000 2,500
Keith's Memorial	2,907	25c-65c	"Alice Adams" (Radio)	14,000	"Jalna" (Radio) (6 days)	5,500	High 3-23 "Roberta" Low 8-17 "Jalna" (6 days)	30,000 5,500
Loew's Orpheum	2,970	25c-55c	"China Seas" (MGM)	17,000	....		....	
Loew's State	3,537	25c-55c	"China Seas" (MGM)	13,000	"Smilin' Through" (MGM) and "After the Dance" (Col.)	8,000	High 4-7-34 "Riptide" Low 7-6 "Sanders of the River" and "Unknown Woman"	22,000 7,500
Metropolitan	4,332	35c-65c	"The Irish in Us" (F. N.) (35c-55c)	22,000	"Every Night at Eight" (Para.)	24,000	High 4-6 "Private Worlds" Low 7-20 "Men Without Names"	41,000 14,000
Paramount	1,793	25c-50c	"We're in the Money" (W.B.) and "The Virginian" (Para.)	5,500	"Dante's Inferno" (Fox)	8,000	High 1-6-34 "Lady Killer" and "Girl Without a Room" Low 7-20 "Don't bet on Blondes" and "Ladies Crave Excitement"	12,000 4,000
Buffalo								
Buffalo	3,500	30c-50c	"Alice Adams" (Radio)	11,000	"The Farmer Takes a Wife" (Fox)	12,500	High 1-6-34 "Design for Living" Low 12-19-34 "Music in the Air"	26,000 5,000
Century	3,000	25c	"The Virginian" (Para.) and "Old Man Rhythm" (Radio)	6,500	"Pursuit" (MGM) and "Ladies Crave Excitement" (Mascot)	5,100	High 5-11 "Mark of the Vampire" and "Gigolette" Low 8-3 "Mad Love" and "A Dog of Flanders"	8,200 3,800
Great Lakes	3,000	25c-40c	"Jalna" (Radio) and "Hot Tip" (Radio)	6,500	"Every Night at Eight" (Para.)	7,000	High 9-29-34 "Belle of the Nineties" Low 12-22-34 "Gentlemen Are Born" and "Marie Galante"	18,800 3,800
Hippodrome	2,100	30c-50c	"Dante's Inferno" (Fox)	7,200	"We're in the Money" (W.B.)	5,500	High 5-19-34 "The House of Rothschild" Low 8-3 "Shanghai"	18,000 4,000
Lafayette	3,300	25c	"Loves of a Dictator" (GB Pictures) and "Men of the Hour" (Col.)	5,300	"Lady Tubbs" (Univ.) and "The Raven" (Univ.)	5,500	High 3-10-34 "It Happened One Night" and "Before Midnight" Low 7-27 "Notorious Gentleman" and "Strange Wives"	16,700 4,100
Chicago								
Apollo	1,400	25c-50c	"Broadway Gondolier" (W.B.)	6,200	"Shanghai" (Para.)	5,300	High 9-8-34 "The Cat's Paw" Low 6-22 "High School Girl"	16,000 4,000
Chicago	4,000	25c-68c	"Curly Top" (Fox) (35c-68c)	40,500	"Broadway Gondolier" (W.B.)	36,500	High 8-11-34 "She Loves Me Not" Low 5-26-34 "Thirty Day Princess"	66,000 19,000
Garrick	900	25c-40c	"The Man on the Flying Trapeze" (Para.) (2nd week) (25c-50c)	4,000	"The Man on the Flying Trapeze" (Para.) (1st week)	7,700	High 7-27 "No More Ladies" Low 5-4 "One New York Night"	9,000 3,000
Oriental	3,940	25c-40c	"Charlie Chan in Egypt" (Fox)	16,600	"Alibi Ike" (W.B.)	15,100	High 1-5 "Big Hearted Herbert" Low 6-16-34 "Registered Nurse"	25,000 12,000
Palace	2,509	25c-50c	"Alice Adams" (Radio)	25,100	"Lady Tubbs" (Univ.)	20,000	High 3-30 "Roberta" Low 12-1-34 "Kentucky Kernels"	30,000 8,000
Roosevelt	1,591	25c-50c	"Accent on Youth" (Para.) (5 days) (30c-60c)	11,000	"Dante's Inferno" (Fox) (9 days)	12,600	High 1-5 "Forsaking All Others" Low 8-18-34 "Paris Interlude"	27,000 6,000
State-Lake	2,776	20c-35c	"The Nitwits" (Radio)	13,300	"In Spite of Danger" (Col.)	13,200	High 9-8-34 "The Most Precious Thing in Life" Low 7-20 "Alias Mary Dow"	19,000 8.000
United Artists	1,700	30c-50c	"The Farmer Takes a Wife" (Fox) (2nd week) (30c-60c)	17,200	"Call of the Wild" (U.A.) (3 days - 3rd week) "The Farmer Takes a Wife" (Fox) (4 days-1st week)	3,400 8,600	High 5-5-34 "House of Rothschild" Low 4-13 "Vanessa: Her Love Story"	30,000 10,000
Cleveland								
Allen	3,300	30c-42c	"Curly Top" (Fox)	6,750	"The Irish in Us" (F.N.)	5,750	High 6-8 "Let 'Em Have It" Low 12-15-34 "Silver Streak"	7,250 1,400
Hippodrome	3,800	30c-42c	"Dante's Inferno" (Fox)	5,250	"Curly Top" (Fox)	17,500	High 3-16 "Roberta" Low 3-17-34 "Journal of a Crime"	23,000 2,900
RKO Palace	3,100	30c-60c	"Thirty-Nine Steps" (GB Pictures)	11,000	"She" (Radio)	13,500	High 4-6 "Transient Lady" Low 5-19-34 "Where Sinners Meet"	39,000 4,000
State	3,400	30c-42c	"China Seas" (MGM)	24,000	"The Man on the Flying Trapeze" (Para.)	11,500	High 1-12 "Forsaking All Others" Low 12-29-34 "Private Life of Don Juan"	28,000 3,500
Stillman	1,900	25c-35c	"Smilin' Through" (MGM)	4,000	"Woman Wanted" (MGM)	3,500	High 9-15-34 "Chained" Low 1-12 "Our Daily Bread"	10.000 2,000
Denver								
Aladdin	1,500	25c-60c	"Redheads on Parade" (Fox)	2,200	"Front Page Woman" (W.B.)	2,200	High 5-5-34 "House of Rothschild" Low 6-22 "Nell Gwyn" and "My Heart Is Calling" (6 days)	9,000 600
Broadway	1,500	25c-40c	"Call of the Wild" (U. A.)	2,000	"Love Me Forever" (Col.)	1,200	....	....
Denham	1,500	25c-40c	"Without Regret" (Para.)	1,750	"The Keeper of the Bees" (Mono.)	4,000	High 9-29-34 "Belle of the Nineties" Low 4-7-34 "She Made Her Bed"	16,500 800
Denver	2,500	25c-50c	"The Farmer Takes a Wife" (Fox)	7,000	"Call of the Wild" (U.A.)	8,000	High 1-13-34 "Roman Scandals" Low 7-20 "Escapade"	17,500 4.000
Orpheum	2,600	25c-40c	"China Seas" (MGM)	10,500	"Old Man Rhythm" (Radio)	8,500	High 2-17-34 "Hi Nellie" Low 12-29-34 "Hat. Coat and Glove"	19,500 1.000
Paramount	2,000	25c-40c	"The Black Room" (Col.)	3,000	"Ginger" (Fox)	3,000	High 5-11 "Bride of Frankenstein" Low 6-9-34 "Uncertain Lady"	7,000 400

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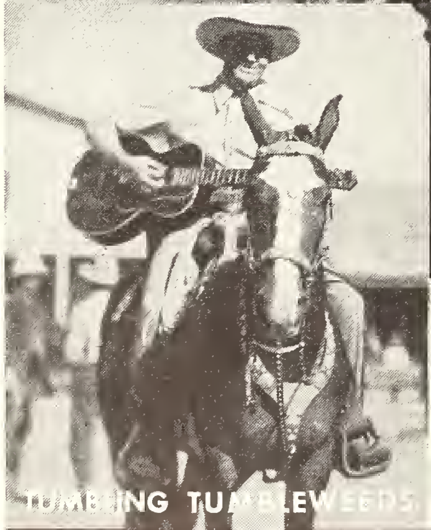
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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1934.) (Dates are 1935 unless otherwise specified.)	
Hollywood								
Chinese	2,500	30c-55c	"Curly Top" (Fox) (6 days)	13,490	"The Farmer Takes a Wife" (Fox) and "Murder Man" (MGM) (6 days)	10,200	High 4-14-34 "House of Rothschild" Low 12-29-34 "Music in the Air"	25,171 4,292
Pantages	3,000	25c-40c	"She Gets Her Man" (Univ.) and "Born to Gamble" (Liberty)	2,900	"Valley of Fear" (British) and "The Old Homestead" (Liberty)	2,800	High 12-8-34 "Imitation of Life" Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	12,200 1,500
W. B. Hollywood	3,000	25c-40c	"The Irish in Us" (F.N.) (6 days-2nd week)	8,400	"The Irish in Us" (F. N.) (6 days-1st week)	11,600	High 9-8-34 "Dames" Low 4-13 "Laddie"	25,000 5,700
Indianapolis								
Apollo	1,100	25c-40c	"The Farmer Takes a Wife" (Fox)	5,500	"Broadway Gondolier" (W. B.)	4,500	High 4-13 "Life Begins at 40" Low 5-4-34 "Thunder in the East"	7,500 1,600
Circle	2,800	25c-40c	"Every Night at Eight" (Para.)	4,500	"Smart Girl" (Para.)	8,500	High "Smart Girl" Low 1-19 "The President Vanishes" and "Enter Madame"	8,500 2,000
Lyric	2,000	25c-40c	"We're in the Money" (W. B.)	8,000	"The Irish In Us" (F. N.)	8,000	High 4-6 "Traveling Saleslady" Low 7-28-34 "Half a Sinner" and "Embarrassing Moments"	11,000 2,000
Palace	3,000	25c-40c	"China Seas" (MGM)	8,500	"Murder Man" (MGM) and "After the Dance" (Col.)	4,000	High 6-22 "Age of Indiscretion" Low 4-6 "Casino Murder Case"	12,500 2,750
Kansas City								
Mainstreet	3,100	35c-50c	"Old Man Rhythm" (Radio)	13,000	"The Arizonian" (Radio)	14,000	High 6-23-34 "Glamour" Low 1-12 "I Sell Anything"	23,000 2,000
Midland	4,000	15c-40c	"China Seas" (MGM)	25,000	"Smilin' Through" (MGM)	7,100	High 8-24 "China Seas" Low 12-22-34 "Private Life of Don Juan"	25,000 4,000
Newman	1,800	25c-40c	"Every Night at Eight" (Para.)	7,800	"Shanghai" (Para.)	8,000	High 9-29-34 "Belle of the Nineties" Low 4-13 "Rocky Mountain Mystery"	14,000 3,500
Tower	2,200	25c	"Champagne for Breakfast" (Col.)	5,800	"After the Dance" (Col.)	7,400	High 1-12 "Broadway Bill" Low 5-5-34 "Let's Fall in Love"	14,000 4,000
Uptown	2,000	25c-40c	"The Farmer Takes a Wife" (Fox)	4,400	"Dante's Inferno" (Fox)	5,300	High 10-27-34 "Judge Priest" Low 1-27-34 "Good Bye Again"	9,200 1,700
Los Angeles								
Filmarte	800	40c-50c	"Thunderstorm" (French) (6 days)	1,100	"Ariane" (Foreign)	1,900	High 4-14-34 "Moon Over Morocco" Low 6-30-34 "Island of Doom"	7,600 160
Four Star	900	30c-55c	"Dante's Inferno" (Fox) (2nd week)	4,700	"Dante's Inferno" (Fox) (1st week)	4,830	High 5-18 "Les Miserables" Low 12-15-34 "Have A Heart"	7,800 2,500
Hillstreet	2,700	25c-40c	"The Irish in Us" (F. N.) (2nd week)	9,300	"The Irish in Us" (F. N.) (6 days-1st week)	12,000	High 3-16 "Roberta" Low 1-27-34 "Let's Fall in Love"	16,000 1,800
Loew's State	2,500	30c-55c	"Curly Top" (Fox) (6 days)	15,700	"The Farmer Takes a Wife" (Fox) and "Murder Man" (MGM)	10,900	High 4-7-34 "Riptide" Low 12-29-34 "Music in the Air"	28,500 4,206
Paramount	3,596	30c-55c	"Accent on Youth" (Para.)	18,300	"Every Night at Eight" (Para.)	17,500	High 8-10 "Paris In Spring" Low 6-22 "People Will Talk"	32,000 12,500
W. B. Downtown	3,400	25c-40c	"The Black Room" (Col.) and "Jalna" (Radio) (6 days)	8,200	"Broadway Gondolier" (W. B.) (6 days)	7,300	High 9-8-34 "Dames" Low 12-29-34 "White Lies" and "The Last Wilderness"	20,000 4,900
Minneapolis								
Century	1,650	25c-40c	"Curly Top" (Fox) (2nd week)	5,000	"Curly Top" (Fox) (1st week)	5,000	High 10-20-34 "Barretts of Wimpole Street" Low 8-3 "Paris in Spring"	6,500 4,000
Lyric	1,238	20c-25c	"Sanders of the River" (U. A.)	1,800	"Don't Bet on Blondes" (W. B.) (5 days) "Sanders of the River" (U. A.) (2 days)	800 400	High 8-10 "Charlie Chan in Egypt" Low 1-27-34 "Jimmy and Sally"	2,000 500
RKO Orpheum	2,900	25c-40c	"The Arizonian" (Radio)	5,500	"The Irish in Us" (F. N.)	5,500	High 7-20 "Love Me Forever" Low 8-25-34 "The Lady Is Willing"	7,000 2,700
State	2,300	25c-40c	"Shanghai" (Para.)	5,500	"Broadway Gondolier" (W. B.)	6,000	High 8-18-34 "She Loves Me Not" Low 5-4 "Private Worlds"	7,000 5,000
Time	300	20c-25c	"Air Hawks" (Col.)	1,700	"The Awakening of Jim Burke" (Col.)	1,600	High 10-20-34 "Girl of the Limberlost" Low 12-8-34 "Cimarron"	3,500 1,000
World	400	25c-55c	"Escape Me Never" (U.A.) (7th week)	3,000	"Escape Me Never" (U. A.) (6th week)	3,000	High 6-8 "Thunder in the East" Low 3-23 "Narcotic"	5,000 2,000
Montreal								
Capitol	2,547	25c-60c	"Broadway Gondolier" (W. B.) and "Don't Bet on Blondes" (W.B.)	7,500	"Shanghai" (Para.) and "Paris in Spring" (Para.)	7,500	High 2-24-34 "Queen Christina" Low 12-22-34 "Great Expectations" and "Wake Up and Dream"	13,500 3,500
Palace	2,600	25c-65c	"Curly Top" (Fox)	8,500	"She" (Radio) and "Going Highbrow" (W.B.)	8,000	High 4-27 "Roberta" Low 7-21-34 "Shoot the Works" and "Friday the 13th"	15,000 6,000
Princess	2,272	30c-65c	"Old Man Rhythm" (Radio) and "One Woman's Life" (Radio)	6,000	"Evensong" (GB) and "Fighting Stock" (British)	6,000	High 1-5 "Kid Millions" and "Fugitive Lady" Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life"	10,500 4,500
New York								
Capitol	4,700	25c-85c	"China Seas" (MGM) (2nd week)	33,000	"China Seas" (MGM) (1st week)	49,000	High 10-6-34 "Barretts of Wimpole Street" Low 12-29-34 "The Band Plays On"	65,860 4,500
Palace	2,500	25c-75c	"Curly Top" (Fox) (10 days)	11,700			High 7-21-34 "Of Human Bondage" Low 12-22-34 "Babbitt"	16,200 6,500
Paramount	3,700	35c-99c	"Accent on Youth" (Para.) (2nd week)	13,000	"Accent on Youth" (Para.) (1st week)	22,500	High 8-25-34 "Cleopatra" Low 8-11-34 "Elmer and Elsie"	72,000 10,500
Rivoli	2,200	40c-99c	"The Call of the Wild" (U.A.)	25,000	"Dante's Inferno" (Fox) (2nd week)	7,500	High 4-27 "Les Miserables" Low 4-11 "Brewster's Millions"	60,115 13,400
RKO Music Hall	5,945	35c-$1.65	"Alice Adams" (Radio)	95,000	"The Farmer Takes a Wife" (Fox)	68,500	High 1-15 "The Little Minister" Low 1-19 "Evergreen"	110,000 52.000
Roxy	6,200	25c-55c	"The Keeper of the Bees" (Monogram)	27,000	"Orchids to You" (Fox)	29,000	High 12-1-34 "Imitation of Life" Low 6-30-34 "Affairs of a Gentleman"	44,000 13.700
Strand	3,000	25c-55c	"Bright Lights" (F. N.)	12,975	"The Irish in Us" (F. N.) (2nd week)	12,000	High 5-11 "The G Men" Low 1-20-34 "Easy to Love"	60.138 9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934). (Dates are 1935 unless otherwise specified.)	
Oklahoma City								
Capitol	1,200	10c-41c	"Orchids to You" (Fox)	1,700	"Smart Girl" (Para.)	1,800	High 1-6-34 "Going Hollywood" Low 9-8-34 "You Belong to Me"	4,100 800
Criterion	1,700	10c-55c	"China Seas" (MGM) (8 days)	3,300	"The Murder Man" (MGM)	5,500	High 1-27-34 "Dinner at Eight" Low 7-27 "She" (5 days)	9,000 2,500
Liberty	1,500	10c-36c	"Calm Yourself" (MGM) (4 days) "The Awakening of Jim Burke" (Col.) (3 days)	2,800 600	"The Arizonian" (Radio) (4 days) "The Firebird" (W. B.) (3 days)	2,000 400	High 4-6 "While the Patient Slept" and "We're Rich Again" Low 3-23 "The Winning Ticket"	4,100 400
Midwest	1.500	10c-56c	"The Farmer Takes a Wife" (Fox)	1,800	"The Irish in Us" (F. N.)	4.000	High 9-29-34 "Bright Eyes" Low 5-26-34 "Merry Wives of Reno"	9,540 2,000
Omaha								
Brandeis	1,200	25c-40c	"The Girl Friend" (Col.) and "Jalna" (Radio)	4,300	"The Irish in Us" (W.B.) and "Unknown Woman" (Col.) (9 days)	7,250	High 1-12 "The Little Minister" Low 2-16 "Babbitt" and "Murder in the Clouds"	9,100 3,000
Omaha	2,200	25c-40c	"The Call of the Wild" (U.A.) and (2nd week) "Lady Tubbs" (Univ.)	5,200	"The Call of the Wild" (U.A.) and (1st week) "Brewster's Millions" (U.A.)	8,950	....	....
Orpheum	3,000	25c-40c	"Accent on Youth" (Para.) and "Four Hours to Kill" (Para.)	7,700	"Every Night at Eight" (Para.) and "Mystery of Edwin Drood" (Univ.)	7,350	High 3-10-34 "Easy to Love" Low 12-29-34 "Babes in Toyland" and "Home on the Range"	17,250 5,000
Philadelphia								
Arcadia	600	25c-50c	"The Gilded Lily" (Para.) (6 days)	1,700	"Shanghai" (Para.) (8 days)	2,400	High 1-6-34 "Duck Soup" Low 1-27-34 "Women in His Life"	6,500 400
Boyd	2,400	40c-55c	"Alice Adams" (Radio) (6 days)	9,500	"Jalna" (Radio) (5 days)	6,000	High 1-6-34 "Little Women" Low 8-17 "Jalna" (5 days)	30.000 6,000
Earle	2,000	25c-50c	"Hot Tip" (Radio) (6 days)	10,500	"We're in the Money" (W.B.)	13,500	High 4-7-34 "Harold Teen" Low 8-24 "Hot Tip"	40.000 10,500
Fox	3,000	40c-65c	"Dante's Inferno" (Fox) (6 days)	13,000	"Curly Top" (Fox) (6 days - 2nd week)	11,000	High 12-29-34 "Bright Eyes" Low 7-28-34 "She Was a Lady"	28,500 7,000
Karlton	1,000	25c-40c	"Thirty-Nine Steps" (GB Pictures) (6 days)	3,100	"She" (Radio) (6 days)	2,100	High 11-3-34 "One Night of Love" Low 8-17 "She"	8,500 2,100
Keith's	2,000	30c-50c	"The Farmer Takes a Wife" (Fox) (6 days)	2,100	"The Irish in Us" (F. N.) (6 days)	2,600	High 3-3-34 "Carolina" Low 1-5 "Sweet Adeline"	8,000 1,500
Stanley	3,700	40c-55c	"China Seas" (MGM) (6 days)	20,500	"Every Night at Eight" (Para.) (6 days)	8,000	High 1-5 "Broadway Bill" Low 12-29-34 "Behold My Wife"	22,000 7,500
Stanton	1,700	30c-50c	"The Girl Friend" (Col.) (6 days)	5,000	"Woman Wanted" (MGM) (6 days)	5,100	High 3-31-34 "The Lost Patrol" Low 1-5 "Man Who Reclaimed His Head"	9,000 2,000
Portland, Ore.								
Blue Mouse	700	15c-25c	"The G Men" (F. N.) and "Mississippi" (Para.)	1,700	"Life Begins at Forty" (Fox)	2,700	....	....
Broadway	1,912	25c-40c	"Bright Lights" (F. N.) and "The Murder Man" (MGM)	5,000	"Mad Love" (MGM) and "She Gets Her Man" (Univ.)	5,000	High 4-7-34 "Wonder Bar" Low 7-14-34 "The Circus Clown" and "I Give My Love"	13,000 3,900
Mayfair	1,700	25c-40c	"Every Night at Eight" (Para.) and "Mystery Man" (Monogram)	3,000	"The Irish in Us" (W.B.)	3,000	High 8-10 "The Scoundrel" and "Unknown Woman" Low 1-19 "Behold My Wife" and "Defense Rests"	4,000 1,600
Orpheum	1,700	25c-40c	"Dante's Inferno" (Fox) and "We're in the Money" (W.B.)	5,000	"Broadway Gondolier" (W.B.)	8,000	High 8-17 "Broadway Gondolier" Low 11-10-34 "Wednesday's Child"	8,000 3,500
Paramount	3,008	25c-40c	"Accent on Youth" (Para.) and "Lady Tubbs" (Univ.)	5,000	"The Farmer Takes a Wife" and "The Man on the Flying Trapeze" (Para.)	7,000	High 3-24-34 "David Harum" and "Once to Every Woman" Low 6-30-34 "Now I'll Tell" and "Springtime for Henry"	12,000 4,000
United Artists	945	25c-40c	"China Seas" (MGM) (2nd week)	6,000	"China Seas" (MGM) (1st week)	7,000	High 4-28-34 "House of Rothschild" Low 8-4-34 "Paris Interlude"	9,800 3,700
San Francisco								
Clay	400	25c-35c	"Nell Gwyn" (U. A.) (2nd week)	800	"Nell Gwyn" (U. A.) (1st week)	1,000	....	
Fox	4,600	10c-35c	"Manhattan Moon" (Univ.)	8,800	"After the Dance" (Col.)	13,800	High 7-27 "The Murder Man" Low 8-18-34 "Sin of Nora Moran and "Along Came Sally"	14,000 4,500
Golden Gate	2,800	25c-40c	"Alice Adams" (Radio) (2nd week)	11,500	"Alice Adams" (Radio) (1st week)	14,200	High 3-16 "Roberta" Low 7-7-34 "Cockeyed Cavaliers"	23,000 10,200
Orpheum	3,000	15c-40c	"The Black Room" (Col.) and "She Gets Her Man" (Univ.)	6,000	"Love Me Forever" (Col.) (5th week)	3,500	High 6-9-34 "Sing and Like It" Low 7-13 "Ladies Crave Excitement" and "Hard Rock Harrigan"	19,500 5,000
Paramount	2,670	25c-40c	"Dante's Inferno" (Fox) and "Smart Girl" (Para.)	11,800	"We're in the Money" (W.B.) and "Welcome Home" (Fox)	10,500	High 9-29-34 "Belle of the Nineties" Low 1-20-34 "Four Girls in a Boat" and "Fugitive Lovers"	19,000 8,000
St. Francis	1,400	15c-40c	"The Irish in Us" (F. N.) (3rd week)	6,900	"The Irish in Us" (F. N.) (2nd week)	7,600	High 1-19 "The County Chairman" Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	11,000 3,500
Warfield	2,700	25c-35c	"Curly Top" (Fox) (25c-50c)	27,000	"Bright Lights" (F. N.)	27,500	High 12-29-34 "Bright Eyes" Low 3-31-34 "Gambling Lady"	29,000 15,500
Seattle								
Blue Mouse	950	25c-55c	"Broadway Gondolier" (W.B.)	3,850	"The Call of the Wild" (U.A.) (2nd week)	3,550	High 2-17-34 "Roman Scandals" Low 7-7-34 "Tomorrow's Children"	7,500 2,550
Fifth Avenue	2,500	25c-55c	"China Seas" (MGM) (8 days)	9,400	"The Farmer Takes a Wife" (Fox)	4,800	High 4-14-34 "Riptide" Low 3-24-34 "Fashions of 1934"	12,750 3,500
Liberty	1,800	15c-50c	"Hard Rock Harrigan" (Fox) and "Champagne for Breakfast" (Col.) (10c-35c)	3,950	"Love Me Forever" (Col.) (4th week)	3,650	High 7-27 "Love Me Forever" Low 4-13 "White Lies" and "Happy Landing"	7,150 2,700
Music Box	950	25c-55c	"The Scoundrel" (Para.)	3,250	"Becky Sharp" (Radio) (3rd week)	3,200	High 4-14-34 "Spitfire" Low 1-26 "Man Who Reclaimed His Head"	6,500 2,850
Orpheum	2,450	25c-55c	"The Irish in Us" (F. N.)	6,100	"Broadway Gondolier" (W.B.)	6,750	High 7-27 "Call of the Wild" Low 4-21-34 "Two Alone" and "I Believed in You"	9,800 3,750
Paramount	3,050	25c-40c	"We're in the Money" (W. B.) and "Welcome Home" (Fox)	5,200	"The Man on the Flying Trapeze" (Para.) and "Murder Man" (MGM)	5,200	High 3-23 "Shadow of Doubt" Low 12-8-34 "Peck's Bad Boy" and "Menace"	8,700 3,300

J. C. JENKINS--HIS COLYUM

Madison, Wisconsin

Dear Herald:

We found the Madison exhibitors a whole lot like some other exhibitor-managers we have tried to find, but couldn't. As a rule the managers in the cities are not so easily found. Some of them are usually away and others are gone, which generally leaves the janitor on the job to advise us that the manager won't be back until evening, and maybe not then. The most of these city boys, however, are pretty fine chaps, but we have found some who tried to impress us with their importance but whose early knowledge of the show business was gained pumping a handcar. We are glad to note that this type is largely in the minority.

Madison, capital of the state, has something like sixty thousand people, and she has a capitol building that is a dandy (if it is paid for like our capital at Lincoln), and it is a capitol building that any state might well feel proud of.

Up until now we have always considered that our capitol building at Lincoln housed the prize legislature of the universe, but we learn that these badgers over here have gone us one better. Nebraska had a legislator one time who introduced a bill to appropriate $5,000 to make rain. The bill passed and he tried it, but got no rain.

This legislator was a populist from Bazille township and, in an unguarded moment, we took our typewriter and dashed off a verse in order to express our joy in the prospect of having rain, something in the following manner—

And along in July
When the weather gets dry
And the drouth parches forest and plain
The Pops of Bazille
Will proceed to raise ——
Until Lincoln brings up a big rain.

And now comes the Wisconsin legislature and we are told that it passed a bill requiring every restaurant and cafe in the state to serve at least three-fourths of an ounce of cheese with each meal, and fixes a penalty for not doing it. We hope the Nebraska legislature don't hear about this or some hammerhead might introduce a bill making it a penitentiary offense for an airedale and a shepherd to both sniff the same telephone pole. For brilliancy we've got to hand it to our legislators, both here and abroad. When you are in Wisconsin at a cafe, if the girl don't serve you with some cheese, just point to the capitol building and ask her what magnificent structure that is out there. We hear a whole lot of talk about "class legislation" but there is no smell of limburger about this one. The man who introduced that "cheese bill" should receive an appointment on that "shelterbelt" commission.

▽

A Few Asides to Louise Fazenda

Dear Mrs. Wallace:

Speaking of cheese reminds us of a picture we saw in La Crosse, Wisconsin, a few evenings ago wherein Dick Powell, Joan Blondell and yourself did the most of the chores. The picture was "Broadway Gondolier," and you were quite busy distributing samples of cheese to the customers on the boat, and, since the girls over here in Wisconsin have failed to serve us with cheese, as the law directs, we have been wondering if you would favor us with some of your samples in order that we might help the girls uphold the law. We know this cheese is wonderful or you wouldn't be handling it. We know also that the picture was a very good one or you wouldn't be in it, and we trust that you will be assured of our respect and best wishes always.

▽

Shullsburg

As we remember it, we told you something about Shullsburg before, but we didn't tell you all of it. We drove over here to stay all night and to meet an Irishman from Posey county, Indiana, and to learn if he was still running loose. He is the Polander that operates the theatre and also runs a bakery and makes doughnuts with holes and salt in 'em.

The holes are full of wind, and so is the baker, and we came over here for the further reason that our expense check had not arrived and we came over here to borrow some expense money, and gee whiz, but that guy is easy. We drove down a one-way street and got called for it in a town that has but two streets to its name. We remember starting to drive up a one-way street in St. Joe, Missouri, once and a cop yelled "Hey there Rube, don't you know this is a one-way street?" and we replied, "Yes sir, but we are only going one way."

If you come over to Wisconsin and fail to go to Shullsburg and meet T. F. Lee who operates the Shullsburg playhouse, you might as well stay at home.

▽

He Knows Talent

When T. F. Lee, and the sheriff, gave us clearance papers so we could leave town, we drove over to Platteville to see our old friend Bill Tracy. Bill, as you probably don't know, operates the finest theatre in southwest Wisconsin. Not only that but he is considered an authority on all lines of amusements and is usually delegated to secure and furnish talent for all of their public festivities. Last fourth of July he secured the same talent used by The Prairie Farmer at WLS, Chicago, and remembered by you as the "Barn Dance" program which was over the air.

Bill brought this talent, consisting of twenty people, to Platteville at a tremendous cost, and they played to something like eight thousand people in an open air performance.

Mr. Tracy is considered the town's most handy man because his knowledge of amusements is far in the lead of all others, and he is called upon to perform many public duties that have no financial attachments. When you call on Bill Tracy don't overlook calling on Mrs. Bill Tracy too, for you will find her to be an excellent lady and, should she cook you a dinner you will offer a prayer of praise to Wisconsin for having such a citizen.

We forgot to ask Bill if he was related to Mike Tracy who operates a theatre in Storm Lake, Iowa. If he is we want to congratulate Mike. And if he is related to Lee Tracy who plays on the screen in Hollywood, we don't see why Hollywood don't send out to Wisconsin and get him. As soon as Bill would let us leave we drove over across the Mississippi into Iowa and down to Anamosa to see Clifford Niles, who operates the Niles theatre. If you have never been in the Niles theatre and have never met Mr. Niles you have something to look forward to. The Niles is about as well equipped as any theatre in the eastern part of the state, and as well equipped as there is any need of being.

The Niles probably has the best cooling system there is in the state and is equipped with perfect sound and the people of Anamosa are to be congratulated for having such a theatre and such a manager as they now have. A visit with Mr. Niles is indeed a pleasure.

▽

More Crooners!

We have been threshing around in this intense heat now for over six thousand miles in Iowa and Wisconsin, and as soon as we get home we have a conviction that we will jump off the bridge into the Elkhorn river and get our hide soaked up. We went into a restaurant the other day to get a lunch and—

We heard a crooner croon
In a restaurant at noon
And he started crooning love-songs on the air,
And we took a shot of moon
When the girls began to swoon
And when we heard the folks begin to swear.

▽

We hope the boys up in Minnesota and the Dakotas will be watching for us (and that they left their shotguns at home).

COLONEL J. C. JENKINS,
The HERALD's Vagabond Colyumnist

Audio Does Ford Film

Audio Productions has completed a new industrial film for the Ford Motor Company, titled "The Honeymoon V-8," which is designed for use among the sales forces of the company. The film, running 17 minutes, was directed by Charles L. Glett and F. Lyle Goldman.

Morrison with Paramount

Ernest Morrison, former division manager for E. J. Sparks, is now general manager of Paramount Enterprises in Miami, operating nine theatres which were dropped by Sparks.

Designer Gets New Contract

Omar Kiam, head costume designer of the Goldwyn studios, has signed a new three year contract with Samuel Goldwyn. At present he is engaged on the costumes of the two forthcoming productions, "The Dark Angel" and "Barbary Coast."

SO THAT OUR POSITION MAY BE FULLY UNDERSTOOD

We have steadfastly refused to make announcements as to our policy on the Will Rogers pictures, old or new, until everything that human mortals could do for Will Rogers had been done. That time has now passed. We have been deluged with telegrams and letters from the public at large, and from exhibitors, urging us to release the Rogers pictures, to reissue the old ones and to make all the pictures available for theatres and other places that desire to run them. So that there will be no misunderstanding, our position is as follows:

We will continue to serve the Rogers pictures to those accounts of ours that have them under contract and to our regular customers in the regular way. This will apply to the releases that are now out, as well as to the two new pictures STEAMBOAT ROUND THE BEND and IN OLD KENTUCKY which are still to be released. The handling and releasing of these productions will be done on exactly the same basis as though Will Rogers were still alive and working, and there will be no variation from this. We have refused, and will refuse, to reissue any of the old pictures at this time or take care of the hundreds of demands for spot bookings of the older Rogers pictures. We believe that the orderly showing of these pictures, without making any attempt to cash in on the publicity by the reissuing of old pictures, is the only decent and proper way to handle it, and that will be our policy.

It is our opinion that Will Rogers will live in the memory of the people of the world for many, many years to come and that there will be a legitimate demand to see the work of this great character from time to time, but we refuse to make any attempt to cash in on that which would not have come to us except in the regular, orderly way. We believe that this would have been Will Rogers' wish if he were here today to express himself.

SRKent

President, Fox Film Corporation

WABASH AVENUE

CHICAGO

Much praise is due the lads who handled the campaign on the opening and subsequent advertising of the Will Rogers picture, "Steamboat 'Round the Bend," which is doing capacity business at the Roosevelt. In neither the publicity nor advertising on the picture was there any mention of the passing of the famous American. All ad copy was written in the same manner as it was for pictures shown before his death. The result is that everyone is commending those who put on the campaign and that goes for hundreds of patrons as well as those in the business. May other exhibitors profit by this.

▽

It was in a loop house. The screen was darkened in respect to Will Rogers and Wiley Post. There was scarcely a sound—then all at once from out of the booth came the sounds of a heated verbal argument—and the moment of silent devotion was shattered. Next time we hope they darken the booth too—if that will help.

▽

The recent annual golf outing of the Balaban and Katz Employees' Club was a huge success. Held at the Lincolnshire Country Club, the affair brought out all the stellar golfers from film row and the theatres. Among those noted were Allan Usher, S. Robinson, Henry Herbel, Roy Bruder, P. Dunas, C. Phillips, Clyde Eckhardt, John, Harry and Dave Balaban, L. R. Lipstone, Nate and Abe Platt, J. J. Rubens, M. Leonard and a host of others.

Winners in the tournament were: Low gross: J. Petrovic, first; Al Shutt, second; Sam Rosenthal, third; J. Scheiman, fourth; John Balaban, blind bogey. For low net: Allan Usher, first; S. Robinson, second; H. Lustgarten, third; E. O'Donnell, fourth. Sam Bramson won the Booby prize, but refused to open it in public.

Prizes included sets of golf clubs, golf balls, bags, sweaters, hospitality sets and many other valuable awards. The deepest hole was dug by Lipstone's foursome, including Nate and Abe Platt and S. Tomber.

▽

Max Gumbiner, veteran Chicago showman, opened his new Nita theatre at 2915 Milwaukee avenue this week. Business men and civic organizations of Logan Square and Avondale joined in the celebration, which was preceded by a street dance, entertainment and a fireworks display. Mr. Gumbiner supplied free ice cream, smokes and souvenirs to those attending the opening.

The house, constructed by E. R. Austerlade, is modern in every detail. It seats 850 and is built with every thought for the patrons' enjoyment.

▽

Herb Cohen, mathematical expert at the Paramount exchange here, is the proud daddy of a daughter, Lois Jean. Mother, daughter—and father—are doing nicely.

▽

With the opening of the McVickers, a deluxe second-run house at popular prices, joins the loop's attractions. The house will be under the management of Johnny Jones and will have a 20 and 30 cent admission rate.

▽

The B & K lads are getting a few kidding comments on the way they name their stage shows. Some of the boys along the row claim the B & K'ers are trying to be subtle.

▽

Ben Judel, independent exchange manager, returns Labor Day from the coast. He will then announce his plans for producing serials, which his organization will distribute.

▽

The pending deals for the Avon, Clifford and Elston theatres have been completed and the Essaness circuit takes over the management of the houses. They will be remodeled considerably before being reopened for the fall season.

▽

Harry Brown, assistant manager of the Essaness North Center theatre, trades jobs with A. L. Stuver, assistant at the Devon.

▽

Paramount plans to close the deal for the Erlanger theatre this week to show "The Crusales" on a long run, roadshow basis.

▽

The Fred Allen amateur show comes to the State-Lake this week. Audience and critics were unanimous in their reception of this stage attraction.

▽

Henry Ellman has left the curbs of the Wabash and is in the Empire City making arrangements for some new product to distribute here. He plans to be gone a week.

▽

After sitting next to a hysterical winner the other night we suggest they call it "Screamo!"

▽

Which reminds us that one name they never call out at a Bank Night drawing is

CROUCH

Johnson Promoted by Zanuck

Nunnally Johnson, fiction and screen writer, who recently completed the script of "Thanks A Million," for 20th Century-Fox, has been raised to the position of associate producer by Darryl F. Zanuck, production head. Mr. Johnson's first two assignments will be "The Man Who Broke the Bank at Monte Carlo" and "Shark Island."

Monroy in Product Deal

Alberto Monroy has concluded arrangements with Trans-Oceanic Film Export Company, of which Arthur Sanchez is head, for world distribution of his entire product. Mr. George Kallman, formerly with MGM and United Artists, has joined Trans-Oceanic.

MGM Has New Device

MGM, at the Coast studio, is discarding "free heads" on all large cameras, replacing them with a new gear mechanism, invented by John Arnold, head of the electrical department. It is said to lessen the uneven movement of "free head" cameras due to the heavy equipment.

SHORT PRODUCT PLAYING BROADWAY

Week of August 24

CAPITOL		
	Fightin' Fish	MGM
	Colorful Guatemala	FitzPatrick-MGM
MUSIC HALL		
	City of the Sun	Advance
PARAMOUNT		
	Ye Gotta Be a Football Hero	Paramount
	Sirens of Syncopation	Paramount
	Famous People at Play	Paramount
RIVOLI		
	Radio Silly	Vitaphone
ROXY		
	Three Lazy Mice	Universal
STRAND		
	Lady in Black	Vitaphone
	Pretty Polly	Vitaphone
	Rah, Rah, Radio	Vitaphone
	Buddy Steps Out	Vitaphone

TRAVELERS

Josef Israels II, president of Publicity Associates, left on the *Aquitania* for Addis Ababa, where he will represent Pathe News.

I. E. Chadwick is in New York from the Coast working on arrangements for four pictures.

Sam Katzman, independent producer, is in New York from the Coast.

Arthur Willi, RKO Radio talent scout, returned to New York from a trip to the studios.

Henri Ellman, Chicago independent exchange man, is in New York.

Sir Malcolm Campbell and Bela Lugosi arrived in New York on the Majestic from Europe.

Charles Stern, eastern division manager of United Artists, left New York on a tour of eastern key cities.

Bill Brenner of National Screen, accompanied by Mrs. Brenner, sailed for London.

Arthur Silverstone arrived in New York from Europe and left for Winnipeg.

Elmer C. Rhoden arrived in New York from Kansas City for two weeks of conferences with Spyros Skouras and other officials of National Theatres Corp.

Pat Casey is in New York from Hollywood.

Charles Skouras arrived in New York by plane from the Coast.

Don Hancock of Van Beuren sailed on a South American cruise.

Joseph Brandt and Mrs. Brandt have returned to New York from the Coast.

Will H. Hays is due in New York from the Coast shortly after Labor Day.

Morris Goodman, Mascot's sales manager, is on his way to Europe.

Dennie Moore, stage comedienne, flew to the Coast from Chicago to play a leading role in "Sylvia Scarlett," at the RKO studio.

Gary Cooper left New York by plane for Hollywood.

Grace Moore arrived Thursday on the *Rex* from Europe.

Helen Vinson and Madge Evans returned from the GB studios in England.

Frank Buck is en route to New York from the Orient to cut and edit film shot while in the far East.

Mrs Wallace Berry, Major John Zanft, Maurice and Mrs. Silverstone arrived in New York from Europe.

Raquel Torres and Senator Daniel O. Hastings, General Theatres Equipment receiver, sailed on the *Europa* last Friday for Europe.

Robert Montgomery is en route to Hollywood from New York.

Norma Shearer and Irving Thalberg arrived in New York from the Coast.

Rear Admiral Richard E. Byrd is en route to New York from Hollywood, where he completed the editing of "Little America," the Paramount film of Admiral Bryd's expedition.

Cecil B. DeMille, Henry Wilcoxon, Harold Lamb and William Pine have left New York for the Coast.

Ray Kirkwood, producer for Spectrum Pictures, departed from New York for the Coast.

Alexander Korda has arrived in New York from London for conferences with United Artists officials.

Republic Exploiting Autry

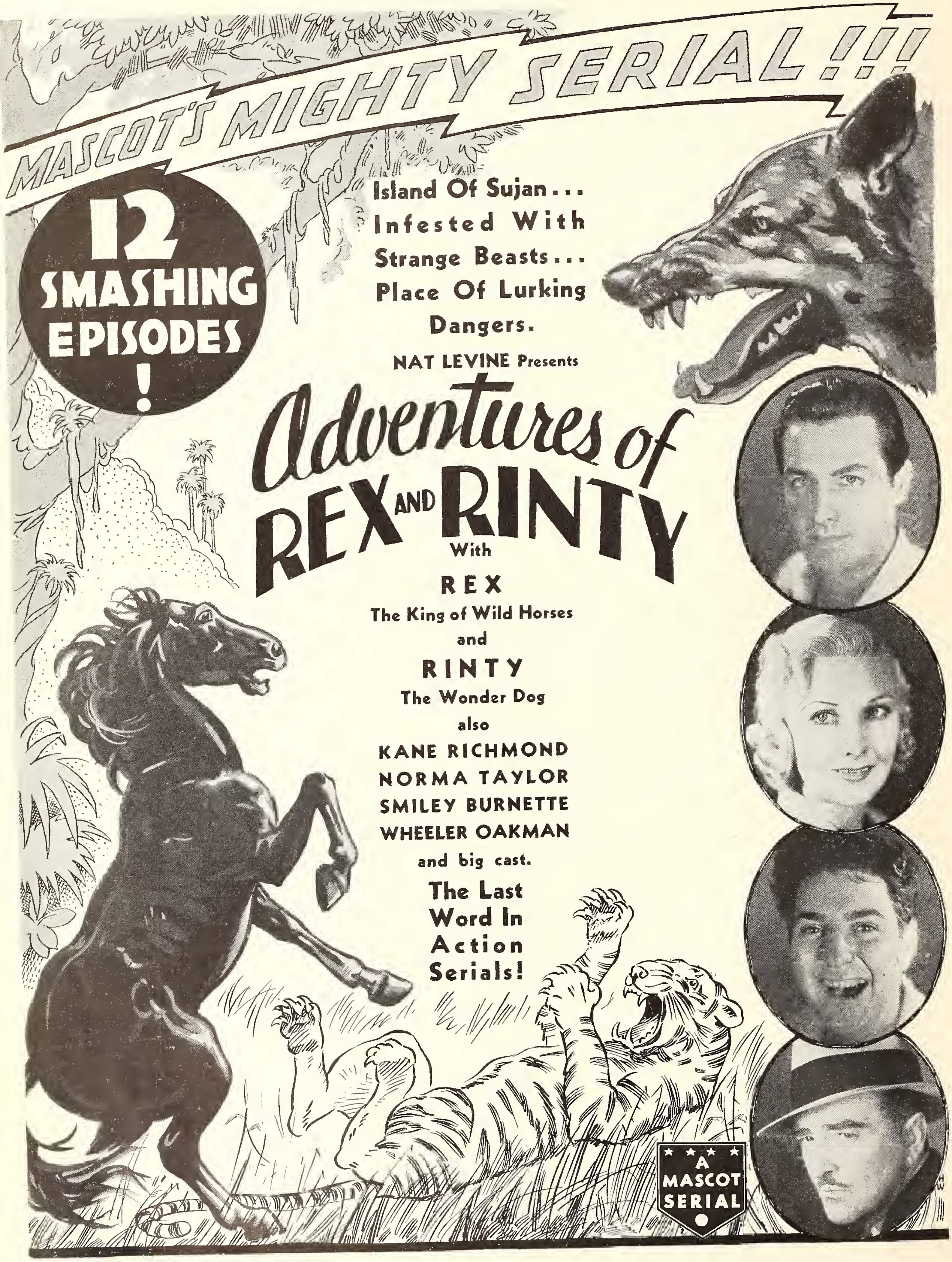
Republic Pictures has arranged a national song writing contest with the Sam Fox Music Publishing Company to introduce its new singing cowboy star, Gene Autry.

Alexander to Produce Ten

Arthur Alexander will produce 10 features for First Division's new season lineup, four melodramas and six westerns.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
CHESTERFIELD			
"Synthetic Lady"	Story, Betty Burbridge. Screen play, Ewart Adamson. Director: Charles Lamont.	Sidney Blackmer, Irene Ware, Russell Hopton, Betty Compton, Edward Gargan, Lucy Beaumont, Ernest Wood.	Shooting
MASCOT			
"Waterfront Lady"	Original screen play, Wellyn Totman. Director: Joseph Santley.	Ann Rutherford, Frank Albertson, Barbara Pepper, Charles C. Wilson, Clarence Wilson, Grant Withers, J. Farrell MacDonald, Wally Albright, Ward Bond, Smiley Burnette, Kane Richmond, Mary Gordon.	Shooting
METRO-GOLDWYN-MAYER			
"Let Freedom Ring"	Original, Byron Morgan, Lew Lipton. Director: Chas. Riesner.	Jack Benny, Una Merkel, Mary Carlisle, Harvey Stephens, Ted Healy, Nat Pendleton, Shirley Ross, Charles Trowbridge, Johnny Arthur.	Shooting
"Perfect Gentleman"	Stage and screen play, Edw. Child Carpenter. Director: Tim Whelan.	Frank Morgan, Cicely Courtneidge, Robt. Waring, Heather Angel, Henry Stephenson, Herbert Mundin, Mary Forbes, Ivan Simpson, Doris Lloyd, Edw. Cooper, Una O'Connor.	Shooting
"Ah, Wilderness"	From the play by Eugene O'Neill. Director: Clarence Brown.	Wallace Beery, Lionel Barrymore, Cecilia Parker, Eric Linden, Aline MacMahon, Helen Flint.	Shooting
PARAMOUNT			
"The Virginia Judge"	Screen original, Walter C. Kelly, Octavus Roy Cohen. Screen play, Frank Adams, Inez Lopez. Director: Edw. Sedgwick.	Walter C. Kelly, Marsha Hunt, Stepin Fetchit, Johnny Downs, Robt. Cummings, Dudley Dickinson, J. Roy Barnes, Erville Alderson, Sam McDaniels.	Editing
"Hands Across the Table"	Original story, Vina Delmar. Screen play, Norman Krasna, Jack Kirkland Director Mitchell Leisen.	Carole Lombard, Fred MacMurray, Ralph Bellamy, Marie Prevost, Ruth Donnelly, Wm. Demarest, Katharine DeMille.	Shooting
"Gettin' Smart"	Original story, James Gleason, Richard Taber. Screen play, Sam Hellman, Francis Martin, Eddie Moran. Director: James Cruze.	Lee Tracy, Roscoe Karns, Grace Bradley, Kent Taylor, Gail Patrick, Gordon Westcott, Billy Lee, Samuel S. Hinds, Sarah Edwards, Akim Tamiroff.	Shooting
"Collegiate"	From an original story, Alice Duer Miller. Screen play, Walter DeLeon, Francis Martin. Director: Ralph Murphy.	Joe Penner, Jack Oakie, Mack Gordon, Harry Revel, Lynne Overman, Larry Crabbe, Ned Sparks, Betty Grable.	Shooting
REPUBLIC			
"The New Frontier"	Original and screen play, Robt. Emmett. Director: Carl Pierson.	John Wayne, Muriel Evans, Murdock McQuarrie, Allan Cavan, Mary McLaren, Warner Richmond, Al Bridge, Glen Strange.	Shooting
RKO RADIO			
"Love Song"	Story, Elsie Finn, David G. Wittels. Screen play, James Gow, Edmund North. Director: John Cromwell.	Lily Pons, Eric Blore, Osgood Perkins, Henry Fonda, Betty Grable, Scotty Beckett, Paul Porcasi, Reginald Barlow, Paul Irving, Esther Dale, Lucille Ball.	Shooting
"In Person"	Story, Samuel Hopkins Adams. Screen play, Allan Scott. Director: Wm. A. Seiter.	Ginger Rogers, George Brent, Louis Mason, Henry Stephenson, Joan Breslau, Spencer Charters, Shelly Hall, Monte Vandegrift.	Editing
"Annie Oakley"	Story, Joseph A. Field. Screen play, Joel Sayre, John Twist. Director: Geo. Stevens.	Barbara Stanwyck, Preston Foster, Ray Mayer, Andy Clyde, Moroni Olsen, Melvyn Douglas, Pert Kelton, Margaret Armstrong, Jack Mulhall, Dick Elliott, Eddie Borden, Otto Hoffman, Brooks Benedict, Geo. Lollier.	Editing
"Sylvia Scarlett"	Novel, Compton Mackenzie. Screen play, Gladys Unger, John Collier. Director: Geo. Cukor.	Katharine Hepburn, Cary Grant, Natalie Paley, Mrs. Patrick Campbell, Edmund Gwenn, E. E. Clive, Gaston Glass, Olaf Hytten, May Beatty, Montague Shaw, Ethel Ransome.	Shooting
20TH CENTURY - FOX			
"Thanks a Million"	Original story, Melville Crosman. Screen play, Nunnally Johnson. Director: Roy Del Ruth.	Dick Powell, Ann Dvorak, Fred Allen, Patsy Kelly, Paul Whitman and Orchestra, Phil Baker, Bottle and Beetle, Bennie Baker, Raymond Walburn, Andrew Tombes, Alan Dinehart, Paul Harvey, Edwin Maxwell.	Shooting
"Metropolitan"	Original screen play, Bess Meredyth, Geo. Marion, Jr. Director: Richard Boleslawski.	Lawrence Tibbett, Virginia Bruce, Alice Brady, Cesar Romero, Luis Alberni, Geo. Marion, Sr., Adrian Rosley, Christian Rub, Thurston Hall, Ruth Donnelly, Etienne Girardot.	Shooting
UNIVERSAL			
"Magnificent Obsession"	Novel, Lloyd C. Douglas. Screen play, George O'Neil, Sarah Y. Mason, Victor Heerman. Director: John M. Stahl.	Irene Dunne, Robert Taylor, Charles Butterworth, Betty Furness, Gilbert Emery, Arthur Hoyt, Sara Haden, Beryl Mercer, Henry Armetta.	Shooting
"Three Kids and a Queen"	Story, Chester Beecroft, Harry Poppe. Screen play, Barry Trivers. Director: Edw. Ludwig.	May Robson, Frankie Darro, Henry Armetta, Wm. Benedict, Charlotte Henry, Billy Burrud.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Captain Blood"	From the novel of Rafael Sabatini. Screen play, Casey Robinson. Director: Michael Curtiz.	Errol Flynn, Olivia de Haviland, Robert Barrat, Lionel Atwill, Ross Alexander, Forrester Harvey, Guy Kibbee, David Torrence, Maude Leslie, Frank McGlyn, Pedor de Cordoba, Jessie Ralph, Leonard Mudie, Ivan Simpson.	Shooting
"Frisco Kid"	Screen play, Warren Duff, Seton I. Miller. Director: Lloyd Bacon.	James Cagney, Margaret Lindsay, Geo. E. Stone, Ricardo Cortez, Donald Woods, Joseph King, Robert McWade, Estelle Taylor, Barton McLane, John Wray, Fred Kohler.	Editing
"Hard Luck Dame"	Story, screen play, Laird Doyle. Director: Alfred E. Green.	Bette Davis, Franchot Tone, Margaret Lindsay.	Shooting
"Stars Over Broadway"	Story, Mildred Cram. Screen play, Jerry Wald, Julius Epstein. Dialogue, Patsy Flick. Director: Wm. Keighley.	Pat O'Brien, James Melton, Jane Froman, Jean Muir, Frank McHugh.	Shooting
"Broadway Hostess"	Original story, Ben Kaye. Screen play, Geo. Bricker. Director: Frank McDonald.	Winifred Shaw, Lyle Talbot, Phil Regan, Genevieve Tobin, Allen Jenkins, Donald Ross, Spring Byington, Harry Seymour.	Editing
"Enemy of Man"	Original, Pierre Collings. Screen play, Sheridan Gibney. Director: Wm. Dieterle.	Paul Muni, Anita Louise, Henry O'Neill, Josephine Hutchinson, Donald Woods.	Shooting
"I Found Stella Parrish"	Story, John Monk Saunders. Screen play, Mary McCall, Jr., Casey Robinson. Director: Mervyn LeRoy.	Kay Francis, Ian Hunter, Sybil Jason, Paul Lukas, Jessie Ralph, Harry Beresford.	Shooting



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and big cast.

The Last
Word In
Action
Serials!

A MASCOT SERIAL

WHAT THE PICTURE DID FOR ME

First National

CIRCUS CLOWN, THE: Joe E. Brown—Old but good. Business good on all Joe E. Brown's.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

IN CALIENTE: Dolores Del Rio, Pat O'Brien—I grossed exactly fifty cents over feature film rental and trailer on this one, which ought to show how popular Dolores Del Rio, Pat O'Brien and the everlasting Leo Carrillo are with my patrons. The title is against this one and—well, it just didn't click. Running time, 84 minutes. Played August 1-2.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

G MEN: James Cagney, Margaret Lindsay—Believe one of the best of its kind. The cast was very good, and the story was crammed with thrills and chills. It satisfied. Played to average business. Running time, 85 minutes. Played August 9-10.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

GOLD DIGGERS OF 1935: Dick Powell, Gloria Stuart—One of the finest musicals presented on the screen this year. However, the picture was run six months after release date, the print was in excellent condition and the recording superb. The fans all went for this one in a big way; many are praising that gorgeous dance number including the dancers and the pianos. Played to average business. Running time, 95 minutes. Played August 6-8.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

Fox

BRIGHT EYES: Shirley Temple—This picture is 100 percent Shirley Temple and 100 per cent perfect entertainment. A good cast, good story, an extra good little bad girl, Jane Withers, makes this a good feature for any theatre, any dates. Young and old alike enjoy Shirley Temple pictures. Running time, 83 minutes. Played July 31-August 1.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

COUNTY CHAIRMAN, THE: Will Rogers—Will Rogers is popular with most of my patrons and they liked this one, though many thought it not so good as "Judge Priest." A good story and good cast, in the time of thirty years ago. Pleased all who came. Running time, 78 minutes. Played August 7-8.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GINGER: Jane Withers, Jackie Searl—Very good acting by this young actress. Plot well developed. This picture packed a punch from start to finish, and "Ginger" created the greatest riot of belly-laughs since Shirley Temple first came to town. Played to above average business. Running time, 74 minutes. Played August 4-5.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

GINGER: Jane Withers, Jackie Searl—"Ginger" is okay at the box office. Jane Withers, who tops the billing, registers strong. For sheer child magnetism, she leads the field of child prodigies. Certainly a creditable picture that you can offer to the whole family and the whole family will enjoy! Running time, 75 minutes. Played August 4-6.—Gail E. Lancaster, Huntington & Jefferson Theatres, Huntington, Ind. General patronage.

LIFE BEGINS AT 40: Will Rogers, Rochelle Hudson—Typical small town picture. If they don't go for this picture there is something radically wrong. It built slowly its second night. The motion picture industry has lost one of its greatest assets, when Will Rogers met his death. We all know it, too.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

ORCHIDS TO YOU: John Boles, Jean Muir—This comedy drama rates as satisfactory entertainment even though a trifle slow in tempo. John Boles sings "Sylvia" in fine voice, and that seems to be plenty for the feminine trade. A good cast makes a mild story into a picture that entertains throughout. Running time, 74 minutes. Played August 4-5.—Gail E. Lancaster, Huntington & Jefferson Theatres, Huntington, Ind. General patronage.

$10 RAISE: Edward Everett Horton, Karen Morley—A real comedy which played to a nice weekend business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

UNDER THE PAMPAS MOON: Warner Baxter—Got by O.K. I hope Fox casts Baxter again in an outdoor picture similar to this one.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

MGM

AGE OF INDISCRETION: May Robson, Madge Evans—Good story, well produced. Pleased 100 per cent. May Robson gives a wonderful performance. The only jarring note is Paul Lukas. He does not talk plain and does not fit into the part. All the others are very good. Give this one your best dates. Running time, 80 minutes. Played July 27-28.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CALM YOURSELF: Madge Evans, Robert Young—Was surprised in this one for it is an excellent comedy, impossible perhaps, but funny. Good cast and kept them laughing from start to finish. The title is not so good but if you can get them in they will enjoy this one. Running time, 70 minutes. Played August 10-11.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ESCAPADE: William Powell, Luise Rainer—This one starts off rather slow and uncertain as to where it is going but gets going after a couple of reels and is for the most part good entertainment. The little imported lady, Luise Rainer, really steals the show and should go far, so far as one can guess from her one performance. But our receipts do not indicate that this one is at all a small town picture. Running time, 90 minues. Played August 16-17.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

FLAME WITHIN, THE: Ann Harding, Herbert Marshall—This was a very disappointing feature, as Ann Harding is my favorite star, but one more like this and she is through. She talked so fast you could not understand her and most of the others in the cast talked too fast, so the only comments I heard on this one were unfavorable. Running time, 83 minutes. Played August 3-4.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MARK OF THE VAMPIRE: Lionel Barrymore, Bela Lugosi—This more or less horror picture is not entertainment, so far as I am personally concerned, but many seemed to approve of it and we did a very nice business with it. Running time, 60 minutes. Played August 13-14.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

MURDER IN THE FLEET: Robert Taylor, Jean Parker—Very good. Lots of action, comedy and thrills. Here's a picture that should please everywhere. Did extra good business here especially when the hot weather we had to buck is taken into consideration. Played August 3.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

OPERATOR 13: Marion Davies, Gary Cooper—Wouldn't rave about this picture myself, or class it as a good program picture. Mills Brothers were its greatest asset. People seemed satisfied, but no extra business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

Paramount

GOIN' TO TOWN: Mae West—Personally thought this one of the best Mae West pictures to date. Pleased the majority and did excellent business. Played August 10.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

HOLD 'EM YALE: Patricia Ellis, Cesar Romero—Good program picture that drew an average audience. Played July 31.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

McFADDEN'S FLATS: Betty Furness, Richard Cromwell—The same old Irish family in the tenements story. Half the cash customers could tell you the whole story after seeing the first scene. Just fair as a picture with no originality whatsoever. Just fair business on this one. Played August 7.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

McFADDEN'S FLATS: Andy Clyde, Richard Cromwell—No star value to this picture, but it really clicked. They laughed to the exhibitor's satisfaction, at box office also very gratifying. A real sincere family picture for weekends. Give more McFaddens.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

MISSISSIPPI: Bing Crosby, W. C. Fields—One of the best Crosbys yet. Heard much praise on this. W. C. Fields is good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

STOLEN HARMONY: George Raft, Ben Bernie—Outgrossed "Mississippi" and "Goin' to Town." It must be Raft that did it.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

RKO Radio

BREAK OF HEARTS: Katharine Hepburn, Charles Boyer—Pulled additional business on Bank Nights. But why all the rave about Boyer, who talks broken, when we got hundreds of better actors here in our own little U. S. A.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

LITTLE MINISTER, THE: Katharine Hepburn—Fine production, people like Hepburn in this town. Built itself up, much bigger than "Copperfield."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

NITWITS, THE: Wheeler and Woolsey—Pleased our slapstick fans and drew extra business for a satisfactory three-day run. The young sheiks liked Miss Grable and I agree with them. In fact, Betty, it will not be out of your road to stop off here the next time you are enroute to New York.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

NITWITS, THE: Wheeler and Woolsey — Since Wheeler and Woolsey abandoned smut in their productions we have found business improved when we offer them in any feature. We had a very good and well satisfied audience. Played August 10.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Universal

ALIAS MARY DOW: Sally Eilers, Ray Milland—A program picture that satisfies with plenty of human interest and suspense. We liked Ray Milland in this and think that some producer would be smart to give him a really good role. Running time, 65 minutes. Played August 13-14.—Gail E. Lancaster, Huntington & Jefferson Theatres, Huntington, Ind. General patronage.

GOOD FAIRY, THE: Margaret Sullavan, Herbert Marshall—We lost money on this attraction, but our patrons were decidedly pleased with the offering. Played August 7-8.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

IMITATION OF LIFE: Claudette Colbert, Louise Beavers, Warren William—We played this a little late, but backed it up with personal recommendations, with the result that we did better than normal business. Played August 14-15.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LADY TUBBS: Alice Brady—Very good program picture. Running time, seven reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

LADY TUBBS: Alice Brady—Don't let this one slip by you, for it is really funny. From fade-in to fade-out this one "clicks," supplying uninterrupted interest and plenty of laughs. Alice Brady turns in a grand performance. Running time, 69 minutes. Played August 14-15.—Gail E. Lancaster, Huntington & Jefferson Theatres, Huntington, Ind. General patronage.

Warner Bros.

DINKY: Jackie Cooper, Mary Astor—Great entertainment for the entire family. Pleased everyone. Jackie is fine and the others all give a good performance. The name is the only weak spot in this

(*Continued on page 72*)

The Roll Call of the Builders

Martin Quigley Twentieth Anniversary Edition of
● Motion Picture Herald in September.

one. Why such a name as "Dinky"? Running time, 65 minutes. Played July 24-25.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

HAROLD TEEN: Hal LeRoy—Old but very good. Played on Bargain Night to satisfied customers.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

Short Features

Astor

POT LUCK PARDS: Bud 'n' Ben—These three-reel westerns are always very good. Jack Perrin who used to play Bud has quit the combination. Wish they would get Bob Custer to take his place. Custer used to be popular here. Running time, three reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

Educational

BARBER'S DAUGHTER, THE: Andy Clyde, Thelma Hill—Another of the old reissues that went over fine. Good print from Goodrow in New Orleans, La. Running time, two reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

GIRL FROM PARADISE, THE: Musical Comedies—Started rather slow but proved real entertainment which we would highly recommend.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Fox

FOX NEWS: Play it on the first of the week. Think Fox News of late has improved. Like it the best of any news.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MGM

CALICO DRAGON: Happy Harmonies—These color cartoons are all so good it is difficult to say which is the best but this one is 100 per cent entertainment for young and old. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CAVE MAN: Willie Whopper—A perfectly awful cartoon. Didn't play it the second night.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FOUR STAR BOARDER: Charley Chase—Not as good as the Chases usually are. Very few real laughs in this.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

LITTLE PEOPLE, THE: Oddities—Poor. Average audience is not interested in this sort of stuff. Just a time killer.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MEMORIES AND MELODIES: Musical Revues—Romance built on the Stephen Collins Foster songs, all in color and absolutely one of the best shorts ever filmed. The theme song is "My Old Kentucky Home," showing an old plantation, when it is summer and the darkies are gay, some excellent singing by a colored quartet and dancing. Beautiful costumes, good music. in fact, everything that it takes to make two reels of perfect entertainment. Advertise this one like a feature. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

POKER AT EIGHT: Charley Chase—I thought this the silliest of the always (to me) silly Chase comedies, but it got some laughs and the kids seemed to think it funny. Running time, two reels.—Gladys E. McArdle. Owl Theatre, Lebanon, Kan. Small town patronage.

PRINCE, KING OF DOGS: Oddities—A very clever and entertaining novelty. Running time, on reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

TIN MAN, THE: Todd-Kelly—A goofy plot featuring Thelma and Patsy, that got a lot of laughs. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Paramount

CHOOSE YOUR "WEPPINS": Popeye the Sailor—All the Popeyes are class A entertainment.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

RKO Radio

THIS BAD AGE: Headliner Series—One of the best musicals we played in some time. Every exhibitor should make it a point to play this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

STRANGER THAN FICTION: No. 2—Good one-reeler of this kind of short. They don't go so good in my town. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

UNIVERSAL NEWS: Prefer Fox News to Universal which we play end of the week.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Warner Vitaphone

BAREY RAPP AND HIS NEW ENGLANDERS: Melody Masters—Excellent. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DIZZY AND DAFFY: Dizzy and Daffy Dean—To me this short was both "dizzy and daffy." Also a total loss as far as entertainment goes, but it pleased the men and boys. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

FREDDY MARTIN AND HIS ORCHESTRA: Melody Masters—The Melody Masters are always good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GUESS STARS: Radio Ramblers—Extra good one-reeler. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

TWO BOOBS IN A BALLOON: Edgar Bergen—A clever ventriloquist act that pleased. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WISHING STONE, THE: Dave Apollon—Clever plot and several excellent musical numbers. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Miscellaneous

MECHANICAL DOLL: Ko-Ko—Fairly good cartoon. Not as good as the other Ko-Ko that I played. —Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

Serials

Mascot

LAW OF THE WILD: Rex, Rin Tin Tin, Jr., Ben Turpin, Bob Custer—Have just finished "Law of the Wild" and it held up unusually well. Rex and Rinty are the entire show but my patrons nearly all like animal pictures and this has action and suspense enough to satisfy most any audience. Pleased most of the adults as well as the children. Running time, two reels each episode.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Universal

TAILSPIN TOMMY: (Episode No. 10), Maurice Murphy, Noah Beery, Jr.—This is one of the best chapters of this serial so far. Hope the next two are as good. After this I play "Lost City." How about a report on it? Have any of you used it in the serial form?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

for BOX OFFICE

RCA

Install RCA Photophone High Fidelity Sound and watch the difference at the box office. RCA Manufacturing Co., Inc., Camden, N. J. A Radio Corporation of America Subsidiary.

RCA PHOTOPHONE

High Fidelity

Combined German-Polish Film Production Planned

German motion picture interests are taking steps to improve their business with Poland, a report to the U. S. Chamber of Commerce from Commercial Attache Clayton Lane, Warsaw, indicates.

UFA in Germany is preparing to produce educational films on Polish life and customs, the Polish government assisting.

The company plans to produce several short films on Warsaw, the Wieliczka salt mines, the Tatra mountains and the life of the Hucul peasants.

Such a joint production program, it is pointed out, will presumably establish closer contact between the Polish and German film industries and will be reflected in Polish film imports.

Polish negotiations with the German industry also contemplate a contract for a film exchange. The price of German films in Poland has risen considerably during recent months. It is reported that exhibitors' receipts have improved since the introduction of German language films into Poland. Negotiations are being conducted to establish joint Polish-German film and sound production, with more sound system installations.

Famous Players Convene in Toronto

Famous Players Canadian Corporation, Canada's largest theatre circuit, controlled by Paramount, was holding its convention in Toronto this week, with much of the time devoted to screening the new season's product. N. L. Nathanson, president, was expected to arrive Friday from Europe, and the annual picnic of circuit managers was to be held that afternoon.

The delegates on arrival Wednesday were greeted with the news that Mayor H. E. Wilton of Hamilton, manager of the Strand theatre there, had been nominated for the House of Commons on the Conservative ticket.

Minnesota Amusement Has Total of 77 Houses

The Minnesota Amusement Company has 77 theatres, following the opening of the Time, at Mankato, Minn., last week, according to John J. Friedl, head of the circuit, which is a Paramount affiliate. The circuit recently reopened the Empress, Rochester, Minn. Mr. Friedl was in New York last week on film deals.

Souland Announces First Four

Souland Productions, Inc., of 1658 Broadway, New York, announced this week that its first four productions for the new season are "Sutter's Destiny," "The Age of Ruin," "Murder on State Street," and "Years May Pass." "Sutter's Destiny" will be designed for roadshowing.

Yohalem Leaves Mascot

George Yohalem, supervisor for Mascot, has left the company. Mr. Yohalem had one more picture to make under his contract, but it is understood the contract was bought up.

Schaefer Leaves RCA

Grover C. Shaefer has resigned as head of RCA Photophone recording sales in New York. His duties have been taken over by other members of the New York office staff.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

NIGHTINGALES AND HUMMING BIRDS

How is it, sez you, that folks dead for thousands of years can continue to stay up on page one in books, in plays, in the classroom and even to some extent sway current styles?

It's all a question of the right kind of publicity skillfully applied, folks, and that's the answer to a lot of reasons why many front-page characters of history still influence modern trends and still serve as meal tickets to present day authors.

Undoubtedly, quite a few of these greats have actually made an indelible mark upon the course of civilization but a great many can thank their press agents or whatever they were called in those days for whatever fame lives after them.

In other words, the press boys of ancient times followed one infallible boxoffice rule:

"Never let your hero's feet touch the ground."

And that's why statues were born.

* * *

Did you ever read of a great queen of antiquity making a meal off anything besides humming birds' breasts or nightingales' tongues washed down with the rarest of wines worth about ten bucks a sip?

And did you ever hear tell that the fabulous figures of those days were ever bathed with anything but the most precious of ointments? Or wore anything but the ritziest of velvets and the most splendiferous of diamonds and pearls? And how about those storybook emperors still glamorous in the eyes of the world who couldn't let out one small sneeze without a thousand slaves hopping up to shut down the window?

Applesauce, sez you, and mebbe so, but not according to the historians who told about it. Perhaps those big timers preferred ham and eggs or washed with plain soap, but the rooters never knew and for that matter didn't care to know.

The fans in those days wanted their headliners to be glamorous, mysterious gods and goddesses so the press agents built 'em up to the clouds, had statues voted to them, kept on grinding out releases and feature stories many of which are still appearing in books, plays and even pictures that find a ready sale today.

* * *

Folks being what they are, the demand today for glamorous, mysterious figures is still heavy. Gods and goddesses are out of style and there isn't much of a bull market on statues, so millions turn to the screen and its stars.

And are told in so many words that these breathhalting screen shadows whom they would fain worship from afar, in real life eat bread three times a day, wash with ordinary soap, wear health shoes and rimless eyeglasses, take out ten cents a thousand insurance and make use of other earthly things available to even the most humble of their admirers.

Not only are the masses told these things but the stars themselves lend their names to such dubious endorsements and continue to do so deluded by the supposition that these advertisings will help keep their names and faces right smack over the world's box offices.

* * *

Producers and theatremen are guilty alike in aiding even unconsciously in this respect to remove the billion-dollar glamour and mystery that rightly should surround the stars and featured players who are on their way.

Let 'em eat corn beef and cabbage, wear carpet slippers to ease their bunions, or sleep in woolen nightgowns. But in the public prints, gentlemen, remember the virtues of the nightingale and the humming bird and the box office lesson handed down by the ancients, of keeping the stars' golden feet off the ground.

▽ ▽ ▽

FRESH BLOOD AND IDEAS

A Round Tabler now doing a good job in an important spot is ambitious to cut loose from the theatre and carve himself a niche in production. Well educated, intensely interested in the drama, possessed of an excellent story sense, he has spent sufficient years as manager to obtain more than an inkling of what patrons want and do not want on the screen.

This member writes for advice on how to go about it and we wish we could tell him. Unfortunately, there is no certain way to enter the magic (?) gates of production. But there should be one for ambitious and qualified managers so inclined.

Large corporations for many years have selected groups of college graduates for training to fill executive posts and the plan is successful enough to warrant adaptation by studio chieftains who complain of lack of sources of fresh blood and fresh boxoffice ideas.

Managers who through long service have grounded themselves thoroughly in their profession should be well qualified to check costly production errors and add selling angles to pictures in the making that otherwise might not be discovered.

A-Mike Vogel

JULY AWARD WINNERS

S. S. SOLOMON

RALPH LAWLER

Here are posted the photos of the Quigley July Award winners, Manager Sig Solomon, of the Warner's Regent, Newark, N. J., and Ralph Lawler, of the Great States Orpheum, Springfield, Ill. Solomon, a second-time Quigley Award winner, was voted the Silver for his campaign on Paramount's "Goin' to Town," and Lawler, the Bronze on RKO Radio's "Becky Sharp."

Universal Publishes The "Gotham Bugle"

That's a very interesting four-page full size sheet gotten out by Universalite Joe Weil as an accessory on "Diamond Jim." Joe has named it the Gotham Bugle and to make it more in keeping with the history of the picture, dug up some old time display ads which are spotted throughout the pages. Plenty of other material to make the folks reach for it.

Another neat job is a three-way class folder carrying credits, cast and art photos of Arnold, Barnes and Arthur. Put out evidently for information of picture editors and should find a ready market.

"Have You Contributed Lately?"

MANAGERS GETTING SET FOR SCHOOL OPENING

School days are just around the corner and theatremen already are fixing again to publicize their houses through this dependable medium. Among the tie-ins are imprinted school book covers, free admission on Saturdays for children with high weekly ratings in deportment and attendance, picture study periods based on local showings, drawing and essay contests of various kinds and other good mediums.

Don't pass up your schools.

Round World Trips Offered On "China Seas" Contest

Topping the many exploitations in MGM's pressbook on "China Seas" is a steamship tieup arranged by Billy Ferguson with the Dollar Line whereby two first-class trips around the world and two first-class round trips to the Orient are offered.

Patrons who want to travel free are invited to write 50-word reasons on "Why I Want to Visit the Romantic China Seas" and tieups have been made in numerous spots for department stores to handle details in conjunction with local dates. Contest booklets are available free at MGM exchanges as is also a trailer.

For the West Coast engagements, 12-page tabloid from suggestion in pressbook was prepared on tieup with Los Angeles daily, enough ad space being sold to national advertisers to take up the cost. Same thing is suggested in big cities where theatres can duplicate these co-op national ads or others.

"Have You Contributed Lately?"

Many Tieups Listed On "Dark Angel"

From coiffure to pipes, from styles to autos range the tieups in United Artists' "Dark Angel" pressbook. Stockings get a break, as do furs, sport scarfs, flowers and other luxury items. Masculine tieups for the male stars are also offered and the brother-and-sister slant has possibilities.

Book is the first one put out entirely under the supervision of Monroe Grenthal, United Artists' ad chief.

Newspaper Features "Escapade" Contest

That was a pip of a seven-day newspaper tieup made by Wally Caldwell, Loew's Valentine, Toledo, Ohio, on "Escapade," the stunt being a number of escapades arranged in the downtown district, paper inviting women readers to take part in the frolic and sign up for one of the three escapades enumerated in the daily stories.

Number one was girl directing traffic at semaphore in heart of city at noon rush hour, with uniformed theatre porter standing by with sandwich board announcing stunt, picture, theatre and playdate.

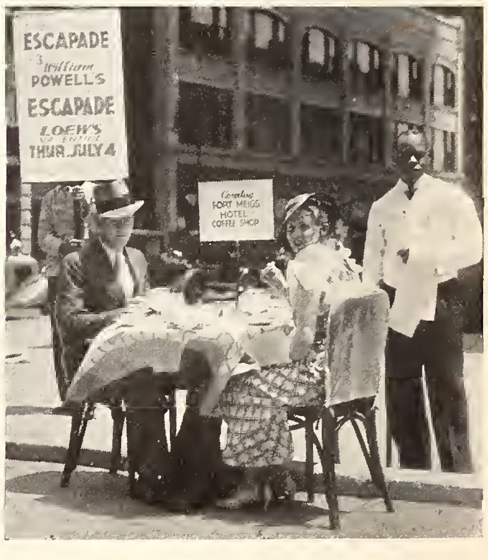
Number two was truck mounted with 24 sheet with one side blank on which seven high school girls water-colored surface previously lined out with pencil and when finished contained all copy of the regular 24 with theatre credits.

Number three was a tieup with hotel wherein luncheon was served on the sidewalk at postoffice corner (see photo) to young couple at noon time. Porter with theatre board was in attendance during the 30-minute period.

Another good hookup was a five-day driving contest sponsored by Ford dealer with masked girl locked to steering wheel of bannered new model sedan, stunt named "The Mystery Girl Escapade." Eight-foot timing dial was planted atop marquee with theatre designated as starting and finishing point, and at the finish girl rested in special bed in theatre foyer. Wally secured a co-op page on the stunt.

Also effective was an "Escapade" dance tieup with numbered lapel tickets containing theatre copy. These were pinned to the girls' dresses and men's coats. Copy read—"just as an escapade find the lady (man) with the duplicate of this number, then go with her (him) to the Valentine and receive free tickets to see, etc., etc."

Worthy of mention, too, was tiein with prominent store taking the form of a weighing scale backed by a large board about three sheet size. Reverse side of some of the weight tickets were printed with photos of the four principals and copy on board read—"if photo on back of your weight ticket corresponds to any of the members of the cast of 'Escapade,' it will be accepted as a guest ticket."



One of the Caldwell "Escapades"

Theatre Booklets Aid Lincoln Houses

Members from the Lincoln Theatres Corp., of Lincoln, Neb., to judge from recent contributions hold in high regard the printed word in various forms. Prominent among these is a series of 16-page booklets, size about four by six, gotten out by Pat Patchen, Jerry Zigmond and John Echols for the Stuart and Lincoln Theatres.

The virtue of these advertisings is that the cost is undertaken by one single advertiser who is allowed a double spread and the back cover to plug his wares. The rest of the pages are given over to art layouts of mats from the exchanges, picture news and articles. One of the best of the booklets is entitled "Lincoln Theatres Digest" and following the "digest" style, has the contents on the front cover. For patron interest and "carry home" appeal there is nothing better, says Patchen.

Interesting pamphlets were also published on the occasion of the installation of a new cooling plant at the Lincoln, with descriptions of the workings of the system, picture and story of health superintendent pulling switch to start the machinery and other good reading. Also promoted on the cool opening was a special newspaper section, a first-time.

"Oldest Sweethearts" Party

Commendable was an "oldest sweethearts party put on by these showmen at the Stuart with full cooperation of the newspapers, over 130 couples who had passed their golden wedding anniversaries attending to see "Ginger." Front page stories and cuts of the guests were spotted for days ahead, and guests who desired transportation were taken to the theatre in special busses. Zigmond reports this as one of the biggest successes of the year.

Effective, too, was a headline stunt on "G Men" wherein old copies of newspapers were obtained and headlines printed in red sniped across the front pages. Boys passed these around town shouting "extra" (see photo) and the stunt went over well since street ballys of any kind are not allowed.

"Have You Contributed Lately?"

Welcome Back, Louie

It's easy to tell that Louie Orlove is back on the job, for after a brief departure from showbusiness we find him at the Riviera Theatre in Milwaukee, where he staged a beer-drinking contest. Winner received cash award and an opportunity to meet with the state champion.

"Have You Contributed Lately?"

G MEN
G MEN
G MEN
G-MEN
G MEN
G MEN

Lincoln Newsies Bally "G Men"

Flash---

Put down what you're doing, folks, and catch yourselves a large earload of the hottest news that's come down the pike in many a day.

The 1935 Quigley Grand Awards are to be presented in Hollywood.

Yes, sir, two of you showmen now reading these lines are slated to travel to Hollywood—to Studioland—for the time of your lives. Production will extend a hearty welcome to showmanship when the Grand Award winners journey to the Coast to receive their honors and partake of a week of that famed California hospitality.

And that ain't all! No, sir. For as an additional award, your Round Table is going to do a Santa Claus by providing the winning theatremen with round-trip transportation via plane — way up in the ether where you can see the country racing by from a luxurious, cloud-chasing, tri-motor air-pullman, highballin' to Hollywood.

Winners of 1935's monthly Silver and Bronze Quigley plaques are eligible for the Grand Awards and the Big Trip. And that means there is plenty of time in the five remaining months of the 1935 Competitions for showmen who haven't as yet clicked. Don't forget that the 1934 Grand Awards were voted on campaigns that won the December plaques, and that means the game isn't over until the last man is out.

The Vice-President of the United States, John Nance Garner, presented last year's Grand Awards in Washington to Managers Bill Hendricks, of the Warner Theatre, Memphis, Tenn., and to Morris Rosenthal, of Loew's Poli, Bridgeport, Conn. 1935's Grand Award winners will also receive their honors in the Capital — the capital city of motion picture production.

Get goin', men. Six big days still remain until the deadline, Sept. 6, for the August Quigley Awards and four months additional before the gong rings to wind up the 1935 Competitions. The race is wide open.

Read next week's Round Table for further "news-from-home" on that million-dollar trip out to the Pacific where the big stars twinkle, "cumup 'n see me sometime".

A-MIKE.

Various Activities At Smalley Theatres

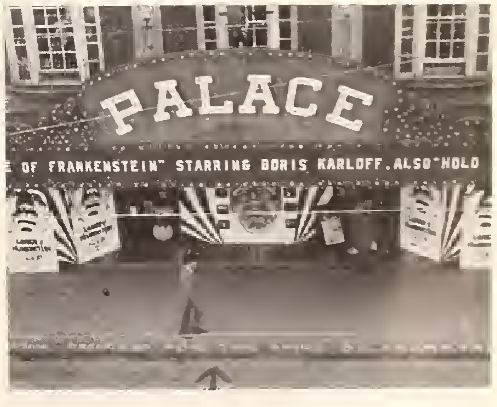
What has been done to buck the hot weather by the Smalley Theatres is recounted by W. C. Smalley, president and general manager of this aggressive circuit, among the recent accomplishments being the engagement for three days of Paul Whiteman and his band in person at the Smalley, Johnstown, N. Y. Tremendous advance campaign gave capacity business on the date.

Mr. Smalley also reports successful stage weddings in conjunction with dates on "Wedding Night" and a most amusing attraction has proven to be the milking contest put on usually in the summer resort towns and very popular with the visitors from the city.

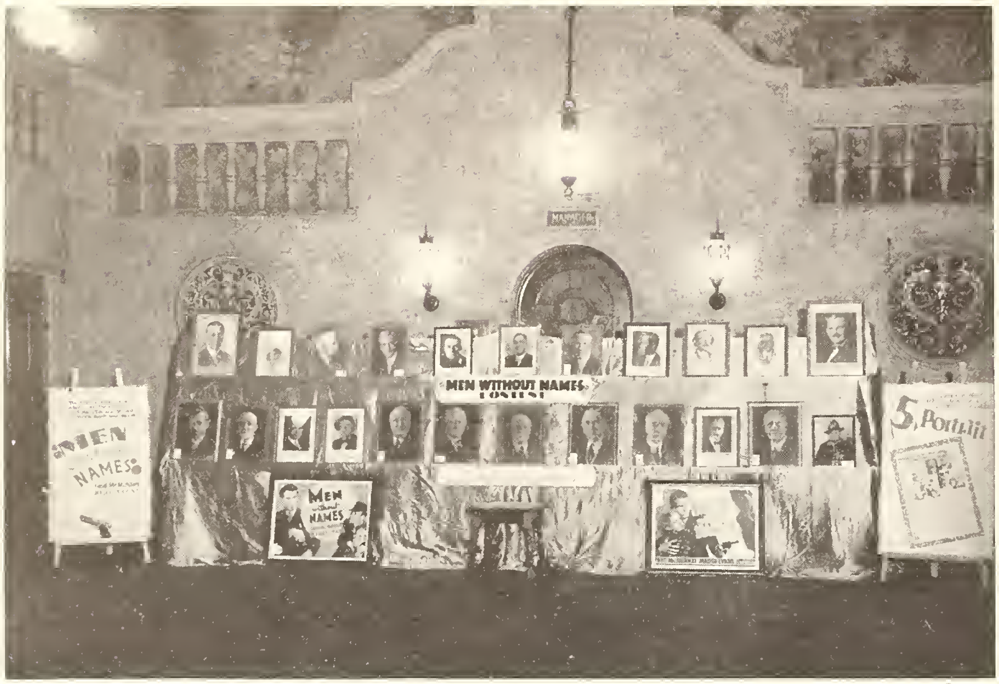
Radio audition nights are run in all the Smalley houses over WGY, which station plugs the circuit especially when winners of the auditions are broadcasting. Mr. Smalley says that these added attractions have proven helpful in keeping up the grosses in the face of the warm weather.

Egan's Black and White Front

The total absence of color in his "Bride of Frankenstein" front was a sure-fire attraction getter according to Pete Egan, Palace Theatre, Calgary. Whole thing was done effectively in blacks and whites and Pete calls attention to the "no parking" sign.



Egan's Attractive "Frankenstein" Front



There is a photographer in Cleveland who makes a hobby of taking pictures of great men, and his collection of those whose names are linked daily in national affairs, Manager J. G. Newkirk, of Loew's Granada, was able to borrow for a lobby contest on "Men Without Names." Names on 10 photos were blanked out, replaced with numbers, and first person sending in correct list on coupon furnished by theatre had his picture taken free by co-operating photographer.

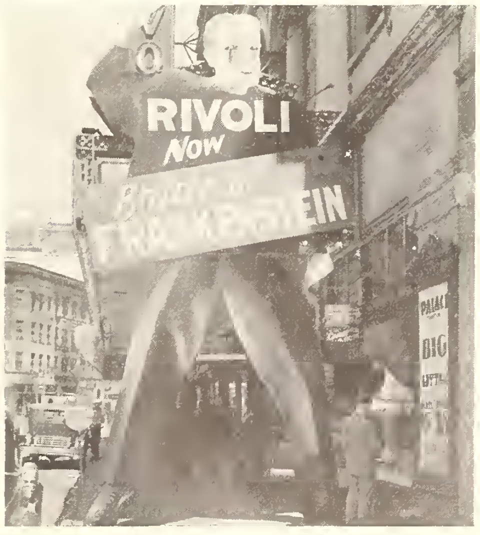
Spradley's "Mouse" Matinee

Recently the Biltmore Theatre in Miami. Fla. celebrated its fifth Mickey Mouse Birthday Club with Gordon Spradley doing the honors. Refreshments were served and all "guests" received miniature Shirley Temple figurettes. Local children put on special show and boy scouts helped keep order.

"Have You Contributed Lately?"

Feigley Creates His Own Monster for "Frankenstein"

Howard Feigley at the Rivoli in Toledo, constructed a gigantic monster cutout (see photo) for "Bride of Frankenstein." Man stood 30 feet high and straddled sidewalk directly under marquee. Legs formed arch plenty tall enough not to hinder pedestrian traffic. Flasher light added animation.



Feigley's Monster "Frankenstein" Cutout

Lips Like Keeler? Step Up And Get Pass Says Barry

Two local drugstores tied in with Arthur Barry, Capitol Theatre, Macon, Ga. on "Go Into Your Dance" with a contest for lip impressions to match Ruby Keeler's. Displays were featured in cosmetic departments, with passes going to those whose imprints came closest to the star's.

For his street bally, Art employed two negroes outfitted in evening clothes and top hats, who tap danced on main streets, banners on their backs carried picture and theatre copy. 10-foot animated figure of Keeler in dancing costume was erected on marquee.

"Have You Contributed Lately?"

Mulhall Fingerprints Patrons on "G Men"

Using regular Department of Justice blanks, J. L. Mulhall, Stanley Theatre, Chester, Pa., stationed man in lobby of his house fingerprinting patrons in connection with his "G Men" date.

Taking advantage of the winner of the recent "Roberta" contest at his house being in New York, Mulhall made arrangements for Warner to send postcards to his mailing list recommending the gangster film which she had just seen in New York.

"Have You Contributed Lately?"

Lamm's Promoted Program

Julius Lamm, Uptown Theatre, Cleveland, Ohio has promoted a neat little heavy stock folder, front contains cooling sales talk with polar bear cut, inside gives programs for current and coming month and back cover contanns ad of merchant who paid for printing and distribution.

Waltmon Stages Beauty Contest on "Caliente"

"Who'll be Miss Caliente?" asked Burgess Waltmon, Orpheum Theatre, Fulton, Ky., and the fun began. Newspapers, dodgers, heralds, etc., etc., carried the good word that one of Fulton's local girls would be selected to bear that title for the duration of the picture. Winner was presented with engraved silver loving cup and contest broke front pages.

Local auto dealer staged parade of cars bannered "tops in entertainment, tops in automobiles." Arrangements were made to have film brought from Memphis by plane, with attractive girl bringing it from airport to theatre, followed by school band and bannered trucks.

Another highlight of Waltmon's campaign was tieup with leading department store, who devoted one window to display of "lady in red" dresses and another for living models modeling "Caliente" hose. Wires were sent to the Tuesday and Thursday Night Bridge Club advising them that high score winners would be welcomed as guests of the theatre.

"Have You Contributed Lately?"

Celebrates Anniversary

In celebration of the fifteenth anniversary of the Orpheum Theatre in Neosho, Mo., Hugh Gardner, manager, promoted a double truck co-op page, center of which contained editorial message to readers on the part theatre has played in community activities.

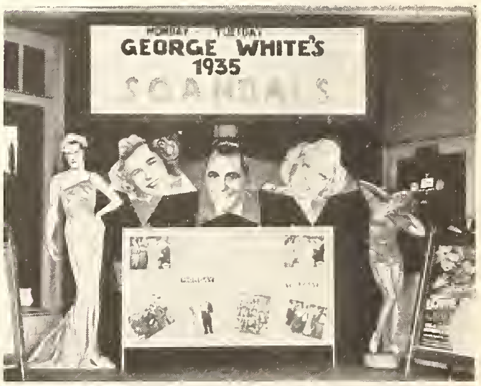
"Have You Contributed Lately?"

Eason Puts On Revival Week Campaign at Isis

"Snuff" Eason, Isis Theatre, Lynchburg, Va., built up his Revival Week by planting ballot boxes in his lobby and supplying patrons with voting blanks on which to check list of pictures they'd like to see again.

Eason promoted Gas Company for distribution of herald with copy offering passes for the two oldest stoves turned in to apply as first payment on new one. Gas company also ran ads in papers with picture and theatre copy. Through tieup with radio station ducats were given to first ten persons submitting correct list of songs of yesteryear that were broadcast without mentioning titles. Songs were played three days prior to Revival Week, theatre coming in for excellent plugs.

"Have You Contributed Lately?"



This display conceived by E. L. Outlaw, projectionist at the Ritz Theatre, Bainbridge, Ga., was made with a 24 sheet and a set of large photos. Clarke Gurley, manager,

Personal Contact Is Important Duty

by DICK WRIGHT

District Manager, Warner Ohio Theatres

Your combined efforts of advertising, exploitation and promotional activity are designed to attract people to your theatre, but successful theatre management demands more of you than these accomplishments. In the course of your many activities in selling your attractions and consistently plugging to keep your theatre in the limelight, have you ever stopped long enough to give serious thought to the extent of your own personal contact with your patrons?

After you have succeeded in drawing them to your theatre, does it not seem logical that they should find a genial manager to greet them and to make them feel that you are not merely a job holder but that you have distinguished yourself as a cordial host?

Meet Your Patrons

Achieving this desirable effect requires that you must devote your attentions unceasingly toward making your patrons conscious of your presence and your contact with them. This you can do only by planning your work so that at the peak matinee hour and evening performances, as well as your intermission breaks, your time can be devoted to greeting your patrons and making your presence felt in the lobby, foyer, and in general on the floor of your theatre. It is only a natural human trait that your patrons like to feel that there is some definite personality present. It gives them a feeling of assurance that as manager you are on the job, looking out for their comfort and complete enjoyment of your program.

Personal contact should be one of your first duties as a manager. If you have sold your own personality consistently to your patrons, their reaction will instinctively be favorable and automatically you will have established a feeling of friendship and popularity toward your house. When you have accomplished this you have fortified yourself with one of the most important requisites of successful theatre operation.

Outside Contacts Valuable

Quite as valuable is your contact with the public outside of your theatre. Make yourself an integral part of your community and its activities. Associate yourself with local organizations, tie in with every civic affair, and watch for opportunities of rendering a service to your community. With each contact your name is linked with that of your theatre, and you are thereby indirectly making your theatre a part of the local community life. Eventually you will have established yourself and your theatre so firmly in the minds of every one about you that you will become an inseparable part of community activities, a distinction which is bound to help you succeed.

Concentrate on your contacts . . . don't permit a let down . . . every minute you devote to this type of activity today, is worth an hour tomorrow.

Lighthouse Members Hear "Love Me" at Loew's

Ed McBride at Loew's Theatre, Syracuse, N. Y., came in for a lot of goodwill publicity recently, when he invited blind members of "The Lighthouse" to attend a special preview of "Love Me Forever," which, according to newspaper reports, was heard with lively enjoyment.

Five and ten and drug stores featured a Grace Moore sundae with which a photo of the star containing picture and theatre copy was distributed, doormats stenciled "hush—Grace Moore is singing at Loew's" were placed in front of restaurants, office buildings and street corners and postcards written in Italian and mailed from New York City were sent to a special mailing list.

Deering Checks Babies While Mothers See 'Escape Me Never'

The highlight of Francis Deering's "Escape Me Never" campaign at Loew's State in Houston, Texas was the promotion of an entire building adjourning theatre for a nursery where mothers could check their babies while seeing the picture. Francis also promoted beds, sheets, mattresses and pillows and local department store cooperated by dressing front of building with baby things. Local music store came through with piano and pianist to amuse the kids.

Stunt broke dailies together with special screening arranged for critics, editors and church and educational leaders. Radio station cooperated giving picture daily mentions and plugging the cash prize word contest.

Congratulations Mickey on your Seventh Birthday!

ON September 28th, 1935, Mickey Mouse will be exactly seven years old. Already this event is receiving unlimited enthusiastic publicity in newspapers and magazines; famous band-leaders are broadcasting Walt Disney tunes over the air; manufacturers of all types of Mickey Mouse merchandise are giving Mickey thousands of window displays. International broadcasts will encircle the globe with London, New York, Paris and Hollywood joining the celebration.

Smart showmen have already jumped on the band wagon by scheduling "Walt Disney Revues" for their theatres. Other exhibitors anxious to capitalize on the tremendous public interest being aroused, are booking every available Silly Symphony and Mickey Mouse subject.

Don't be left out in the cold. Visit your United Artists Exchange today and get your share of prosperity.

SEPTEMBER 28th to OCTOBER 4th
7th Anniversary Week!

Dallas Goes to Town Welcoming Rubinoff

For the engagement of Rubinoff at the Interstate Theatre in Dallas, Texas, Bill Green, handling the advance work in cooperation with Paul Short, manager and Frank Starz, director of advertising, staged a concert which was tendered for an injured Dallas musician with Rubinoff donating his services for the benefit. Leading musical and civic-minded societies were interested in the event, thus securing daily newspaper notices.

A second contest was put over in which two newspapers cooperated in a search for old violins; from near and wide contestants appeared to perform on the Majestic Theatre stage (see photo) with Rubinoff acting as judge.

Winding up the engagement, theatre orchestra tendered the maestro a dinner at country club and presented him with loving cup, newspaper men present gave stunt break.

"Have You Contributed Lately?"

Anna Bell Ward Plays Santa on "Air Hawks"

Through cooperation of leading merchants, Anna Bell Ward, Assistant General Manager Phoenix Amusement Co., Lexington, Ky., aided by Tot Ensminger, played Santa Claus in connection with their "Air Hawks" engagement at the Ben Ali Theatre. Plane flying over city dropped miniature parachutes containing gift orders from stores.

Stunt broke dailies with stories and heralds containing copy on the stunt were distributed from house to house while merchants came through with co-op page ad.

"Have You Contributed Lately?"

Boucher Hands Out Dough

Frank Boucher, Dominion Theatres, headquartering at the Paramount Theatre, Lynchburg, Va. on "Farmer Takes a Wife" recently distributed neatly printed white cards to which were pasted a shiny new penny. Copy read "this penny is yours, small in actual money, yet it puts you in touch with a fortune—a fortune in entertainment" etc. etc.

"Have You Contributed Lately?"

Allaire's Bike Race

Cash prizes were awarded by Dick Allaire at the Theatre Victoria, Victoriaville, Canada, on his cross-country race put on for "Six Day Bike Rider." Fourteen boys started from theatre riding through main streets over nearby terrain and ending up at theatre where they attended the picture.

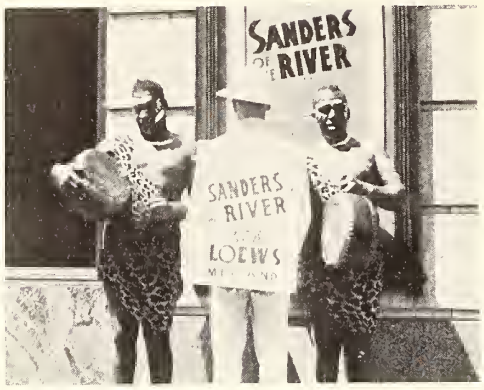
"Have You Contributed Lately?"

Louie Promotes "Alibi Ike" Ball Game for Crippled Kids

To sell "Alibi Ike" at the Capitol in Dallas, Texas, Louie Charninsky contacted the two best soft ball teams in the Dallas League to play a charity game for the benefit of the cripple children's hospital. Joe Brown sent engraved trophy and accompanying photo shows Hop Morse, manager Dallas Steers, Louie and Tom James, manager of the ball park, with some of the kiddies.

Park and all advertising was donated by the owner. Chamber of Commerce and Rotary plugged the dates and opening day a parade was staged starting at theatre and ending at ball park.

Louie constructed one of his usual outstanding fronts with gigantic head of Joe Brown placed over boxoffice, patrons purchasing tickets through opening made by Brown's mouth. Huge baseballs atop display carrying gag copy completed effect. Entire staff was dressed in baseball uniforms and clown dressed as ball player, imitated Brown's antics on streets.



Katz-Major "Sanders" Street Bally

Green's Rubinoff Audition Stunt

SCHEWELS FURNITURE
38 ANNIVERSARY SALE

Shaffer's Anniversary Cake Window

JOE E. BROWN
CAPITOL

Charminsky Entertains Crippled Children

Negroes Beat Tom Toms For Katz and Major on "Sanders"

Batting for vacationing Johnny McManus, Charlie Katz and James Major at Loew's Midland, Kansas City, Mo. for "Sanders of the River" dressed an usher in white suit with jungle helmet and put him on the streets leading a safari of negroes dressed in leopard skins, bodies painted red, yellow and white and carrying tomtoms which they beat lustily (see photo). At night the "boys" continued their beating atop the marquee. Men's hat store cooperated by displaying sun helmets and scene stills. Music store devoted window to picture tying up with song hits.

On "Escapade" paper cooperated running a la jig saw, a cut up photo of Virginia Bruce, to the first twenty-five correctly assembled, tickets were awarded. Department store photo studio ran cut of star tying into picture.

"Have You Contributed Lately?"

Moss' Firearms Display

On "Car 99," Dick Moss at the Egyptian Theatre, Long Beach, Cal., arranged for a lobby display of old-time firearms and modern implements of gangdom warfare. While on "Travelling Saleslady," Dick used the money back gag in all ads if patrons didn't laugh at the picture.

"Have You Contributed Lately?"

Thames' "Front Page" Overprint

Jimmy Thames, Jr. at the Ritz in Corpus Christi, Texas used old newspapers recently to plug "Front Page Woman." Overprint was processed on large quantity of backnumbers, copy reading "headline news, Front Page Woman," cast and theatre dates followed. Regular newsboys calling "extra" distributed the papers.

"Have You Contributed Lately?"

Gov. Lehman Attends "Sanders" Preview

To start off his publicity campaign on "Sanders of the River" with due ceremony, Bob Rosenthal at the Ritz in Albany held a special showing for Governor Lehman, with stunt breaking papers.

As a street bally, Bob had two men on the streets dressed in native costumes carrying signs announcing engagement. In addition a ballyhoo truck, pasted with six sheets and utilizing the bally record paraded streets four days ahead. All ushers wore special imprinted badges and front was decorated with spears, drums, head-dresses and animal skins.

"Have You Contributed Lately?"

Shaffer Ties "Reckless" Into Theatre's Fifth Anniversary

Frank Shaffer, Virginia Theatre, Harrisonburg, Va., tied in the theatre's fifth anniversary with his "Reckless" date. Local baker cooperated by inserting passes in loaves of bread and making oversized birthday cake which was displayed in leading furniture window (see photo). Those coming closest to guessing weight of cake were ducated to picture.

Various stores throughout city carried "help Warner's celebrate their fifth anniversary" cards, in windows. Frank also promoted a full-page co-op. ad, each merchant carrying congrat copy in his ad.

I'M PUZZLED!

On every hand I have heard the demand for "Better motion pictures."

I do everything in my power to get the producers to make "better" pictures. That's part of my job.

The producers are making "better" pictures . . . Yet when one of them comes along, the public has a perverse way of staying away from the theatre!

What I want to know is . . . Where are all these people who are always demanding that the movies get away from sex and crime and hokum and all the rest of what these self appointed critics of the movies criticize most?

Certainly none of them have been at the Huntington on Sunday to see Victor Hugo's "Les Miserables" which is as fine a piece of screen entertainment as ever ran through a projection machine.

If they had been there . . . they would have gone out and sound the glad tidings in such loud and joyous tones that the theatre would have been backed to the doors.

But it hasn't been . . . and that's why I'm puzzled. If the public really wants better pictures, why doesn't it say so at the box office. That's the only way we have of knowing your desires.

If you read this and are one of those who demanded better pictures, you have two chances left to see one that answers your plea. "Les Miserables" showing Monday and Tuesday.

Gail Lancaster,
MANAGER, HUNTINGTON THEATRE

Lancaster Is Puzzled And Tells His Patrons So

On the strength of his "Les Miserables" showing at the Huntington Theatre, Huntington, Ind., Gail Lancaster ran the accompanying ad which garnered him some sweet publicity when one of the papers picked it up and devoted a whole column to what was termed a "striking ad," praising the picture and stressing the "better picture" angle as Gail did in his ad.

"Have You Contributed Lately?"

Boone's Sound Truck

P. A. Boone operating the Earle and Grand Theatres in Mt. Airy, N. C. reports the use of a sound truck which he puts out in the surrounding countryside. Each side of truck panel is devoted to current attractions at the theatres and is fitted with a p.a. system.

"Have You Contributed Lately?"

Chambers Orchids Patrons

Through a tieup with florists of Kansas City, Stan Chambers at the Fox Uptown for "Orchids to You" had a beautiful floral display in his lobby and foyer. Corsages of orchids and gardenias were given to ladies each night during showing, all members of the Florists Trade Delivery cooperated and special preview was held for florists.

"Have You Contributed Lately?"

PARIS CAFE. A Parisian sidewalk cafe was planted by Morris Rosenthal in lobby of Majestic, Bridgeport, Conn., for "Paris in Spring." Drinks were on the house.

ADDITIONAL DISPLAY TIPS

Mississippian Speaks of Money And Time-Saving Ideas In This Article of Club Series on Art

by AUSTIN A. NORTHCUTT

Art Director,
Strand Amusement Co., Laurel, Miss.

AUSTIN A. NORTHCUTT

In our theatres, we try to take advantage of all available space. Many nooks and corners can be found that are ideal spots for standees, shadow boxes and one-sheets. We fill up the lobby, so to speak, but not to the extent that it is cluttered up and causes the patrons to wend their way among it with difficulty. Blank spaces, such as that over doorways, make ideal locations for flashy display and gives more color to the lobby. Enough display pieces to artistically "set off" a lobby is pleasing to the public eye, but too much throws them into confusion. A thing over-done loses its merit.

There are very few poster artists who are not rushed for time, or "overworked," as the artist himself elects to express it; and often this expression is not amiss. The following is a scheme that will save time and material in the long run:

Instead of painting three-sheets on each picture, an assortment of "stock" three-sheet sizes can be made up (or any other size, for that matter) on wallboard. The backgrounds can be painted to depict definite types of pictures, emotions, etc. The subjects are too numerous to mention. Or, different stars can be the subjects of the posters.

Poster Can Be Used Again

On these is a frame made of wallboard and covered with metallics or painted and nailed with pins. In these are fitted insert cards. These cards, of course, carry the name of the players and the picture title, and they serve excellently as a lettering panel ordinarily would. Where the stars' pictures are the subjects, the names can be painted and the titles changed from time to time.

When a picture is dead, the poster can be put away until the next time the star or, as in the case of the "type" poster, a picture of that type is again played. More time can be saved in using heads or figures of the stars, as they can be taken from lithographs and mounted. The best method is to take the pictures as they come and make these posters for them until enough have accumulated to complete a "cycle." It doesn't take very long.

It is best to have great enough a variety to let the public have time to forget a poster before bringing it into use again. Many artists do not like to use lithographed heads, as a posterization has striking effects that lithographs usually lack. This is optional, of course, and much can be said for both sides of the argument. It is also optional as to whether or not to use insert cards. The writer has found them ideal in this case. The same methods work nicely in making standees.

There are artists who use opaque water colors almost exclusively. However, the constant use of one medium day in and day out has a tendency to make the lobby become stale. A clever display man will employ variety in mediums as well as in color schemes. Pastel, oil, velour, airbrush, etc., should have as much place in the lobby as flat water colors. Even certain designs of wall paper have been used with amazing effects. A person with any artistic mind at all has judgment as to what medium to use on a definite type of picture or player. A delicate airbrush poster would not be in order on a "Frankenstein" or Wallace Beery picture.

Many shops, especially those in small theatres, are very poorly equipped and the artist is greatly handicapped. Yet, he is expected to turn out first class work. But, if he will make the best of the situation, the artist is usually able to improvise equipment that will "get him by." One artist had no air brush, but needed one with which to paint some modernistic backgrounds. He procured a substitute for only five cents!

Uses Insecticide Sprayer

An insecticide sprayer was taken (the kind that is blown with the mouth) and the opening reduced until it produced a very fine spray. After a bit of practice the lad had produced some wonderful results. The writer grabbed the idea and used it for quite a long time. Yes, it was a crude gadget, but nevertheless it served the purpose. Besides, it's good exercise for the lungs!

There are still some shops that have to carry on without the aid of a cutawl. It is the opinion of some that such things are impossible, but not so! A cutting machine can be made by rigging up a sewing machine head with a motor, and fastening them to a base made of Masonite wallboard or plate metal. It is a bit heavy, but where no better can be had, it *can be used.* Too, there is a knife on the market called the "Shorty" that is excellent for cutting straight lines. It is even preferred for this by some, as it is done quickly and smoothly, and it doesn't ruin the hands.

Much time is lost—or rather—spent in groping for "new" ideas. All of us have a tendency to "borrow" ideas from the other fellow, and one of the best sources for this is from a scrap book of photographic reproductions of the other fellow's work. The writer clips all the reproductions from the HERALD and pastes them in his scrap book in a classified manner. They are taken as they come, whether deemed excellent or poor, for often one can take the other person's bum idea and turn it into a good one.

personalities

FRANK BOUCHER
assistant to Hunter Perry, Dominion Theatres, Lynchburg, Va., paid us the long looked for visit with his very charming wife. Trouble was they didn't stay long enough.

▽

JIMMY NAIRN
Director of Advertising for Famous Players Canadian, was another visitor to club headquarters.

▽

BUNNY BRYAN
Pantheon Theatre, Chicago, also dropped in, looking as chipper as ever and feeling fine.

▽

JOSEPH KESSLER
has replaced EARL KRIM as manager of the Kramer Theatre in Detroit.

▽

JACK CAMPBELL
at the Capitol in Brampton, was another Canadian member to stop by and get acquainted.

▽

EDDIE MOORE
formerly district manager for Warners in Pittsburgh, Pa., has been promoted to district manager of the New York district out of Philadelphia.

▽

WILLIAM LEVEE
has been transferred from the Strand in White Plains to handle the Suffolk and Capitol Theatres in Riverhead, L. I., with CHARLEY LYONS from the Hicksville Playhouse replacing Bill in White Plains.

▽

GEORGE MONROE
is now city manager at Greeley, Colo., for the Westland Theatres Corp.

▽

MILTON OVERMAN
has succeeded CHARLES DECKER, resigned, as manager of the Mesa Theatre, Grand Junction, Colo.

▽

FRANK BARNES
is now publicity manager for Gibraltar Enterprises in Denver.

▽

A. J. HAMILTON
recent manager of the Strand in Rawlins, Wyo., for Fox, has bought the Bide-a-Wee, neighborhood house.

▽

FRED G. HINDS
formerly assistant at Keith's, White Plains, N. Y., has been promoted to the manager's chair at the Liberty in Wheeling, West Va. Good luck, Fred.

▽

ROBERT RAMON
has been appointed manager of the Fox West Coast Alcazar in Great Falls, Mont., replacing A. SAMUELS.

▽

JOHN GRADY
has been switched from the Arcadia, Maud, Okla., to manage the Texan and Ritz houses in Wellington, Texas, with CHARLIE TREGO replacing him at the Arcadia.

▽

C. A. STEWART
has succeeded PHIL HILL as city manager for Fox Midwest in Beatrice, Neb. Hill goes to Topeka, where he will have charge of the Fox, and W. B. MONTEE succeeds Stewart at Marysville, Kan.

SANDRA STEPHANIE to Mr. and Mrs. Sam Chernow. Father previously with RKO is connected with Modern Merchandising Bureau.

L. A. WARREN
has been transferred to the Criterion, at Anderson, S. C., replacing AL ROOK.

▽

HARRY C. OLMSTED
formerly with Leo Brecher at the Plaza, is now managing the Ritz in York, Pa.

Birthday Greetings

W. E. Adams
E. D. Ardavany
Russell W. Barrett
Lloyd H. Bridgham
Charles Ray Burch
Wallace J. Butler
Jack Campbell
A. H. Cohn
E. D. Dorrel
Hudson Edwards
Steven M. Farrar
Benjamin W. Feldman
Jack Fields
Marty Finger
Joseph Forster
C. Hays Foster
Harold Friary
Allen E. Gardner
Wilbur Grant
Ed J. Haas
Sam L. Handler
W. F. Harris
J. G. Haney
John Heggie
J. W. Hill
Harry Hirsh
Harry Hofmann
Ben Jacobson
Walter E. Jancke
W. A. Johannsen, Jr.
Fred E. Johnson
J. D. Johnstone
George L. Jonas
David Kaplan
Harry F. Karasik
Wm. "Lindy" Kassul
H. E. Kelly
Ed P. Kennelly
Frederick D. King
Harvey Kuhn
Hamilton Kupper
L. C. Lampo
Miss Jean LaRoe
G. O. Lea
L. L. Levy
Frank Lewis
Harold M. Lissner
E. R. Logan
Emerson Long
J. J. McCarthy
Byron McElligott
Verne E. McIntyre
Lester T. MacWatters
John J. Madden
James B. Mason
George C. Meeser
Martin Messinger
Frank S. Mickley
John Nahalka, Jr.
Edw. E. O'Donnell
Frank J. Orlando
Robert Hicks Page
Mrs. Lenore Pierce
A. E. Post
Arthur L. Reuter
Bert Rhonheimer
Foreman Rogers
J. H. Ross
Nat Rothstein
Andy M. Samuels
Louis A. Schaefer
Gustav Schumann
William G. Serras
James Snyder
Bob Sprowl
Arthur C. Stock
C. Ervine Stone
Howard Sweet
Kenneth Taylor
L. Stanley Telch
David A. Titleman
William J. Tubbert
Ralph L. Tulley
Frank Vesley
Abe Wasserman
Richard M. Wills
Barney Wiselman
Ralph C. Yale
Edmond A. Zetzsche
Arthur Zinsmeister

COLONEL BILL HENDRICKS
Warner Theatre, Memphis, Tenn., was another welcome visitor who came to New York to cover the shooting galleries, and we don't mean theatres.

▽

GEORGE MONROE
has been promoted from manager of the Colorado, Denver, to city manager at Greeley, Colo.

▽

MILT OVERMAN
has succeeded CHARLES DECKER as manager of the Mesa, Grand Junction, Colo.

▽

BOBBY LIEBER
is managing the newly acquired Fineman & Shapiro house in Braddock, Pa.

▽

DAVID SIDMAN
is now at the Sunset Theatre, Brooklyn, N. Y.

▽

G. B. MARTIN
formerly manager of the Mozart Theatre, Tulsa, Okla., has moved over to the Mainstreet.

▽

HOMER HARMAN
publicity director for Shubert Theatre, St. Louis, has been named zone advertising manager for Warner Theatres.

▽

JOSEPH KESSLER
former manager of the Buchanan, in Detroit, has succeeded EARL KRUM as manager of the Kramer, while AL REINECKE was promoted from the Granada to succeed Kessler at the Buchanan.

▽

CHARLES SIMMS
has been promoted from the Capitol to manage the Center, Detroit, succeeding CHARLES T. DANKE.

▽

MISS EDYTHE SULLIVAN
is managing the Colony Theatre, a Harry Brandt house in Jackson Heights, L. I.

▽

JACK K. SAMPSON
has been appointed director of advertising for John Danz's Sterling chain theatres in Seattle. He succeeds MOSE MESHER, who left to handle Oregon advertising for Evergreen-Hamrick houses.

▽

MYRON SHELLMAN
formerly with M & P Rivoli Theatre, Roxbury, Mass., is now managing director of the Raymond Theatre, Pasadena, Cal., which place he leased.

▽

MAX ALEXANDER BERNSTEIN
of Bernstein Theatres, Regents Park, London, dropped in at Club headquarters to renew acquaintance.

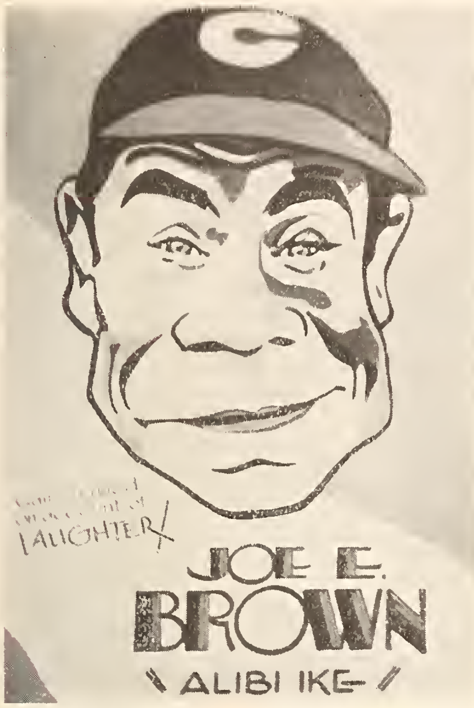
▽

FRED V. GREENE, JR.
has taken over the New Colonial Theatre, New Paltz, N. Y., and remodeled it completely.

▽

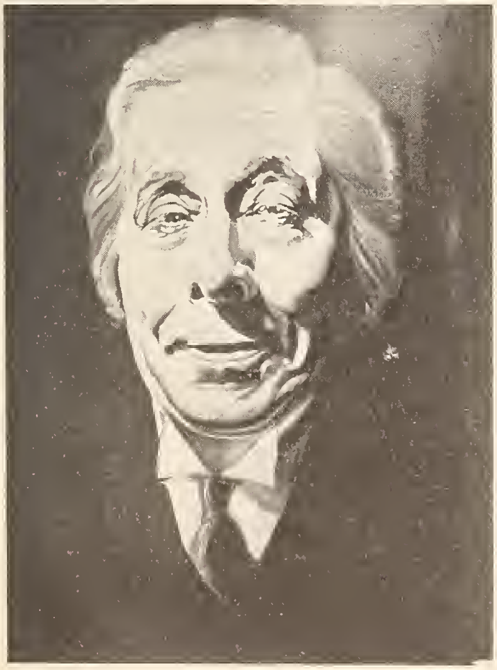
HERMAN BAMBERGER
formerly at the Paramount in Springfield, Mass., is now holding down the fort at the Victory in Holyoke, Mass.

WHAT POSTER ARTISTS ARE DOING

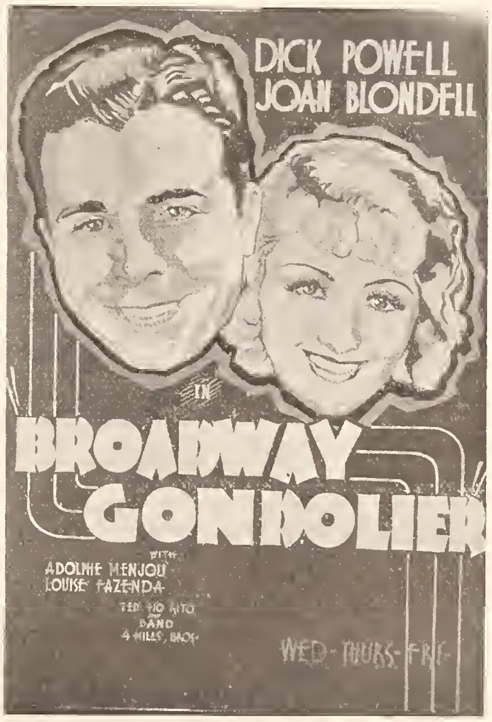

LAUGHTER
JOE E.
BROWN
ALIBI IKE

This attractive head of Joe E. Brown is the handiwork of Frestle Chenoweth, Rigney Theatre, Albany, Mo. Head was done in browns, red mouth, blue eyes, cap dark red, blue bill and white letter; background medium blue with yellow, and lettering black and red. Frestle has sent us some mighty interesting samples of his art work.

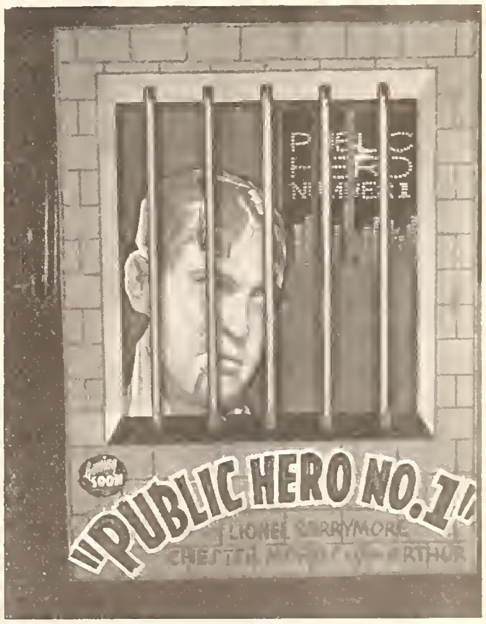
THE WALL OF HONOR. Above is a shot of one of the walls in the office of Warner Theatres Pittsburgh zone District Manager C. J. Latta, wherein is displayed and rather proudly the five First and Honorable Mentions won by his managers in the Quigley Awards competitions. The vacant space in the center, no doubt, is reserved for Chuck Shannon's June Bronze Plaque.



This head of Arliss was turned out by Sid Smith, artist at Loew's Grand, Atlanta, Ga. Head was done in oils on Upson board. Best part of this display is that it can be used repeatedly for other Arliss pictures. Sid has been turning in some very nice display photos on recent attractions, the above being an excellent example.


DICK POWELL
JOAN BLONDELL
IN
BROADWAY
GONDOLIER
WITH
ADOLPHE MENJOU
LOUISE FAZENDA
WED-THURS-FRI

A new contributor to this page is Robert M. Shelton, Star Theatre, Warrensburg, Mo., who forwards this photo on his "Broadway Gondolier" display. Poster was done in blues with title lettering white on dark blue background. Heads were outlined in black and bright orange.


PUBLIC
HERO
NUMBER 1
Coming SOON
"PUBLIC HERO NO. 1"
LIONEL BARRYMORE

This 10-inch shadow box of "Public Hero No. 1" was constructed by Ralph Houpe of the Phoenix Amusement Company, Lexington, Ky., of which Anna Bell Ward is the assistant general manager. Flasher behind bars turned picture title on and off, sky was painted blue and red lights were reflected in windows of buildings. Display was used at the Ben Ali Theatre and reported eye-arresting to all those entering the lobby.

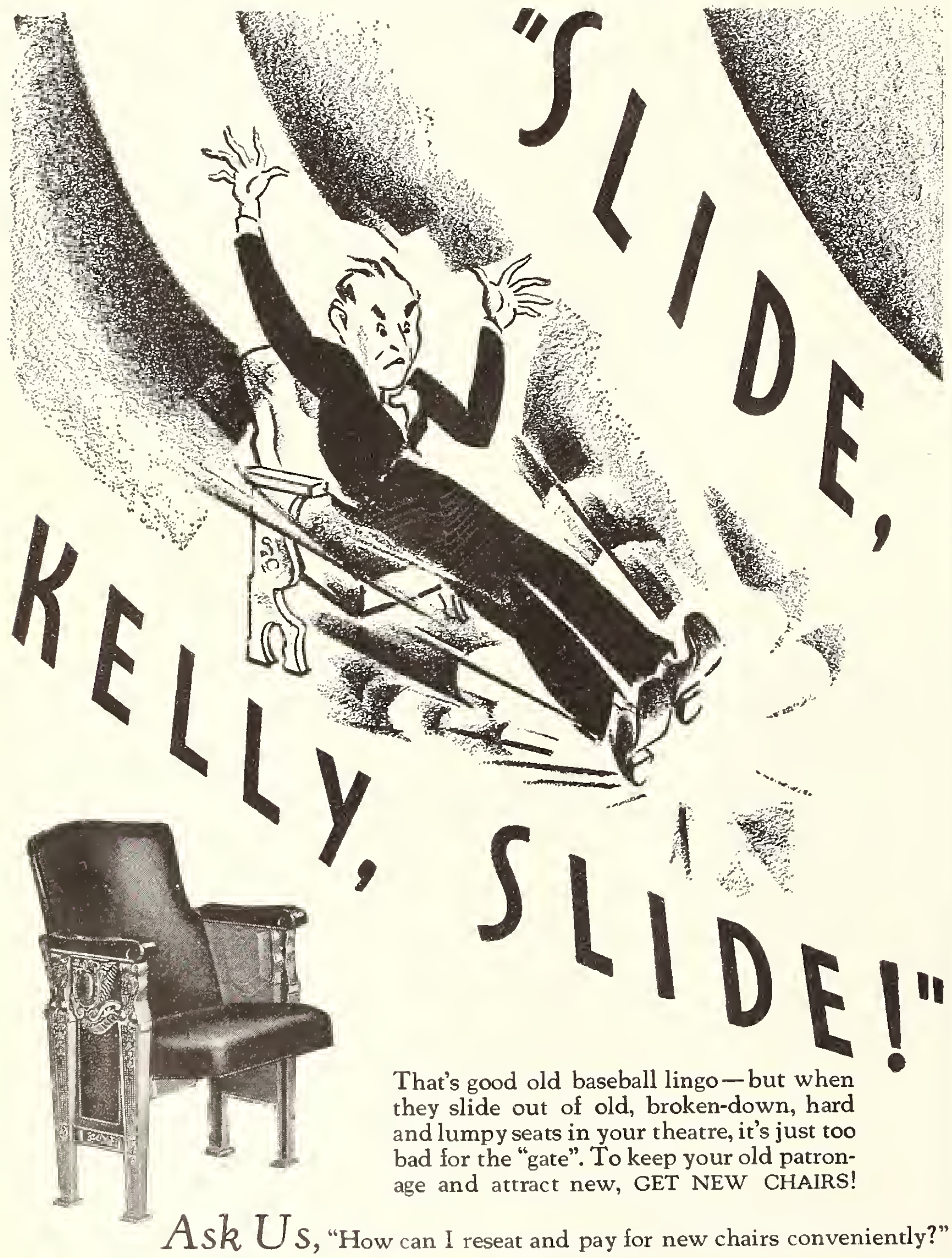
RCA Photophone Sales Force to Meet Sept. 4-5

Sales representatives of RCA Photophone, to the number of 45, will hold their annual convention at Camden, N. J., September 4-5, with E. M. Harley, manager of sales, presiding. A dinner is planned at the Tavistock Country Club. E. T. Cunningham, president of RCA Manufacturing Company, will be among the speakers, who will include Ted Wallerstein, John K. West, F. B. Osterman, Thomas F. Joyce, Max Batsel, W. L. Rothenberger and Richard T. Turner, each speaking on a different phase of company activities. Photophone plans to make Trans Lux rear projection equipment available to all, regardless of the make of installed equipment.

New York Independents Increasing House Totals

Independent circuits in the New York Metropolitan area are increasing their holdings. Several have added theatres during the past few weeks and new deals are in negotiation. Randforce has closed with Harry Shiffman, president of Isle Theatres, to take over the Oasis, Brooklyn. This will give Frisch and Rinzler a total of 48. Deals are in progress for two others in Brooklyn.

Peter and Sam Adams, who some time ago bought the Park Lane, Palisades Park, N. J., are about to assume operation of the Leonia, Leonia, N. J., now operated by Julius Charnow. Century is understood to have closed a pooling deal with Morris Kutinsky on Long Island.



That's good old baseball lingo—but when they slide out of old, broken-down, hard and lumpy seats in your theatre, it's just too bad for the "gate". To keep your old patronage and attract new, GET NEW CHAIRS!

Ask Us, "How can I reseat and pay for new chairs conveniently?"

American Seating Company

Makers of Dependable Seating for Theatres and Auditoriums

General Offices: Grand Rapids, Michigan

BRANCHES IN ALL PRINCIPAL CITIES

COMFORT—*The Greatest Star Of Them All!*

FROM READERS

SEES BANK NIGHT OF REAL VALUE

To the Editor of the Herald:

I note several articles written by exhibitors, also your editorials against Bank Nights but I want to, at the present, say in all sincerity that our Bank Nights have pulled us out with a black ink ledger, with our boot straps, so to speak.

Heretofore, in all small-town theatres in which I was connected and with acquaintance with dozens of small-town exhibitors those miserable mid-week were usually run at a loss. It is true that by spotting certain big pictures mid-week we might nose out, especially so, with putting plenty of dough into advertising—money that we had made on a previous Sunday show. With Bank Night they advertise themselves. Double features are not the answer in small towns, as much as the producers would try to so make us believe. You may call it a lottery or gamble or that One-Chance-in-a-Thousand-Shot but the fact remains that a customer hits now and then and walks out proudly with the pot. And, the other patrons come back for more the next mid-week which they would not do ordinarily, regardless of what the admissions were.

Furthermore, I am positive it keeps my patrons home more during mid-week—does not give them an opportunity to travel elsewhere, especially to larger cities, where they do hold Cash or Bank Nights or have the special shows ahead of us. They want to be in the theatre when the drawing is held, hence should they go out of town they might miss their opportunity.

From my point of view I can't see where this plan is so wrong. If betting on a horse or dog race or prize fight, if taking a chance on a punch board or a chance on the quilt at the Ladies Aid Society is wrong—then I'm wrong.

Anyway, when Old Gabriel blows his horn I don't believe he is going to ask me "where I got my money" but *"have I got it."*—E. C. Arehart, Manager, Princess Theatre, Odebolt, Iowa.

Mr. Arehart gets his say because he voices an honest opinion. However, we do not agree that race tracks, prize rings or even the quilt raffles of the Ladies Aid Society are to be taken as exemplars of the methods which obtain or should obtain in the conduct of motion picture theatres. The motion picture theatre to be a success must address itself to the entire community, not sporting minorities, and its season is the year around, not hit-and-run occasions. Concerning Mr. Arehart's reference to Gabriel, we are not so certain, but there has long been an impression abroad that after Gabriel sounds-off the cash balance will be considered irrelevant and immaterial.—T.R.

Lieber Signs With Warner

Fritz Lieber, Shakespearean actor, has signed a contract with Warner. Mr. Lieber's first role will be that of Dr. Charbonnet in "Enemy of Man," a picturization of the life of Dr. Louis Pasteur. Paul Muni will head the cast.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Northern Frontier (G)	Kermit Maynard-Eleanor Hunt	Feb. 1	57	Mar. 9
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13	*58	Mar. 16

Coming Attractions

His Fighting Blood	Kermit Maynard	Oct. 15		
Timber War	Kermit Maynard	Sept. 15		

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence (A)	Chick Chandler-Shirley Grey	Mar. 30	66	Aug. 17
Shot in the Dark, A (G)	Charles Starrett-Marion Shilling	Feb. 15	65	June 1

Coming Attractions

Girl Who Came Back	Shirley Grey-Sidney Blackmer			
Happiness C.O.D.	Donald Meek-Irene Ware			
Synthetic Lady	Sidney Blackmer-Irene Ware			
Whispering Tongues				

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61	
Air Hawks	Ralph Bellamy-Tala Birell	May 7	70	
(See "Air Fury" "In the Cutting Room," Mar. 30.)				
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18	68	
Death Flies East (G)	Florence Rice-Conrad Nagel	Feb. 28	65	Mar. 9
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11	70	
(See "In the Cutting Room," Feb. 23.)				
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 18	58	May 25
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20	68	Apr. 6
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8	56	Apr. 13
Justice of the Range	Tim McCoy-Billie Seward	May 25	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1	69	Mar. 23
Love Me Forever	Grace Moore-Leo Carrillo	June 27	93	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15	57	May 25
Party Wire (G)	Jean Arthur-Victory Jory	Apr. 27	69	Apr. 20
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18	57	
(See "Alias John Law" "In the Cutting Room," Dec. 8,'34.)				
Riding Wild	Tim McCoy-Billie Seward	June 28	56	
Square Shooter (G)	Tim McCoy	Jan. 21	57	Mar. 9
Swell Head	Wallace Ford-Barbara Kent	Apr. 8	62	
Together We Live	Ben Lyon-Sheila Mannors	Aug. 16		
(See "In the Cutting Room," Nov. 3,'34.)				
Unknown Woman	Marian Marsh-Richard Cromwell	June 14	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20	65	May 11

Coming Attractions

Calling of Dan Matthews, The	Richard Arlen			
Crime and Punishment	Peter Lorre-Marian Marsh			
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 12		
Frisco Fury	Jack Holt			
Grand Exit	Ann Sothern-Edmund Lowe			
Guard That Girl	Robert Allen-Florence Rice			
Heir to Trouble	Ken Maynard-Kathleen Perry			
If You Could Only Cook	Jean Arthur			
Lady Beware	Jean Arthur-George Murphy	Sept. 10		
Lost Horizon	Ronald Colman			
Modern Lady	Ruth Chatterton			
Moonlight on the River	Ann Sothern-Harry Richman			
One Way Ticket	Lloyd Nolan			
Opera Hat	Gary Cooper			
She Couldn't Take It	George Raft-Joan Bennett			
She Married Her Boss	C. Colbert-Michael Bartlett	Sept. 19		
Song of the Damned	Victor Jory-Florence Rice			
Superspeed	Norman Foster-Florence Rice	Sept. 1		
Western Frontier	Ken Maynard-Lucile Browne			

COMMODORE PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Calibre	Bob Steele	Mar. 8	6 rls.	
Brand of Hate	Bob Steele	Feb. 13	6 rls.	
Cactus Kid	Jack Perrin	Feb. 26	6 rls.	
Demon for Trouble	Bob Steele	Jan. 28	6 rls.	
Kid Courageous	Bob Steele	July 26	6 rls.	
Loser's End	Jack Perrin	Aug. 26	6 rls.	
Mystery Ranch	Tom Tyler	Apr. 12	6 rls.	
Silver Bullet	Tom Tyler	May 11	6 rls.	
Terror of the Plains	Tom Tyler	June 27	6 rls.	
Tombstone Terror	Bob Steele	Apr. 25	6 rls.	
Tracy Rides	Tom Tyler	Feb. 26	6 rls.	
Western Justice	Bob Steele	June 14	6 rls.	

Coming Attractions

Ridin' Through	Tom Tyler	Oct. 26	6 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.	Sept. 15	6 rls.	
Wolf Riders	Jack Perrin	Sept. 26	6 rls.	

DANUBIA PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hungaria (The Voice of Hungary) (English Titles)	Scenic	May 15	54	
Hussar Romance (Hungarian Dialogue)	Irene Agai	Apr. 21	75	

Coming Attractions

Csunya Lany (Homely Girl) (Hungarian Dialogue)	Javor Murathy	Sept. 1	78	
Zsivanybecsulet (Honor Among Thieves) (Hungarian Dialogue)	Kabos-Csikos	Sept. 10	73	
Vasember (Iron Man) (Hungarian Dialogue)	Torzs-Turay	Sept. 15	71	

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 15	85	May 18
Don Quixote	Chaliapin-Sydney Fox	July 1		July 8
Dream of My People	Cantor Rosenblatt	June 1		
Last Wilderness, The (G)	Howard Hill	May 14	63	May 25
Sans Famille	Robert Lynen	Aug. 1		
World in Revolt	Graham McNamee	Mar. 1		

Coming Attractions

Frasquita	Franz Lehar	Oct. 1		
Hello Paris		Oct. 15		
Iceland Fishermen	Pierre Loti story	Sept. 1		
Ra Mu		Sept. 1		
Scandal in Budapest		Nov. 1		
Wedding Rehearsal	Roland Young-Merle Oberon	Sept. 15		

FIRST DIVISION

(Releases First Division Production and in certain territories Monogram, Liberty, Chesterfield and Invincible pictures.)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Rainbow's End	Hoot Gibson		June 10	60	
Sunset Range (G)	Hoot Gibson		May 1	55	Mar. 9

Coming Attractions

Java Head (A)	Anna May Wong-Elizabeth Allan		Sept. 1	70	Aug. 17
Mimi (A)	Douglas Fairbanks, Jr. - Gertrude Lawrence		Nov. 1	98	June 8

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18	97	Apr. 6
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Case of the Curious Bride 879	Warren William	Apr. 13	68	Apr. 13
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4	85	Apr. 27
Girl from Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1	69	June 1
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20	97	Mar. 23
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16	95	Mar. 23
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May 25	84	July 6
Irish in Us, The (G) 866	James Cagney-Pat O'Brien	Aug. 3	80	July 20
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27	71	Apr. 27
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8	97	May 18
Traveling Saleslady (G) 870	Joan Blondell	Apr. 8	63	Apr. 6
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9	61	Mar. 9

Coming Attractions

Backfire				
Broadway Hostess	Winifred Shaw-Lyle Talbot			
Captain Blood 855	Errol Flynn-Dlivia De Haviland			
Case of the Lucky Legs, The	Warren William-Genevieve Tobin			
(See "In the Cutting Room," Aug. 17.)				
Enemy of Man	Paul Muni-Josephine Hutchinson			
Goose and the Gander	Kay Francis-George Brent	Sept. 21		
(See "In the Cutting Room," Mar. 9.)				
Hard Luck Dame	Bette Davis-Franchot Tone			
Moonlight on the Prairie	Dick Foran-Sheila Mannors			
(See "In the Cutting Room," Aug. 17.)				
Murder of Dr. Harrigan, The	Kay Linaker-Ricardo Cortez			
Payoff, The	James Dunn-Claire Dodd			
(See "In the Cutting Room," July 6.)				
Shipmates Forever	Dick Powell-Ruby Keeler			
(See "In the Cutting Room," July 27.)				
Stars Over Broadway	Pat D'Brien-Jean Muir			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Sheep (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 18
Charlie Chan in Egypt (G) 544	Warner Dland-"Pat" Paterson	June 21	72	June 8
Cowboy Millionaire (G) 538	George O'Brien	May 10	67	Apr. 27
Curly Top (G) 549	Shirley Temple	July 26	*75	July 27
Dante's Inferno (A) 611	Claire Trevor-Spencer Tracy	Aug. 23	88	Aug. 10
Daring Young Man, The (G) 528	James Dunn-Mae Clarke	May 24	75	Apr. 27
Doubting Thomas (G) 542	Will Rogers	June 7	73	Apr. 20
Dressed to Thrill (G) 605	Clive Brook-Tutta Rolf	Aug. 16	68	July 13
Farmer Takes a Wife, The (G) 608	Janet Gaynor-Henry Fonda	Aug. 2	91	July 20
Gay Deception, The (G) 602	Francis Lederer-Frances Dee	Aug. 30	75	Aug. 24
George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar. 29	83	Apr. 6
Ginger (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
Great Hotel Murder (G) 532	Edmund Lowe-Victor McLaglen	Mar. 8	70	Feb. 23
Hard Rock Harrigan (G) 548	George O'Brien	July 19	*65	July 6
It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12	71	Apr. 6
Ladies Love Danger 540	Gilbert Roland-Mona Barrie	May 3	69	
(See "Secret Lives" "In the Cutting Room," Mar. 30.)				
Liliom (A)	Charles Boyer	Mar. 16	90	Mar. 23
Orchids to You (G) 546	Jean Muir-John Boles	July 12	*75	June 22
Our Little Girl (G) 539	Shirley Temple	May 17	65	June 15
Silk Hat Kid 547	Lew Ayres-Mae Clarke	July 19		
(See "In the Cutting Room," July 6.)				
Spring Tonic (G) 535	Lew Ayres-Claire Trevor	Apr. 19	58	July 6
$10 Raise (G) 537	Edward Everett Horton	Apr. 5	70	Mar. 23
Under the Pampas Moon (G)541	Warner Baxter-Ketti Gallian	May 31	78	May 25
Welcome Home (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27

Coming Attractions

Bad Boy	James Dunn-Dorothy Wilson	Oct. 25		
Ball of Fire	Alice Faye-Ray Walker			
(See "In the Cutting Room," Aug. 17.)				
Beauty's Daughter	Claire Trevor-Ralph Bellamy			
(See "In the Cutting Room," Aug. 17.)				
Charlie Chan in Shanghai 610	Warner Dland-Irene Hervey	Oct. 11		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hard to Get	Warner Baxter-Jane Wyatt			
Here's to Romance 609	Nino Martini-Genevieve Tobin	Oct. 4		
(See "In the Cutting Room," Aug. 10.)				
In Old Kentucky (G)	Will Rogers		*85	July 13
Redheds on Parade (G) 604	John Boles-Dixie Lee	Sept. 13	77	July 13
Steamboat Round the Bend (G) 612	Will Rogers-Anne Shirley	Sept. 6	*102	Aug. 3
This Is the Life	Jane Withers-John McGuire	Oct. 18		
Thunder Mountain 607	George O'Brien	Sept. 27		
Thunder in the Night (G) 613	Edmund Lowe-Karen Morley	Sept. 20	67	July 13
Way Down East (G)	Rochelle Hudson-Henry Fonda		*84	Aug. 24

20th CENTURY (Fox Release)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Metropolitan	Lawrence Tibbett-Virginia Bruce			
Thanks a Million	Dick Powell-Ann Dvorak			

GB PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15	72	June 15
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June 15	81	Feb. 16
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15	74	Dec. 29,'34
My Heart Is Calling (G) 3409	Jan Kiepura	May 1	90	Feb. 2
My Song for You 3414	Jan Kiepura	June 1	70	Nov. 10,'34
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1	85	July 6

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray		63	May 18
Born for Glory 3508	Barry Mackay-John Mills		74	
Dr. Nikola 3507	Boris Karloff			
First a Girl 3512	Jessie Matthews-Sonnie Hale			
King of the Damned 3504	Conrad Veidt-Helen Vinson			
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter		74	Apr. 13
Passing of the Third Floor Back, The 3510	Conrad Veidt			
Rhodes, the Empire Builder 3514	Walter Huston			
Secret Agent 3506	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Maureen O'Sullivan-C. Aubrey Smith			
Transatlantic Tunnel 3513	Richard Dix-Madge Evans			
Untitled 3516	George Arliss			

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death from a Distance	Russell Hopton-Lola Lane	Apr. 30		
Public Opinion	Lois Wilson-Shirley Grey	Mar. 15	66	
Symphony for Living (G)	Evelyn Brent-Al Shean	Jan. 20	75	July 6

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle			
Loaded Dice				
Murder at Glen Athol				
Society Fever	Lois Wilson - Lloyd Hughes - Grant Withers			

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble 1012	H. B. Warner-Onslow Stevens	July 10	65	
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	
Sweepstake Annie (G) 1009	Marian Nixon-Tom Brown	Mar. 5	81	Feb. 23
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15	68	

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr. 15	64	Mar. 30
Mutiny Ahead (G)	Neil Hamilton-Kathleen Burke	Mar. 1	63	July 13
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10	69	Dec. 1,'34
Reckless Roads	Judith Allen - Regis Toomey - Lloyd Hughes	July 1	66	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Secret Agent X				

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Green Lights (G)	Norman Foster-Judith Allen	Mar. 11	70	Mer. 23
Harmony Lane	D. Montgomery-Evelyn Venable	Aug. 25	84	
Headline Woman (G)	Roger Pryor-Heather Angel	May 15	70	May 18
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22	69	June 29
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1	65	May 11

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Streamline Express	Victor Jory-Evelyn Venable			
Waterfront Lady	Ann Rutherford-Frank Albertson			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion (A)	May Robson-Madge Evans	May 10	80	May 11
Baby Face Harrington (G)	Charles Butterworth	Apr. 12	63	Mar. 30
Bonnie Scotland	Laurel and Hardy	Aug. 23	82	
(See "In the Cutting Room," June 15.)				
Calm Yourself (G)	Madge Evans-Robert Young	June 28	69	June 22
Casino Murder Case (G)	Paul Lukas	Mar. 15	84	Apr. 27
China Seas (G)	Clark Gable - Jean Harlow - Wallace Beery	Aug. 16	89	Aug. 3
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 13
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17	73	May 18
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug. 30	87	Aug. 17
Mad Love (A)	Peter Lorre-Frances Drake	July 12	69	July 6
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26	60	Apr. 6
Murder in the Fleet (G)	Robert Taylor-Jean Perker	May 24	70	May 18
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29	106	Mar. 2
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 8
One New York Night	Franchot Tone-Una Merkel	Apr. 5	71	
(See "Mystery In Room 309" "In the Cutting Room," Mar. 16.)				
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31	89	May 25
Pursuit (G)	Chester Morris-Sally Eilers	Aug. 9	62	Aug. 3
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19	99	Apr. 13
Smilin' Through (Re-release)	Norma Shearer-Fredric March - Leslie Howard	Aug. 23	100	Oct. 22,'32
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8	69	Mar. 2
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3	75	June 22
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1	77	Feb. 23
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22	90	Mar. 16
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2	68	July 27

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ah, Wilderness	Wallace Beery-Lionel Barrymore			
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6	95	July 6
Bishop Misbehaves, The	Edmund Gwenn - Maureen O'Sullivan	Sept. 13		
(See "In the Cutting Room," Aug. 10.)				
Broadway Melody of 1936	Jack Benny-June Knight	Sept. 20		
Capture of Tarzan, The	Johnny Weissmuller - Maureen O'Sullivan			
I Live My Life	Joan Crawford-Brian Aherne	Oct. 4		
(See "In the Cutting Room," July 13.)				
Let Freedom Ring	Jack Benny-Una Merkel	Oct. 25		
Mala	Mala-Lotus Long			
Mutiny on the Bounty	Clark Gable-Charles Laughton-Franchot Tone	Oct. 18		
Night at the Opera, A	Marx Brothers	Nov. 1		
O'Shaughnessy's Boy	Wallace Beery-Jackie Cooper	Sept. 27		
(See "In the Cutting Room," June 15.)				
Perfect Gentleman, A	Frank Morgan-C. Courtneidge	Oct. 11		
Robin Hood of El Dorado	Warner Baxter-Ann Loring			
Tale of Two Cities, A	Ronald Colman-Elizabeth Allan			
Untitled	Wm. Powell - Rosalind Russell	Nov. 8		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 3
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20	57	
Desert Trail 3037	John Wayne-Mary Kornman	Apr. 22	54	
(See "In the Cutting Room," Feb. 23.)				
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25	72	Mar. 9
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1	70	June 22
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15	76	Apr. 13
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Mystery Man (G) 3025	Robert Armstrong	Apr. 25	62	Feb. 18
Nut Farm, The (G) 3003	Wallace Ford	Mar. 25	65	Feb. 9
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23	77	Aug. 23
Car 99 (G) 3432	Fred MacMurray-Ann Sheridan	Mar. 1	68	Feb. 16
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 8
Crusades, The (G)	Loretta Young-Henry Wilcoxon	Aug. 21	125	Aug. 10
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3	80	Mar. 2
Dr. Jekyll and Mr. Hyde 3459 (Re-issue)	Fredric March-Miriam Hopkins	July 5	85	Dec. 26,'31
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2	80	Aug. 10
Four Hours to Kill (A) 3439	Richard Barthelmess	Apr. 19	74	Apr. 6
Glass Key, The (G) 3444	George Raft	May 31	77	May 25
Goin' to Town (A) 3442	Mae West	May 17	71	May 11
Here Comes Cookie (G) 3507	George Burns-Gracie Allen	Aug. 30	65	Aug. 24
Hold 'Em Yale (G) 3438	Patricia Ellis-Cesar Romero	Apr. 12	63	Mar. 30
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23	59	
Love in Bloom (G) 3434	Joe Morrison-Dixie Lee	Mar. 15	75	Mar. 9
Man on the Flying Trapeze, The (G) 3451	W. C. Fields	July 26	66	Aug. 10
McFadden's Flats (G) 3436	Betty Furness-Richard Cromwell	Mar. 29	65	Mar. 9
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28	66	June 29
Mississippi (G) 3433	Bing Crosby-Joan Bennett	Mar. 22	74	Mar. 2
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5	83	June 1
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24	67	Apr. 6
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19	83	Mer. 2
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary Boland-Charles Ruggles-Zasu Pitts	Mar. 8	90	Feb. 16
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7	68	May 4
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	*68	July 27
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 26	74	Apr. 27
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	Aug. 9	75	
Virginian, The 3460 (Re-issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14	83	
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16	*75	Aug. 17

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Farewell 3503	Tom Brown-Sir Guy Standing	Sept. 6	90	
(See "In the Cutting Room," July 27.)				
Big Broadcast of 1936, The	Jack Oakie-Burns & Allen			
Bride Comes Home, The	Claudette Colbert-F. MacMurray			
Collegiate	Joe Penner-Jack Oakie	Nov. 22		
From Little Acorns	Joe Morrison-Rosalind Keith	Oct. 4		
Gettin' Smart	Lee Tracy-Grace Bradley	Oct. 18		
Hands Across the Table	C. Lombard-Fred MacMurray			
Last Outpost, The 3505	Cary Grant-Gertrude Michael	Sept. 27		
(See "In the Cutting Room," July 13.)				
Milky Way, The	Harold Lloyd-Adolphe Menjou			
Peter Ibbetson 3510	Gary Cooper-Ann Harding	Sept. 20		
(See "In the Cutting Room," June 22.)				
Rose of the Rancho	John Boles-Gladys Swarthout			
(See "In the Cutting Room," Aug. 17.)				
So Red the Rose	Margaret Sullavan-R. Scott			
(See "In the Cutting Room," Aug. 17.)				
Two for Tonight 3509	Bing Crosby-Joan Bennett	Sept. 13	61	
Virginia Judge, The	Walter C. Kelly-Marsha Hunt			
Wanderer of the Wasteland 3502	Gail Patrick-Dean Jagger	Sept. 20		
(See "In the Cutting Room, Aug. 3.)				

REPUBLIC PICTURES

Features

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cappy Ricks Returns 3508	R. McWade-Florine McKinney	Sept. 25		Sept. 15
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russell			
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Sept. 15		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lawless Range 3562	John Wayne-Sheila Mannors	Oct. 3		
New Frontier, The	John Wayne-Muriel Evans			
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct. 25		
Two Black Sheep 3507	Otto Kruger-Martha Sleeper	Oct. 10		
(See "In the Cutting Room," Aug. 3.)				
Tumbling Tumbleweeds 3566	Gene Autry-Lucile Browne	Oct. 24		
Westward Ho (G) 3556	John Wayne-Sheila Mannors	Sept. 1	60	Aug. 3

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G)	Katharine Hepburn-Fred MacMurray	Aug. 23	*93	Aug. 10
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June 28	75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins	June 28	75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31	80	May 25
Chasing Yesterday (G) 528	Anne Shirley	May 3	77½	Apr. 6
Dog of Flanders (G) 525	Frankie Thomas-Helen Parrish	Mar. 22	72	Mar. 2
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14	72	May 25
Hot Tip	James Gleason-Zasu Pitts	Aug. 16		
(See "In the Cutting Room," July 6.)				
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
Jalna (G)	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Laddie (G) 526	John Beal-Gloria Stuart	Apr. 5	69½	Mar. 9
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	81½	May 25
Old Man Rhythm	Buddy Rogers-Betty Grable	July 19	76	
(See "In the Cutting Room," June 8.)				
People's Enemy (A) 527	Preston Foster-Melvyn Douglas	Mar. 15	70	May 4
Roberta (G) 524	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8	105½	Feb. 23
She (G) 537	Helen Gahagan-Randolph Scott	July 12	94½	July 13
Star of Midnight (G) 529	William Powell-Ginger Rogers	Apr. 19	90	Apr. 6
Strangers All (G) 531	May Robson	Apr. 26	69½	Mar. 30
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10	80	June 29

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley	Barbara Stanwyck-Preston Foster			
Freckles	Carol Stone-Tom Brown	Sept. 27		
(See "In the Cutting Room," Aug. 10.)				
Hi Gaucho	John Carroll-Steffi Duna			
(See "In the Cutting Room," Aug. 17.)				
His Family Tree	James Barton-Maureen Delany			
In Person	Ginger Rogers-George Brent			
Last Days of Pompeii, The	Dorothy Wilson-Preston Foster	Oct. 4		
(See "In the Cutting Room," Aug. 17.)				
Love Song	Lily Pons-Henry Fonda			
Powder Smoke Range	Hoot Gibson-Boots Mallory			
Rainmakers, The	Wheeler and Woolsey			
(See "In the Cutting Room," Aug. 17.)				
Return of Peter Grimm, The	Lionel Barrymore-Helen Mack	Sept. 13		
(See "In the Cutting Room," June 8.)				
Sylvia Scarlett	Katharine Hepburn-Cary Grant			
Three Musketeers	Margot Grahame-Walter Abel	Sept. 20		
(See "In the Cutting Room," Aug. 10.)				
To Beat the Band	Helen Broderick-Hugh Herbert			
Top Hat (G)	Fred Astaire-Ginger Rogers	Sept. 6	*102	Aug. 24

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Kliou (The Tiger) (G)		Bennett Pictures		*55	June 1
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1	61	May 11
Sangen Till Heine (G)	Martin Osman	Scandinavian		75	Mar. 16
Struggle for Life (G)		Foy Productions	June 18	53	June 29
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15	59	May 18
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	58	July 13

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20	78	Apr. 13
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 4
Cardinal Richelieu (G)	George Arliss	Apr. 28	80	Mar. 30
Clive of India (G)	Ronald Colman-Loretta Young	Jan. 25	90	Jan. 26
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	80	Apr. 20
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22	80	Feb. 23
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21	105	Apr. 6
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17	95	June 8
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14
Sanders of the River (G)	Leslie Banks - Paul Robeson - Nina Mae - MacKinney	July 4	95	Apr. 20
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb. 8	95	Jan. 26
Thunder in the East	Charles Boyer-Merle Oberon	May 13	79	Dec. 1,'34
(Reviewed under the title, "The Battle")				
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8	90	Feb. 23

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27		
(See "In the Cutting Room," July 20.)				
Dark Angel, The	Merle Oberon - Fredric March - H. Marshall-Kath. Alexander	Sept. 6		
(See "In the Cutting Room," July 13.)				
100 Years To Come	Raymond Massey	Nov. 29		
Man Who Could Work Miracles, The	Roland Young	Dec. 11		
Melody Lingers On, The	Josephine Hutchinson - George Houston	Oct. 25		
Modern Times	Charlie Chaplin	Oct. 11		
Moscow Nights	H. Baur-Penelope Dudley Ward	Oct. 18		
Red Salute	B. Stanwyck-Robert Young	Sept. 13		
(See "In the Cutting Room," July 27.)				
Shoot the Chutes	Eddie Cantor-Ethel Merman	Dec. 25		

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27	66	July 6
Border Brigands 3085	Buck Jones	May 27	56	
Bride of Frankenstein (A) 8009	Boris Karloff	May 6	80	Apr. 20
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20	65	June 8
Crimson Trail, The (G) 8083	Buck Jones	Feb. 11	58	Mar. 16
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18	98	Feb. 9
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18	66	Apr. 13
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 6
Manhattan Moon 8026	Ricardo Cortez-Dorothy Page	Aug. 5	69	
(See "In the Cutting Room," June 15.)				
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22	69	Apr. 6
Mystery of Edwin Drood (G) 8024	Claude Rains-Heather Angel	Feb. 4	87	Mar. 30
Night Life of the Gods (G) 8008	Alan Mowbray	Mar. 11	73	Jan. 12
Outlawed Guns 8086	Buck Jones-Ruth Channing	July 29	62	
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1	80	Mar. 30
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22	61	June 15
Rendezvous at Midnight 8031	Ralph Bellamy	Feb. 11	62	
(See "In the Cutting Room," Nov. 17.'34)				
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connell	Aug. 19	*65	Aug. 10
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15	60	Apr. 20
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan. 14	73	Feb. 16
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 3	72	Mar. 23
Werewolf of London (A) 8015	Henry Hull	June 3	75	May 4

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alone Together 9034	Zasu Pitts-Hugh O'Connell	Oct. 7		
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2	93	July 20
Fighting Youth 9017	Charles Farrell-June Martel	Sept. 30		
Hangover Murders	Edw. Arnold-C. Cummings	Oct. 28		
King Solomon of Broadway 9018	Edmund Lowe-Dorothy Page	Sept. 23		
(See "In the Cutting Room," Aug. 3.)				
Magnificent Obsession 8006	Irene Dunne-Robert Taylor			
Storm Over the Andes 9026	Jack Holt-Mona Barrie	Sept. 16		
(See "In the Cutting Room," July 20.)				
Stormy 9016	Noah Beery, Jr.-Jean Rogers			
(See "In the Cutting Room," July 27.)				
Three Kids and a Queen	May Robson-Frankie Darro	Oct. 28		
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 16		
(See "In the Cutting Room," Aug. 10.)				

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown	June 15	72	July 27
Broadway Gondolier (G) 804	Dick Powell-Joan Blondell	July 27	98	July 6
Dinky 824	Jackie Cooper-Mary Astor	May 11	65	
(See "In the Cutting Room," Apr. 13.)				
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13	60	July 27
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar. 30	69	May 4
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 20
Going Highbrow 818	Guy Kibbee-Zasu Pitts	July 6	67	
(See "Crashing Society," "In the Cutting Room," Apr. 13.)				
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar. 23	63	May 25
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	76	June 29
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23	95	Mar. 2
We're in the Money (G)	Joan Blondell-Glenda Farrell	Aug. 17	*65	July 27

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Socrates	Paul Muni-Ann Dvorak	Sept. 28		
(See "In the Cutting Room," Aug. 3.)				
Frisco Kid	James Cagney-Marg't Lindsay			
I Found Stella Parish	Kay Francis-Paul Lukas			
I Live for Love	Dolores Del Rio-E. Marshall			
Little Big Shot (G)	Sybil Jason-Glenda Farrell	Sept. 7	*75	Aug. 3
Living Up to Lizzie	Margaret Lindsay-Warren Hull			
(See "In the Cutting Room," Aug. 17.)				
Midsummer Night's Dream	All Star		135	
Money Man	Edw. G. Robinson-Bette Davis			
Page Miss Glory (G)	Marion Davies-Dick Powell	Sept. 7	92	July 13
Present from Margate, A	Josephine Hutchinson-Ian Hunter			
Special Agent (G)	George Brent-Bette Davis	Sept. 14	75	Aug. 24

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		95	Apr. 13
April Blossoms (G)	Richard Tauber	B. I. P.		85	June 1
Avec l'Assurance (G)	Saint-Granier	Paramount	May 3	83	May 18
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Czardas Duchess, The (G)	Marta Eggerth	Ufa	Apr. 24	102	May 4
Dance Band (G)	Buddy Rogers	Assoc. British		65	June 15
Dandy Dick (G)	Will Hay	Assoc. British		70	Mar. 16
Der Judas von Tirol	Fritz Rasp	86th St. Corp.	Apr. 26	78	
Der Page vom Dalmasse-Hotel	Dolly Haas	86th St. Corp.	Mar. 22	80	
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3	80	
Die Unschuld vom Lande	Lucie Englisch	86th St. Corp.	May 10	85	
Die vom Niederrhein	Lien Deyers	86th St. Corp.	May 17	84	
Divine Spark, The (G)	Marta Eggerth-P. Holmes	Gaumont-British		82	July 13
Drei vom der Kavallerie	Paul Hoerbiger	86th St. Corp.	Apr. 12	90	
Elizabeth of England (G)	Matheson Lang	Assoc. British		95	June 1
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heroes of the Arctic (G)		Amkino	May 23	70	June 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
In a Monastery Garden (A)	John Stuart	R & S	Mar. 12	77	Mar. 30
It's a Bet (G)	Gene Gerrard-Helen Chandler	British Int'l		80	Mar. 16
La Crise Est Finie (G)	Albert Prejean	European Films	Mar. 12	81	Mar. 30
Les As Du Turf (G)	Pauley	Paramount	May 10	99	May 18
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Moscow Laughs (G)	Leonid Utesov	Amkino	Mar. 21	95	Apr. 27
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75	Mar. 16
Old Curiosity Shop	Elaine Bensen	Assoc. British		85	Feb. 2
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26	86	July 13
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr. 19	67	Apr. 27
Phantom Light, The (G)	Gordon Harker	Gaumont-British		75	Feb. 9
Red Village, The (A)	S. Shkuret	Amkino	May 1	90	May 18
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 13
Rosen aus dem Sueden	Paul Hoerbiger	86th St. Corp.	Apr. 19	87	
Schwarzer Jaeger Johanna	Marianne Hoppe	86th St. Corp.	Mar. 29	90	
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17	118	
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27
Song of Happiness (G)	M. Victorov	Amkino	Apr. 6	90	Apr. 20
Soviet Journey (G)		Amkino		91	Aug. 17
Soviet Russia Today (G)		Amkino	Mar. 3	67	Mar. 16
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Apr. 6	72	Apr. 27
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70	Mar. 16
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Olympic Pictures		87	Mar. 9
Youth of Maxim, The (A)	Boros Chirkov	Amkino	Apr. 17	80	May 11
Zigeunerbiuth	Adele Sandrock	86th St. Corp.	Apr. 5	82	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Aladdin	Aug. 10,'34	7
The Headless Horseman	Oct. 1,'34	1 rl.
The Valiant Tailor	Oct. 29,'34	1 rl.
Don Quixote	Nov. 28,'34	8
Jack Frost	Dec. 24,'34	8
Little Black Sambo	Feb. 6	8
Bremen Town Musicians	Mar. 6	8
Old Mother Hubbard	Apr. 3	7
Mary's Little Lamb	May 1	7
Summertime	June 15	1 rl.
Sinbad the Sailor	July 30	1 rl.
Three Bears, The	Aug. 30	1 rl.
Balloon Land	Sept. 30	1 rl.
Simple Simon	Oct. 30	

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Alimony Aches Andy Clyde	June 29	19
Captain Hits the Ceiling, The (All Star)	July 26	19
Do Your Stuff (3 Radio Rogues)	June 15	19
Gobs of Trouble (All Star)	July 12	19
Gum Shoes (All Star)	Mar. 1	21
His Bridal Sweet Harry Langdon	Mar. 15	20
His Old Flame Charlie Murray	Jan. 25	20
Hoi Polloi (3 Stooges)		
Horse Collars (3 Stooges)	Jan. 10	20
I'm a Father Andy Clyde	Feb. 7	20
Leather Necker, The Harry Langdon	May 9	20
Old Sawbones Andy Clyde	Apr. 11	17
Pop Goes the Easel (3 Stooges)	Mar. 29	20
Restless Knights (3 Stooges)	Feb. 20	16½
Stage Fright (All Star)	June 1	19
Tramp, Tramp, Tramp Andy Clyde	May 22	20
Uncivil Warriors (3 Stooges)	Apr. 26	20
COLOR RHAPSODIES 1934-35		
A Cat, a Bell and Mouse	May 10	7
Little Rover	June 28	9
Make Believe Revue, The	Mar. 22	10
Neighbors		
Shoemaker and the Elves	Jan. 20	7
KRAZY KAT KARTOONS 1934-35		
4. Birdman	Feb. 1	7
5. Hotcha Melody	Mar. 15	7
6. King's Jester	May 20	7
7. Garden Gaities		
8. Peace Conference, The	Apr. 26	
LAUGHING WITH MEDBURY 1934-35		
Medbury in Hollywood	Jan. 11	10
In the Old Days	Mar. 22	10
Strange Championships	July 20	10
LIFE'S LAST LAUGHS 1934-35		
No. 5—	Jan. 4	10
No. 6—	Feb. 1	10
SCRAPPY CARTOONS 1934-35		
Gloom Chasers, The	Jan. 18	7
Gold Getters	Mar. 1	7
Graduation Exercises	Apr. 12	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Ghost Story	May 24	7
Scrappy's Trailer		
SCREEN SNAPSHOTS		
No. 5—	Jan. 18	10
No. 6—	Feb. 22	10
No. 7—	Mar. 15	10½
No. 8—	Apr. 12	10
No. 9—	May 10	10
No. 10—	June 6	10
No. 11—	July 5	10
No. 12—	Aug. 2	10
No. 13—	Aug. 30	10
SPICE OF LIFE 1934-35		
No. 5—	Jan. 20	10
No. 6—	Mar. 1	10
No. 7—	Apr. 25	10
WORLD OF SPORT 1934-35		
Air Thrills	Mar. 1	10
Flying Feet	May 3	10
Hold That Shark	Mar. 29	10
Pardon My Grip	Feb. 1	10
Spills and Splashes	Aug. 5	10
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10
When Men Fight	Jan. 4	10

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1	19
Chump	Nov. 1,'34	15
Frankie and Johnny Charles Laughton	Oct. 1,'34	8
Stars in the Making Frank Albertson	Oct. 1,'34	17

EDUCATIONAL
[Distributed through Fox Films]

Title	Rel. Date	Min.
CORONET COMEDIES		
An Ear for Music	Mar. 8	18
Easy Money	Feb. 8	18
Grooms in Gloom	May 10	17
Stylish Stouts	Aug. 23	2 rls.
FROLICS OF YOUTH		
Boosting Dad	Dec. 21,'34	21
Campus Hoofer, The	Nov. 9,'34	19
Educating Papa	Nov. 2,'34	16
It Never Rains	May 24	20
Little Big Top, The	Feb. 1	21
MARRIAGE WOWS SERIES		
Dumb Luck	Jan. 18	17
How Am I Doing?	Jan. 4	20
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5	17
Time Out	June 14	20
MUSICAL COMEDIES		
Big Business	Dec. 7,'34	19
Girl from Paradise, The	Nov. 23,'34	21
Hail Brother	Mar. 22	19
SONG AND COMEDY HITS		
College Capers	Sept. 27	1 rl.
Hurray for Rhythm	Aug. 16	11
Radio Rascals	Aug. 2	11
Rodeo Day	Sept. 13	1 rl.
SONG HIT STORIES		
Bounding Main, The	Nov. 16,'34	10
Fireman's Day Off	Apr. 12	10
Gay Old Days	Jan. 4	10
Life of the Party, The	Apr. 26	9
Old Camp Ground, The	Mar. 15	9
Song Plugger	Jan. 18	9
Way Down Yonder	Dec. 7,'34	11
SPECIAL		
Wings Over Mt. Everest	July 19	22
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 16	2 rls.
A Nose for News	Apr. 5	17
E-Flat Man	Aug. 9	21
Friendly Spirits	May 31	20
Hayseed Romance	Mar. 15	20
Light Fantastic, The	June 28	18
Mr. Widget	Jan. 25	21
Object Not Matrimony	Mar. 1	18
One Run Elmer	Feb. 22	19
Only the Brave	Apr. 19	17
Tars and Stripes	May 3	20
PAUL TERRY-TOONS		
Amateur Night	July 5	6
Bird Land	Aug. 23	1 rl.
Black Sheep, The	Oct. 5,'34	6
Bull Fight, The	Feb. 8	6
Chain Letters	July 26	6
Circus Days	Sept. 6	1 rl.
Dog Show, The	Dec. 28,'34	6
Fireman Save My Child	Feb. 22	6
First Snow, The	Jan. 11	6
Five Puplets	Apr. 19	6
Flying Oil	Apr. 5	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20	1 rl.
Jack's Shack	Nov. 30,'34	6
King Looney XIV	June 7	6
Moans and Groans	June 28	6
Modern Red Riding Hood, A	May 17	6
Moth and the Spider, The	Mar. 8	6
Old Dog Tray	Mar. 21	6
Opera Night	May 31	6
Peg Leg Pete, the Pirate	May 3	6
South Pole or Bust	Dec. 14,'34	6
What a Night	Jan. 25	6
TREASURE CHEST		
Chums	Mar. 1	9
Dog Days	July 12	8
Harlem Harmony	Dec. 21,'34	10
Personality and the Pen	May 10	10
Ski-Scrapers	May 24	8
Taming the Wild	Apr. 26	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2	16
Ye Olde Saw Mille	Aug. 30	2 rls.
YOUNG ROMANCE		
All for One	June 21	19
Love in a Hurry	May 17	16
Moon Over Manhattan	Feb. 15	17

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1	
No. 2	Mar. 8	
No. 3	Apr. 19	
No. 4	May 31	
MUSICAL MOODS (Technicolor)		
In a Monastery Garden	Nov. 1,'34	
Mexican Idyll	Oct. 16,'34	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave (Black & White)	Nov. 13,'34	
Waltz in A Flat Major		
Dance of the Hours	Dec. 15,'34	
Air for the G String	Nov. 3,'34	
Liebestraum	Dec. 1,'34	
6 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Armies of the World		10
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22,'34	20
Fate's Fathead	Nov. 17,'34	18
Four Star Boarder	Apr. 27	20
Infernal Triangle	Aug. 17	20
Nurse to You		
Okay Toots	Feb. 2	18
Poker at Eight	Mar. 9	21
Southern Exposure	Apr. 6	21
CHIC SALE SPECIAL		
Perfect Tribute, The		19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20,'34	19
Speaking of Relations		19
You Brings the Ducks	Nov. 23,'34	16
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
No. 2—Alibi Racket		18
FITZPATRICK TRAVEL TALKS		
Africa Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala	Feb. 23	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Historic Mexico City		9
Ireland, The Emerald Isle	Dec. 8,'34	8
Los Angeles, Wonder City of the West	Mar. 16	9
Rainbow Canyon	Feb. 2	8
Zeeland, The Hidden Paradise	Jan. 5	7
Zion, Canyon of Color	Nov. 10,'34	8
GOOFY MOVIES		
No. 8	Oct. 6,'34	9
No. 9	Nov. 3,'34	10
No. 10	Dec. 1,'34	10
HAPPY HARMONIES (Harman-Ising)		
4—Bosco's Parlor Pranks	Nov. 24,'34	9
5—Toyland Broadcast	Dec. 22,'34	8
6—Hey, Hey, Fever	Jan. 9	9
7—When the Cat's Away	Feb. 16	9
8—The Lost Chick	Mar. 9	9
9—Calico Dragon	Mar. 30	8
10—Good Little Monkeys	Apr. 13	9
11—Chinese Nightingale	Apr. 27	10
12—Poor Little Me	May 11	11
LAUREL & HARDY		
Fixer-Uppers	Feb. 9	21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Thicker Than Water		21
Tit for Tat	Jan. 5	20
M-G-M SPORTS PARADE		
Basketball Technique		8
Football Teamwork		
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Gypsy Night	Jan. 12	18
Memories and Melodies	Feb. 16	16
Star Night at the Cocoanut Grove	Dec. 1,'34	21
Two Hearts in Wax Time	Mar. 23	
What Price Jazz?		18
ODDITIES		
Chain Letter Dimes	Apr. 20	7
Dartmouth Days	Nov. 17,'34	11
Donkey Baseball	Mar. 2	9
Fightin' Fish	Apr. 6	9
Little People, The	May 4	9
Motorcycle Cossacks	Jan. 12	9
Pitcairn Island Today		
Prince, King of Dogs		9
Pro Football	Sept. 22,'34	9
Rugby	Dec. 15,'34	10
Sporting Nuts	Mar. 23	9
Strikes and Spares	Oct. 20,'34	9
Windy	Feb. 9	9
OUR GANG		
Anniversary Trouble	Jan. 1	18
Beginner's Luck	Feb. 23	20
Little Papa		
Little Sinner		
Lucky Corner, The		
Teacher's Beau	Apr. 27	20
Shrimps for a Day	Dec. 8,'34	21
Sprucin' Up	June 1	17
SPECIAL		
Lucky Beginners		20
TODD-KELLY		
Bum Voyage	Dec. 15,'34	20
Done in Oil	Nov. 10,'34	18
Misses Stooge, The	Apr. 20	19
Sing, Sister, Sing!	Mar. 2	21
Slightly Static		
Three Chumps Ahead		2 rls.
Tin Man, The	Mar. 30	15
Treasure Blues	Jan. 26	19
Twin Triplets		

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 8	7
Betty Boop and Grampy	Aug. 16	7
Judge For a Day	Sept. 20	
Language All My Own, A	July 19	7
Little Soap and Water, A	June 21	
No! No! A Thousand Times No!	May 24	7
Stop That Noise	Mar. 15	7
Swat the Fly	Apr. 19	7
Taking the Blame	Feb. 15	7
When My Ship Comes In	Dec. 21,'34	7
COLOR CLASSICS		
Dancing on the Moon	July 12	
Elephant Never Forgets, An	Dec. 28,'34	7
Kids in the Shoe, The	May 10	7
Song of the Birds	Mar. 1	7
Time For Love	Sept. 6	7
HEADLINERS		
Cab Calloway's Jitterbug Party	May 24	
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Feminine Rhythm Ina Ray Hutton and Her Melodears	Feb. 8	10
Follow the Leader Isham Jones and His Orchestra	July 26	10
Hark Ye, Hark Ben Bernie-Grace Barry	Mar. 22	10
Is My Face Black Molasses 'n' January	May 3	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2	11
Melody Magic Johnny Green and His Orchestra	Apr. 12	10
Million Dollar Notes Red Nichols and His World Famous Pennies	Feb. 8	11
Musical Cocktail Anson Weeks and His Orchestra	July 5	10
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 16	
Song Writers of the Gay Nineties Pat Rooney	Mar. 1	10
Symphony in Black Duke Ellington and His Orchestra	Sept. 13	
Yacht Club Boys Garden Party	Dec. 28,'34	10
PARAMOUNT PICTORIAL NEW SERIES		
No. 6—Twilight Melody —Pets from the Wild—Howard Chandler Christy	Jan. 4	10
No. 7—Queen of the Waters —Billy Blue Gum—Mericano	Feb. 1	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist	Mar. 1	10
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 26	10
No. 11—Main Street Afloat —Songmakers of a Nation (Joseph E. Howard)	May 24	10
No. 12—Fashions Afloat — Clubs to You — Herman Hupfeld	June 21	10
No. 13—Willard Robison — Gadgets for Madame — Steel Thunderbolts	July 19	11
1935-36		
No. 1—Song Makers of the Nation — Hoagy Carmichael—Venice, the City in the Sea (Technicolor) —Flame Fighters	Aug. 16	11
No. 2—	Sept. 13	
No. 3—	Oct. 11	
PARAMOUNT VARIETIES		
No. 7—	Feb. 1	10
No. 8—	Mar. 1	
No. 9—	Mar. 29	
Broadway Highlights No. 1	May 17	10
Broadway Highlights No. 2	June 28	10
Broadway Highlights No. 3	Aug. 9	10
Coo-Coo News	Jan. 25	10
Famous People at Play	June 14	
Hollywood Extra Girl	Aug. 23	11
Jungle Antics	Feb. 22	10
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27	
Movie Milestones	July 26	10
Movie Sideshow	Jan. 11	
Nature Speaks	July 12	
No Motor to Guide Him	June 7	
Popular Science (color)	May 31	10
Screen Souvenirs No. 3	Feb. 8	10
Screen Souvenirs No. 4	Apr. 19	10
Shorty Goes South	Sept. 13	
Shorty on the Farm	Apr. 5	9
Strings and Strains	Mar. 22	10
Superstition of the Rabbit's Foot	Mar. 8	9
Superstition of Walking Under a Ladder	Dec. 28,'34	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28,'34	7
Be Kind to "Aminals"	Feb. 22	7
Beware of Barnacle Bill	Jan. 5	7
Choose Your "Weppins"	May 31	7
Dizzy Divers	July 26	7
For Better or Worser	June 28	7
Hyp-Nut-Tist, The	Apr. 26	7
King of the Mardi Gras	Sept. 27	
Pleased to Me Cha!	Mar. 22	7
We Aim to Please	Dec. 28,'34	7
Ye Gotta Be a Football Hero	Aug. 30	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
No. 1 (Cinecolor)	Sept. 20	
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 6—A Sportlight Cocktail	Dec. 28,'34	10
No. 7—King of the Everglades	Jan. 25	10
No. 8—Feline Athletes	Feb. 22	10
No. 9—Sporting Sounds	Mar. 22	10
No. 10—Nerve Control	Apr. 19	10
No. 11—Animal Intelligence	May 17	10
No. 12—Top Form	June 7	10
No. 13—Hollywood Hobbies	July 5	10
No. 14—Jungle Waters	Aug. 2	10
No. 15—Making Manhandlers	Aug. 30	10
No. 16—Hooked Lightning	Sept. 27	10

PRINCIPAL

Title	Rel. Date	Min.
CONFLICTS OF NATURE SERIES		
Farmer's Friend	Oct. 11,'34	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Dancing Millionaire	Dec. 14,'34	19
Hunger Pains	Feb. 22	17½
Pickled Peppers	June 7	19½
Wig Wag	Apr. 12	19½
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9,'34	20
Horse Heir	Feb. 1	19½
Raised and Called	Mar. 22	20
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14	21½
Everything's Ducky	Oct. 19,'34	21
Flying Down to Zero	Apr. 19	19
In a Pig's Eye	Dec. 28,'34	20½
DUMBBELL LETTERS		
No. 9	Jan. 18	5
No. 10	Feb. 1	5
No. 11	Feb. 15	5
No. 12	Mar. 1	5
No. 13	Mar. 15	5
No. 14	Mar. 29	5
No. 15	Apr. 12	5
No. 16	Apr. 26	4
No. 17	May 10	4½
No. 18	May 24	5
No. 19	June 7	5
No. 20	June 20	5
No. 21	July 5	
EASY ACES		
Little New New York	June 14	10
Pharaohland	Feb. 22	9
Six Day Grind	July 26	10½
Topnotchers	Apr. 19	11
Unusualities	Aug. 9	8½
FOUR STAR COMEDIES		
Hit and Rum	Apr. 26	19
How to Break 90 at Croquet	Jan. 4	15
Salesmanship Ahoy	July 19	18½
HEADLINERS SERIES (1934-35)		
No. 3—This Band Age	Jan. 25	21½
No. 4—Sim Phoney Concert	Mar. 15	21
No. 5—Drawing Rumors	July 12	17
(1935-36)		
No. 1—Night Life	Sept. 13	
EDGAR KENNEDY COMEDIES		
Bric-a-Brac	Jan. 18	19
Edgar Hamlet	July 5	20½
Love on a Ladder	Sept. 7,'34	20½
Poisoned Ivory	Nov. 16,'34	21
Sock Me to Sleep	May 17	
South Seasickness	Mar. 29	20½
Wrong Direction	Nov. 16,'34	21
MARCH OF TIME		
No. 5		20
MUSICALS		
If This Isn't Love	Sept. 28,'34	21½
Night at the Biltmore Bowl, A	June 21	17½
Spirit of 1976	Feb. 15	21½
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1	20
Bandits and Ballads	Dec. 7,'34	18½
Ticket or Leave It	May 26	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Newly Reweds	Aug. 2	
Where There's a Will	Oct. 4	
RADIO MUSICAL COMEDIES		
Metropolitan Nocturne	Aug. 23	18
RAINBOW PARADE CARTOONS		
Hunting Season	Aug. 9	7
Japanese Lantern	Mar. 8	8
Merry Kittens, The	May 31	7
Parrotville Post Office	June 28	
Parrotville Old Folks	Jan. 25	7
Picnic Panic	May 3	9
Putting on the Dog	July 19	
Rag Dog	July 19	7½
Spinning Mice	Apr. 5	8
Sunshine Makers, The	Jan. 11	8
SMART SET		
A Quiet Fourth	Aug. 9	15
SPECIALS		
A Day with the Dionne Quintuplets	Dec. 28,'34	11½
A Trip Thru Fijiland	May 10	14½
SPORTS WITH BILL CORUM		
Inside the Ropes	Aug. 16	10
STRUGGLE TO LIVE		
Neptune Mysteries	Aug. 16	
SUPERBA COMEDIES		
Home Work	Sept. 20	
VAGABOND ADVENTURE SERIES		
Fakeers of the East	Dec. 7,'34	18½
Isle of Spice	Jan. 11	10½
Jamaica	May 17	9½
Quebec	Aug. 2	9½
Red Republic	Sept. 21,'34	10
Roumania	June 28	11
Saar, The	Mar. 22	11
WORLD ON PARADE		
Land of the Eagle	Aug. 23	

STATE RIGHTS

Title	Min.
AL BONDY (General Electric)	
Excursions in Science No. 1	8
CARTOON EXHIBITOR	
Of All Things	4
CENTRAL	
Child of Mother India	30
Hindu Holiday	9
METROPOLIS-TAPERNOUX	
Bolero	14
Sorcerer's Apprentice, The	10
PHIL BROWN	
Norwegian Sketches	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
10. Two-Gun Mickey	Dec. 25,'34	8
11. Mickey's Man Friday	Jan. 17	7
12. Band Concert (Color)	Feb. 23	
13. Mickey's Service Station	Mar. 15	9
14. Mickey's Kangaroo	Apr. 20	9
15. Mickey's Garden	July 31	8
16. Mickey's Fire Brigade (Color)		
SILLY SYMPHONIES		
10. The Golden Touch	Mar. 21	8
11. Robber Kitten	Apr. 18	9
12. Cookie Carnival, The	May 23	8
13. Who Killed Cock Robin?	June 26	10
14. Music Land		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 2—Toyland Premiere	Dec. 10,'34	9
No. 3—Candyland	Apr. 22	1 rl.
No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	9
GOING PLACES with LOWELL THOMAS		
No. 6	Jan. 14	9
No. 7	Feb. 18	9
No. 8	Mar. 25	11
No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Sept. 16	1 rl.
OSWALD CARTOONS		
Amateur Broadcast	Aug. 26	1 rl.
At Your Service	July 8	8
Bronco Buster	Aug. 5	7
Do a Good Deed	Mar. 25	7
Elmer the Great Dane	Apr. 29	1 rl.
Hill Billy	Feb. 1	9
Quail Hunt, The	Sept. 23	1 rl.
Robinson Crusoe Isle	Jan. 7	9
Towne Hall Follies	June 3	8
Two Little Lambs	Mar. 11	8½
STRANGER THAN FICTION SERIES		
No. 6—Novelty	Jan. 28	8
No. 7—Novelty	Mar. 4	8
No. 8—Novelty	Apr. 1	10
No. 9—Novelty	Apr. 22	10
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Sept. 23	1 rl.
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Desert Harmonies (Mentone No. 12-A)	Apr. 10	10
Doin' the Town (Mentone No. 9-A)	Jan. 30	18
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	Feb. 20	2 rls.
Great Idea, A (Mentone No. 1-B)	Aug. 28	2 rls.
Here's the Gang (Mentone No. 13-A)	May 8	20
His Last Fling (Van Ronkel No. 6)	July 31	20
Hollywood Trouble	Jan. 9	20
Meet the Professor (Mentone No. 10-A)	Feb. 13	19
My Girl Sally Sterling Holloway (Van Ronkel No. 5)	June 5	19
Old Age Pension Henry Armetta	Mar. 27	20
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16	17
Speedy Justice (Mentone 2-B)	Sept. 18	2 rls.
Telephone Blues (Mentone No. 11-A)	Mar. 13	19
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26,'34	20
Would You Be Willing? (Van Ronkel No. 4)	May 22	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES 1934-35		
Get Rich Quick Allen Jenkins	Apr. 20	20
His First Flame Shemp Howard-Daphne Pollard	Mar. 9	19
Old Grey Mayor, The Bop Hope	Apr. 6	19
Vacation Daze Jenkins & Donnelly	Jna. 19	2 rls.
Peach of a Pair, A Shemp Howard-Daphne Pollard	Dec. 29,'34	2 rls.
Once Over Lightly Roscoe Ates	Jan. 12	20
Radio Scout El Brendel	Jan. 26	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4	2 rls.
Pretty Polly Polly Moran	June 1	19
Serves You Right Shemp Howard	June 15	20
Husband's Holiday Hobart Cavanaugh	July 6	17
High, Wide and Hansom Herb Williams	July 20	2rls.
Watch the Birdie Bop Hope	Aug. 10	20
BROADWAY BREVITIES 1934-35		
Gypsy Sweetheart Winifred Shaw-Phil Regan (Technicolor)	Mar. 30	20
Hear Ye! Hear Ye! Vera Van and the Yacht Club Boys	Dec. 22,'34	2 rls.
See, See, Senorita Tito Guizar-Armida	Jan. 12	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5	21
Soft Drinks and Sweet Music George Price-Sylvia Froos	Dec. 8,'34	20
Radio Silly Cross & Dunn	Jan. 19	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 23	20
Mr. & Mrs. Melody Ilomay Bailey-Lee Sims	Mar. 16	20
Shoestring Follies Eddie Peabody	Feb. 16	21
Singing Silhouettes, The Olga Baclanova	Mar. 30	20
Castle of Dreams, The Morton Downey	Apr. 6	20
Cure It with Music Fifi D'Orsay	Apr. 13	2 rls.
In This Corner Roscoe Ates	Apr. 27	2 rls.
Main Street Follies Hal Le Roy	May 11	20
Love Department, The Bernice Claire	May 18	20
$50 Bill Eleanore Whitney-12 Aristocrats	May 25	20
Better Than Gold Fifi D'Orsay	June 8	20
Springtime in Holland Dorothy Dare-Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	2 rls.
Vodka Boatmen Yacht Club Boys	Oct. 5	20
LOONEY TUNES (1934-1935)		
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express	Mar. 9	1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, the Gee Man	Aug. 24	7
MELODY MASTERS 1934-1935		
Richard Himber and His Orchestra	Nov. 8,'34	10
Will Osborne and His Orchestra	Dec. 1,'34	10
A & P Gypsies Harry Horlick	Jan. 26	10
Charlie Davis and Band	Feb. 16	10
Rimac's Rhumba Orchestra	Apr. 13	10
Barney Rapp and His New Englanders	Mar. 16	10
Freddy Martin and His Orchestra	May 11	10
Dave Apollon and His Band	June 8	10
Borrah Minevitch and His Harmonica Rascals	July 6	10
Rubinoff	Aug. 10	10
MERRIE MELODIES 1934-35 (In Color)		
No. 6—Along Flirtation Walk	Apr. 6	7
No. 7—My Green Fedora	May 4	1 rl.
No. 8—Go Into Your Dance	June 8	1 rl.
No. 9—Country Mouse, The	July 13	7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Vitaphone Music Hall	Sept. 21	
SEE AMERICA FIRST E. M. NEWMAN		
No. 4—Remember the Alamo	Dec. 29,'34	10
No. 5—Trail of the '49ers	Jan. 19	10
No. 6—Dixieland	Feb. 9	10
No. 7—Blue and the Gray	Mar. 2	10
No. 8—The Mormon Trail	Mar. 23	10
No. 9—Westward Bound	Apr. 13	10
No. 10—Remember the Maine	May 4	10
No. 11—The Yanks Are Coming	June 1	10
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11
PEPPER POT 1934-35		
Songs That Live Gus Edwards	Nov. 10,'34	9
Good Badminton	Nov. 24,'34	1 rl.
Stuffy's Errand of Mercy	Dec. 15,'34	9
Listening In Radio Reel No. 2	Dec. 1,34	10
Vaudeville Reel No. 2	Dec. 29,'34	10
Harry Von Tilzer	Jan. 5	10
Chas. Ahearn	Jan. 19	10
A Trip Thru a Hollywood Studio	Feb. 2	9
We Do Our Part Radio Reel No. 3	Feb. 9	1 rl.
Vaudeville Reel No. 3	Feb. 16	1 rl.
Guess Stars Radio Ramblers	Mar. 2	10
Billy Hill	Mar. 16	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30	11
Some Bridge Work Easy Aces	Apr. 13	10
Vaudeville Reel No. 4	Apr. 27	1 rl.
Kings of the Turf	May 11	9
Two Boobs in a Balloon Edgar Bergen	May 25	9
Moving Melodies J. Fred Coots-Lillian Shade	June 8	10
All Colored Vaudeville Adelaide Hall	June 22	10
Rah, Rah, Radio Ralph Kirbery	July 6	10
What's the Idea? Lew Pollack	Aug. 17	11

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN ENTERPRISES		
New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)
FIRST DIVISION		
Young Eagles Boy Scouts	July 1,'34	2 rls. (each)
MASCOT		
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27	2 rls. (each)
Law of the Wild Rex - Rin Tin Tin, Jr. Ben Turpin-Bob Custer	Sept. 5,'34	2 rls. (each)
Miracle Rider Tom Mix	May 18 (1st episode, 5 rls. followed by 14 two-reel episodes)	
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3,'34	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23	2 rls. (each)
PRINCIPAL		
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1,'34 (Seven real feature followed by eight two-reel episdos)	
UNIVERSAL		
Call of the Savage Noah Beery, Jr.	Apr. 15	20 (each)
Roaring West Buck Jones (15 episodes)	July 8	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21	2 rls

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